Serban Nichifor
(2015)

Dedicated to the Holocaust Martyrs of the Bucharest Pogrom (21-23 January 1941)

HA'SHOAH

for Cello and Piano

Motto:
"Hope, Despair, and Memory"
Elie Wiesel, Nobel Lecture (11-XII-1986)

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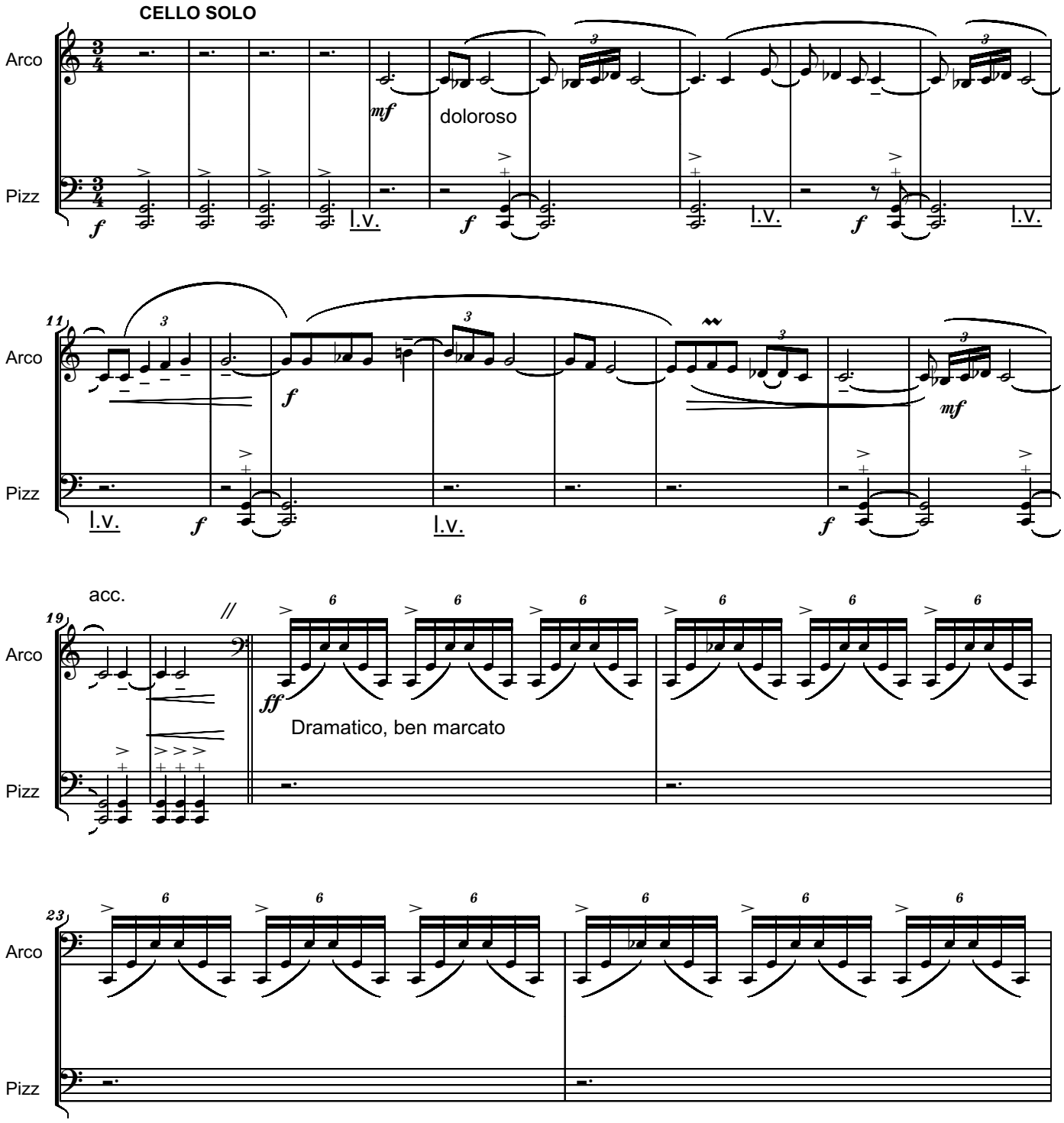
Dedicated to the Holocaust Martyrs of the Bucharest Pogrom (21-23 January 1941)

HA'SHOAH
for cello and piano
Motto: "Hope, Despair, and Memory"
Elie Wiesel, Nobel Lecture (11-XII-1986)

TRAGICO
Sempre Molto Rubato,
Quasi Improvisando

Serban Nichifor
(27-X-2015)



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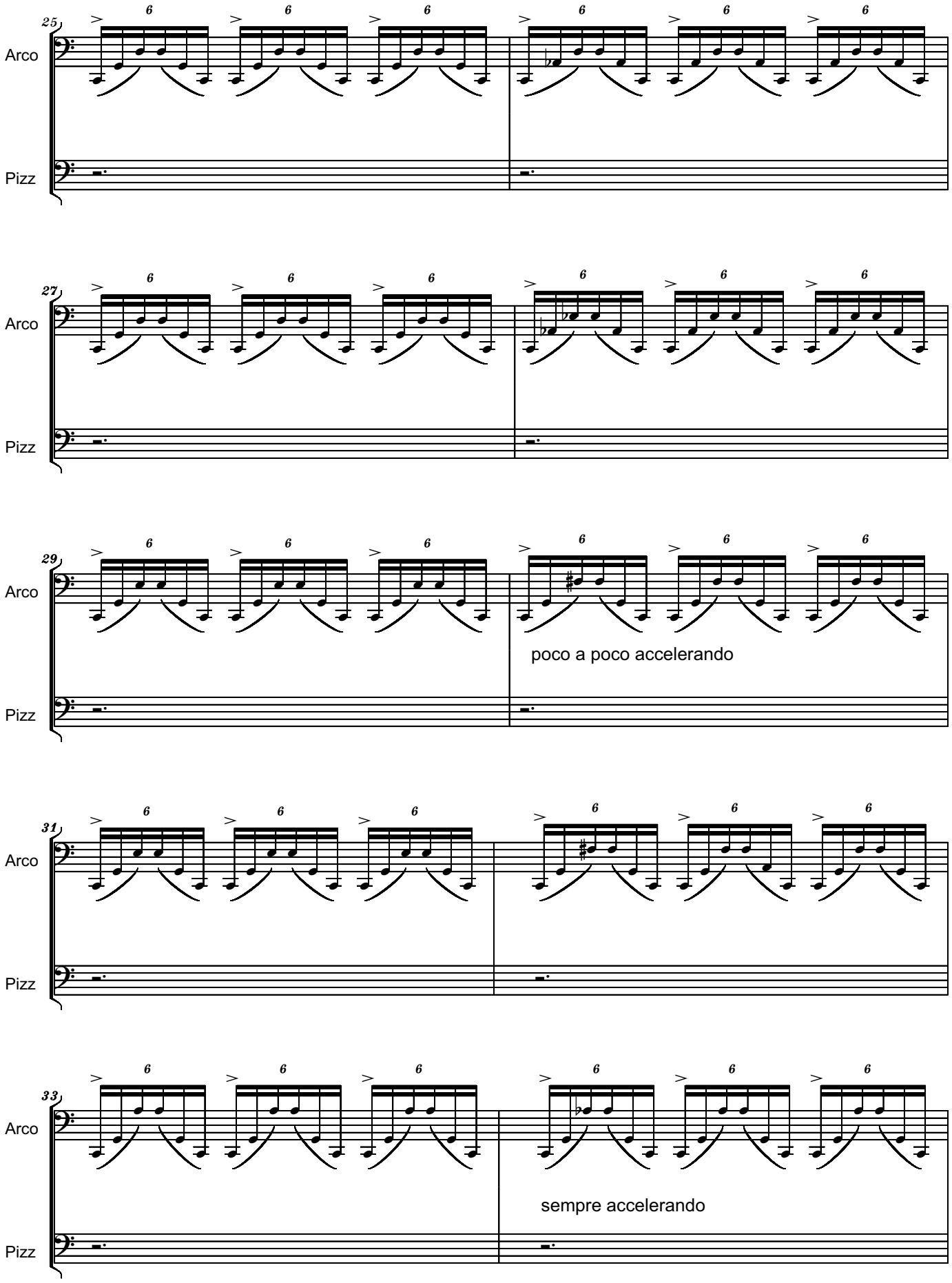
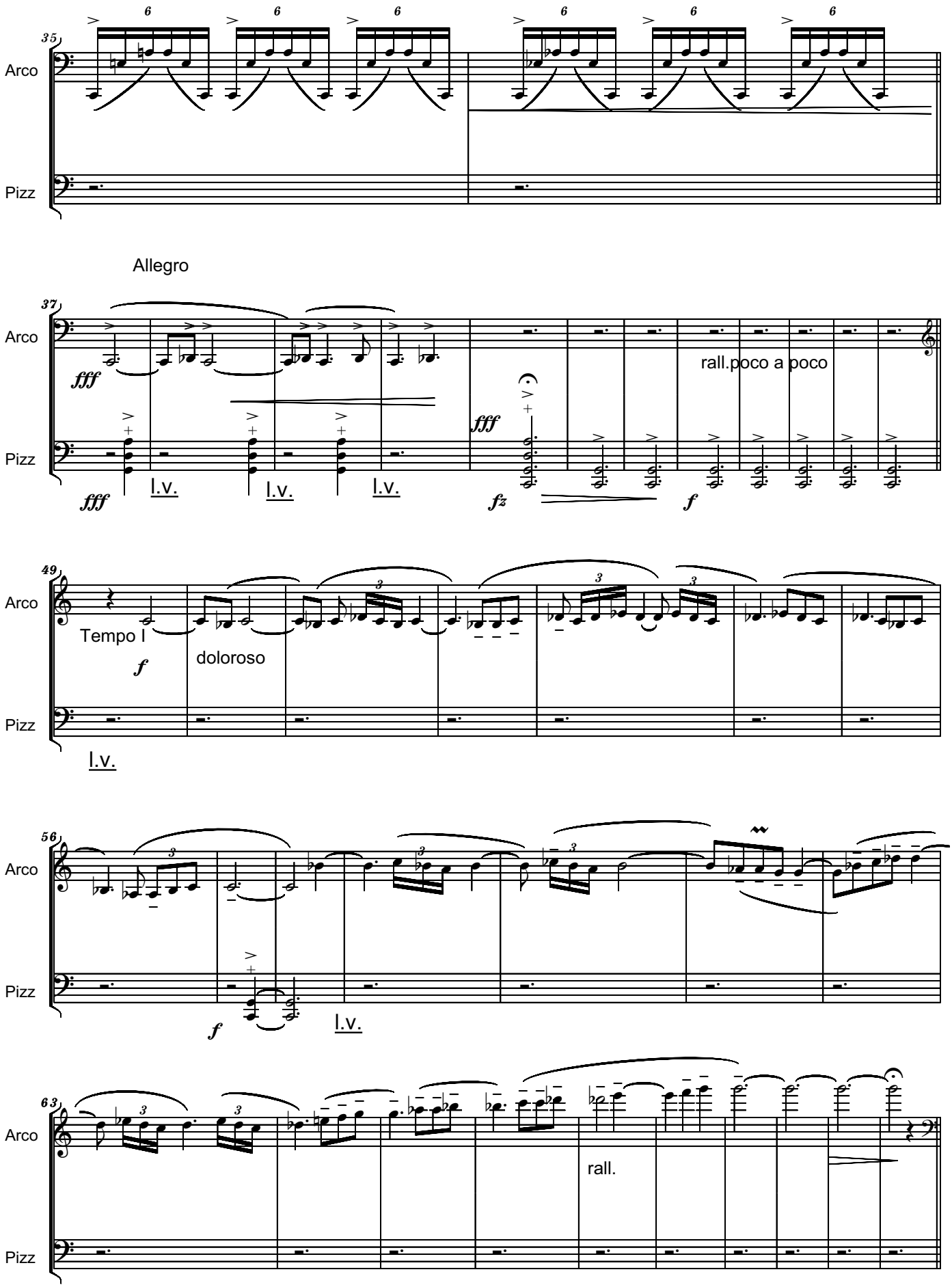
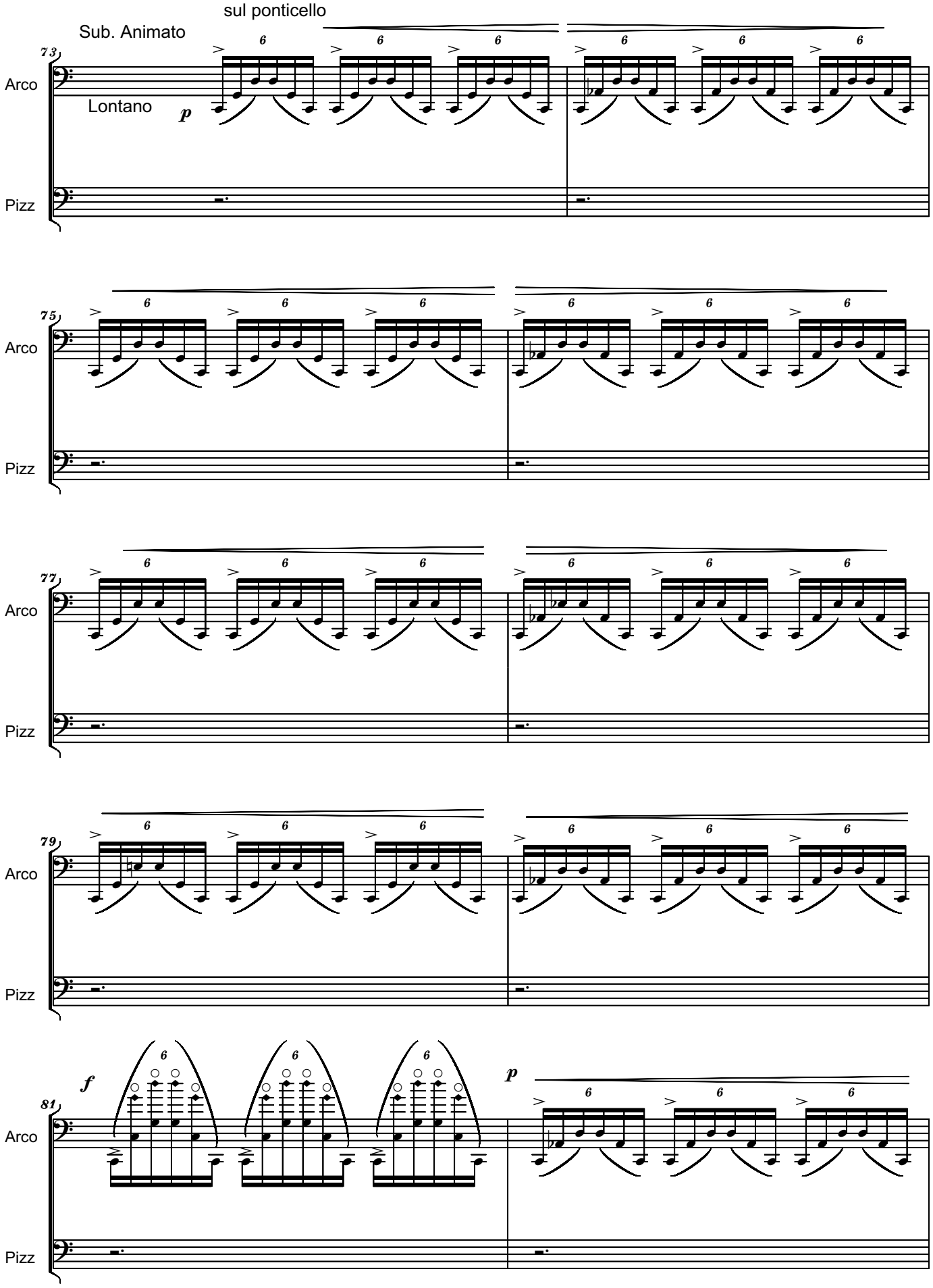
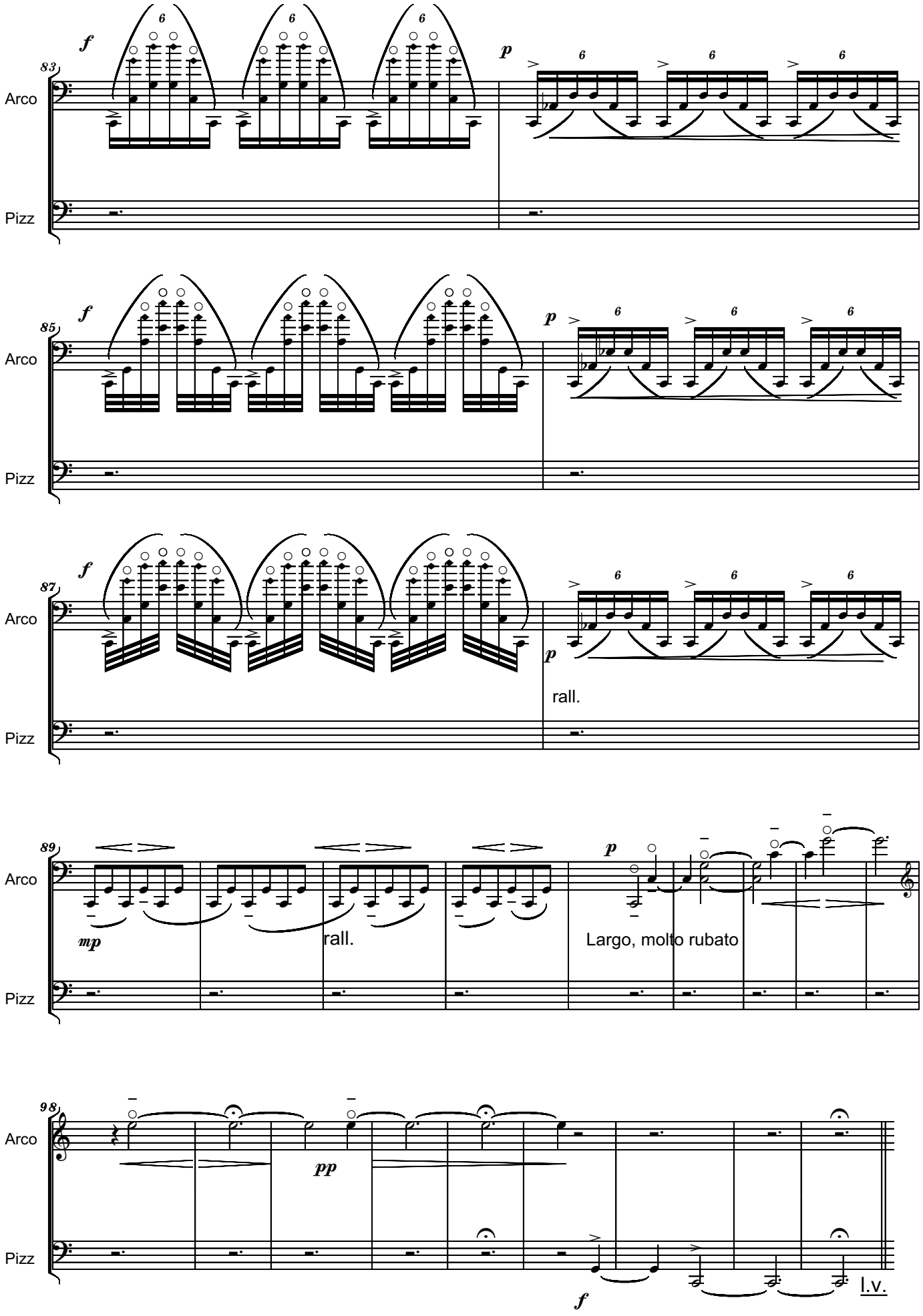
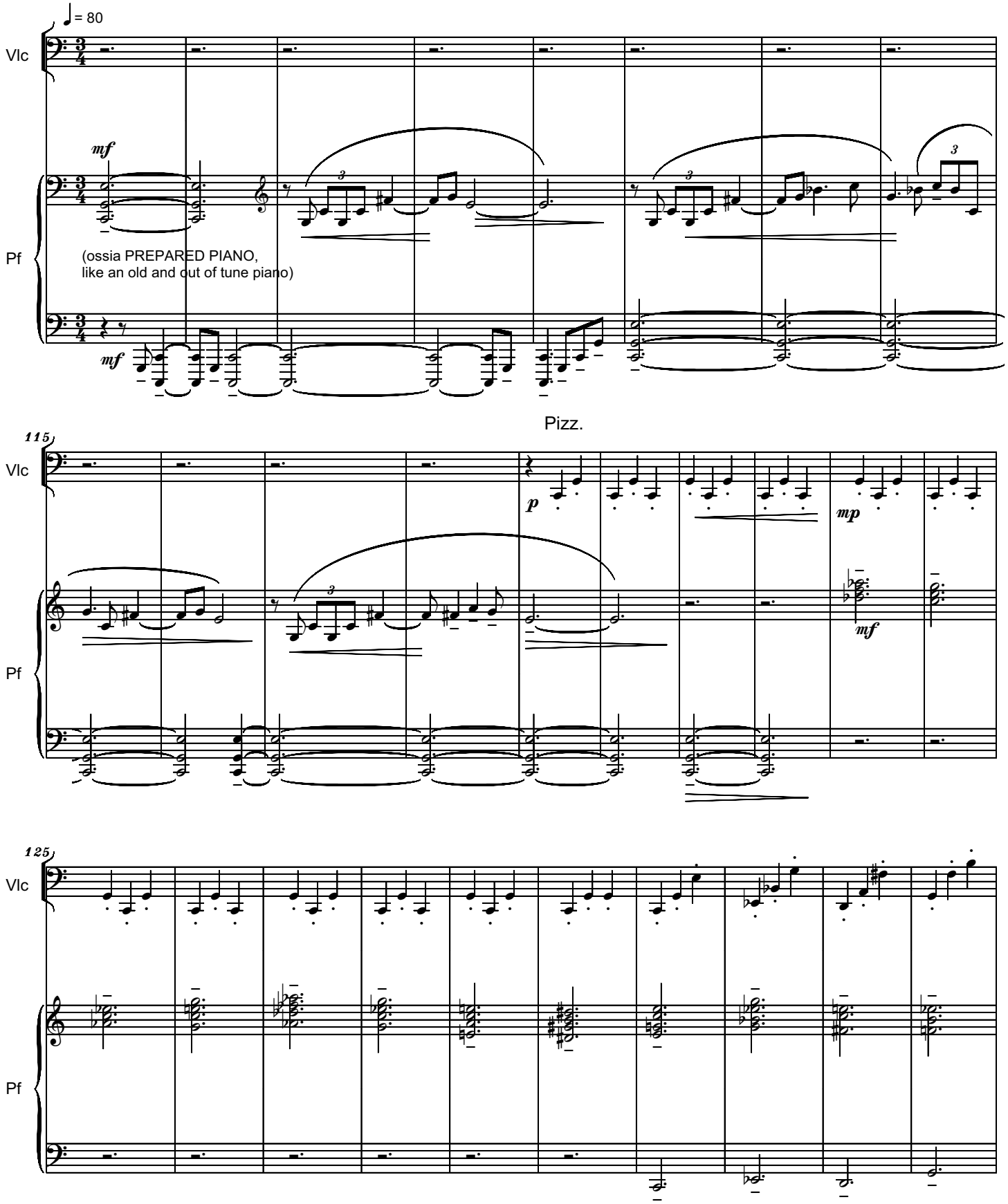

25
Arco
Pizz
27
Arco
Pizz
29
Arco
poco a poco accelerando
Pizz
31
Arco
Pizz
33
Arco
sempre accelerando
Pizz

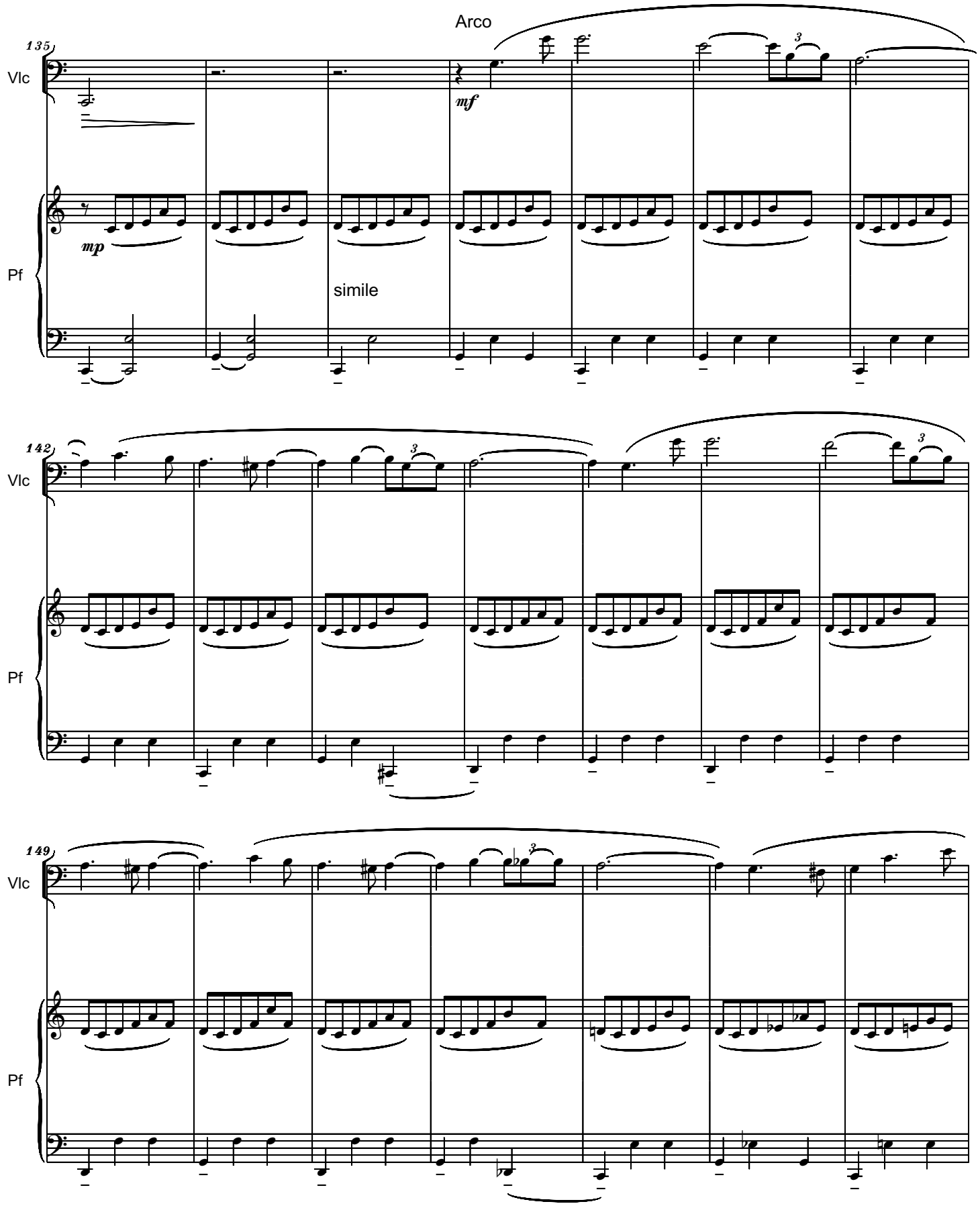

35
Arco
Pizz
Allegro
37
fff
l.v.
fz
rall.poco a poco
f
49
Tempo I
doloroso
56
63
rall.

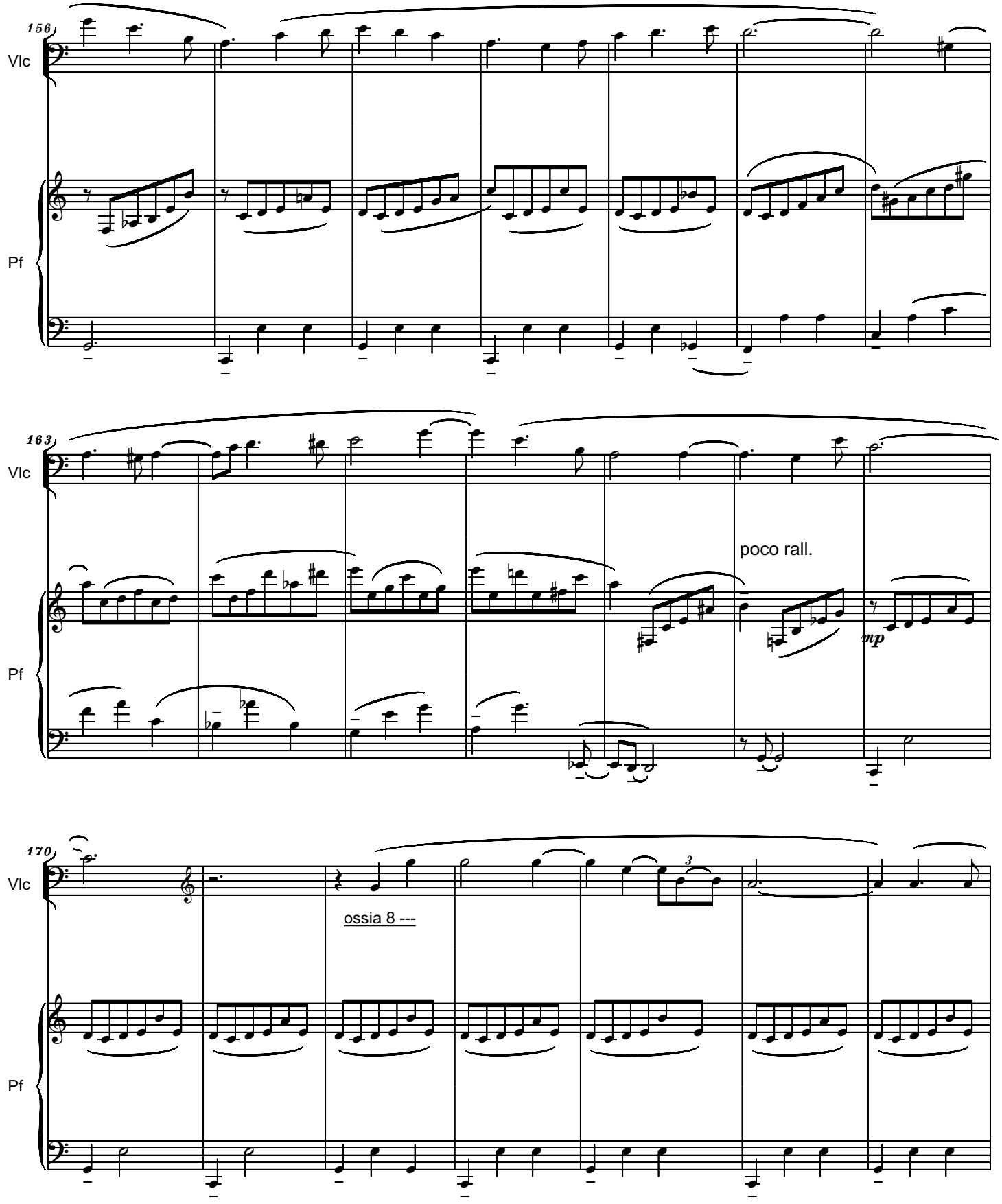

sul ponticello
Sub. Animato
73
Arco
Lontano
p
Pizz
75
Arco
Pizz
77
Arco
Pizz
79
Arco
Pizz
f
81
Arco
p
Pizz

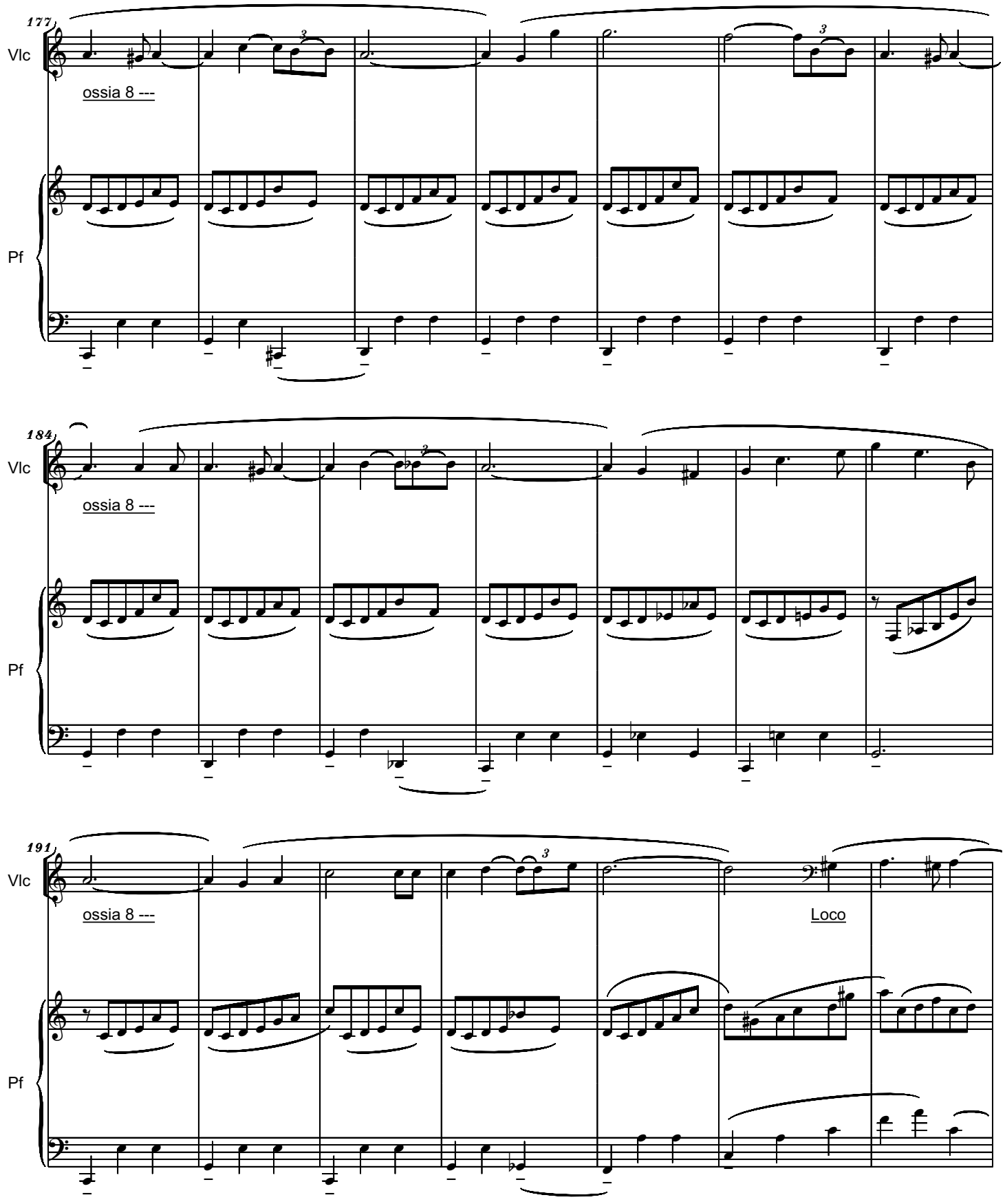

83
Arco
Pizz
f
p
85
87
rall.
89
mp
rall.
Largo, molto rubato
98
pp
f
l.v.

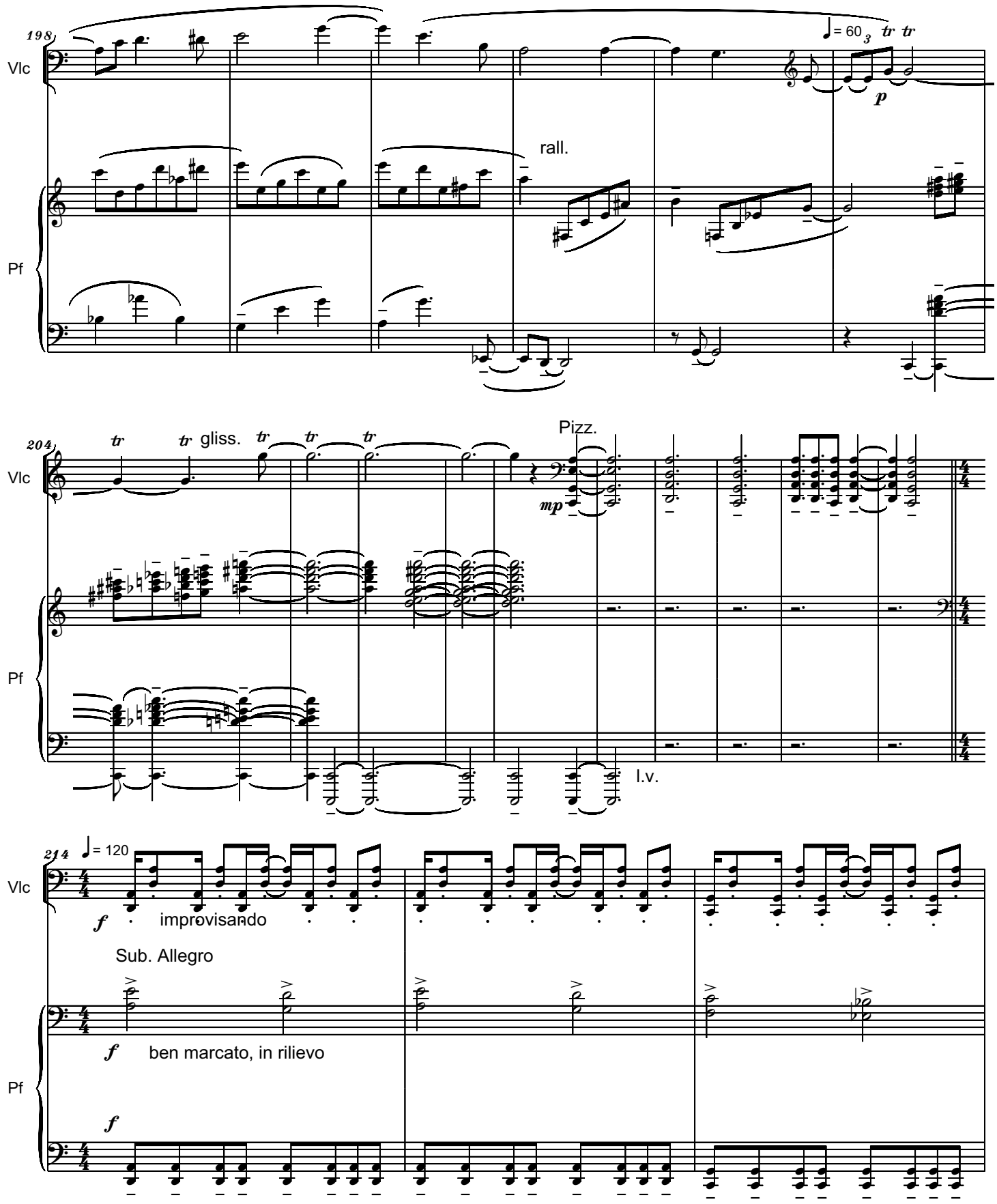
Sempre Molto Rubato,
Quasi Improvisando

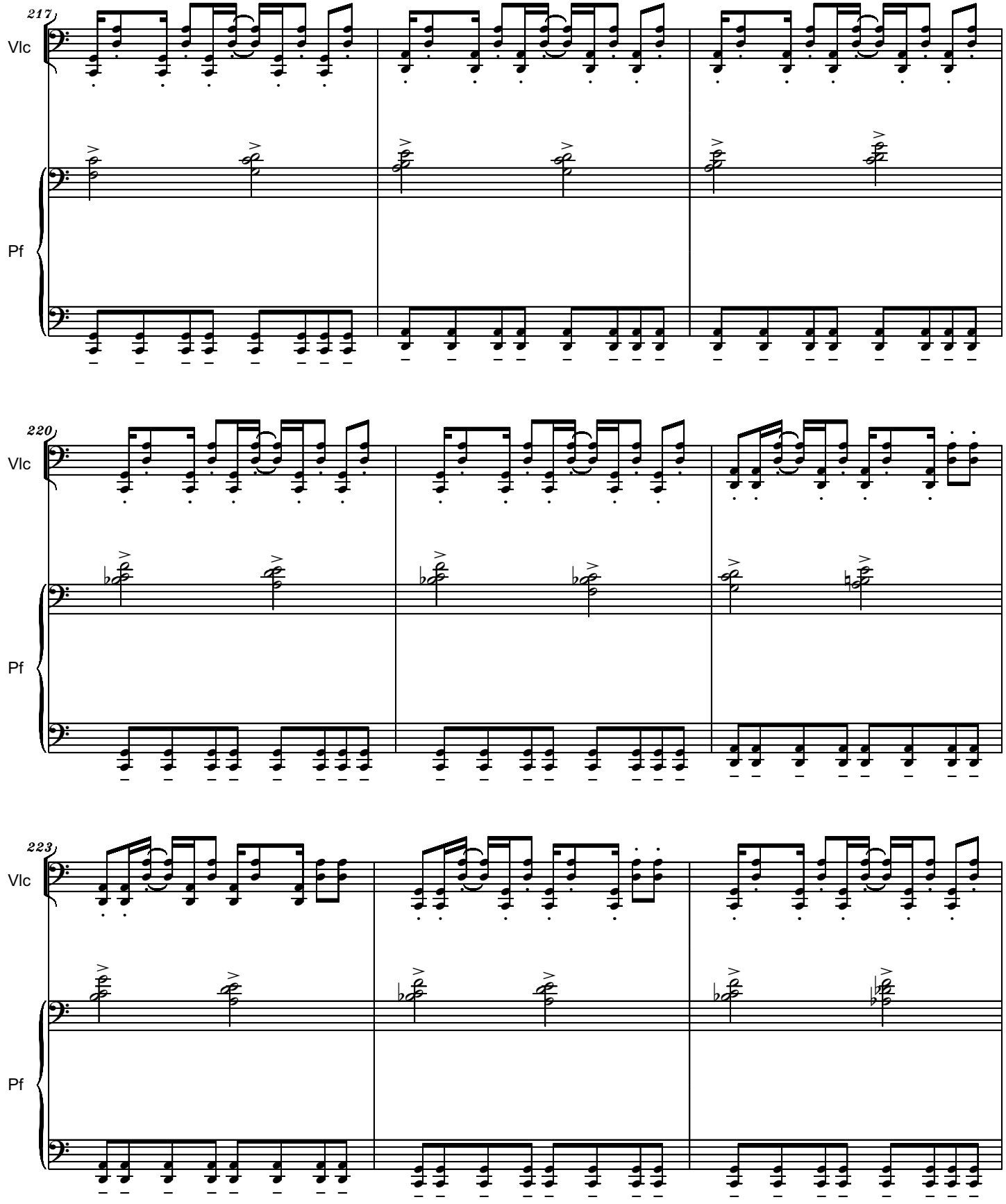


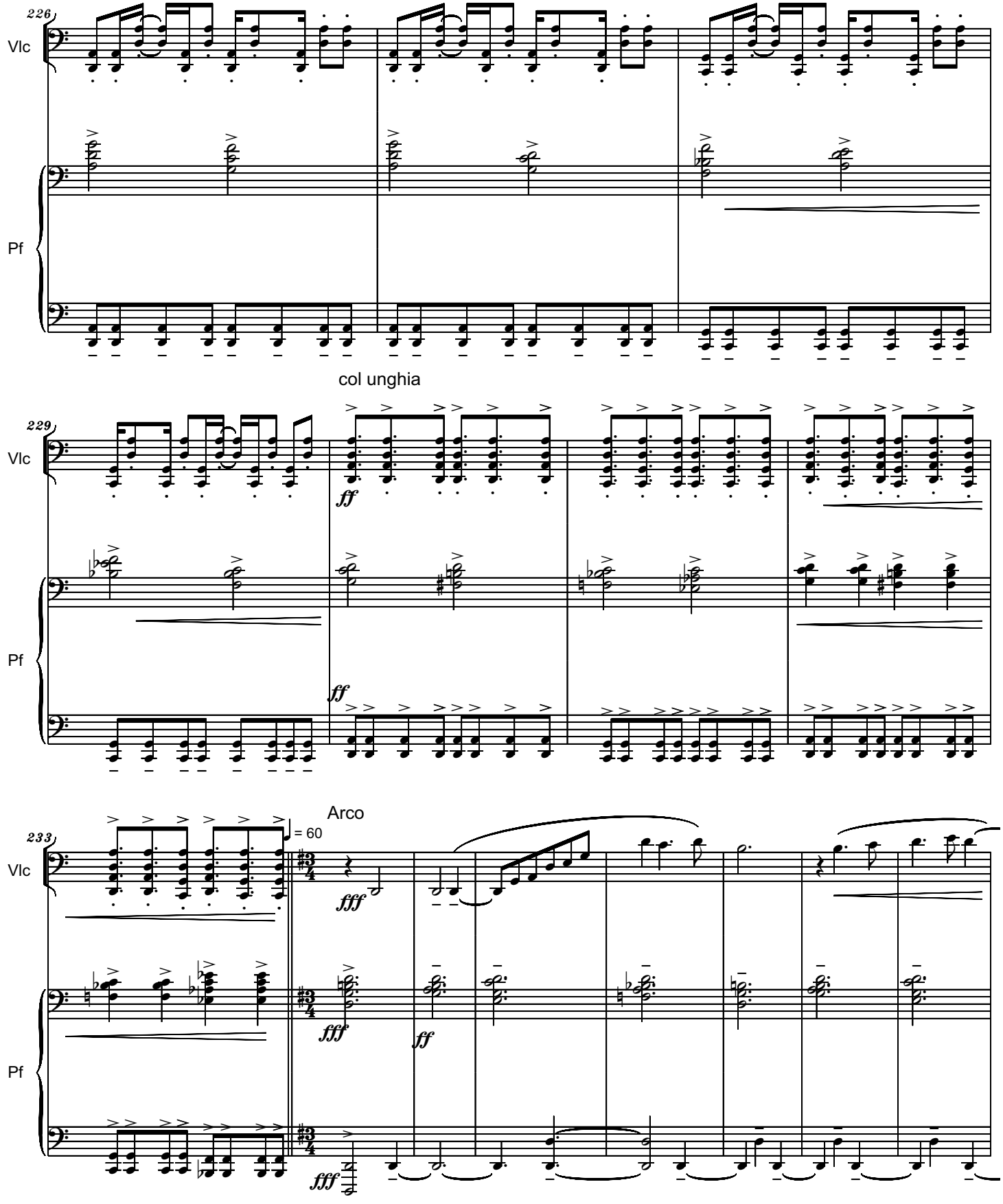

135
Vlc
Arco
mf
Pf
mp
simile
142
Vlc
Pf
149
Vlc
Pf

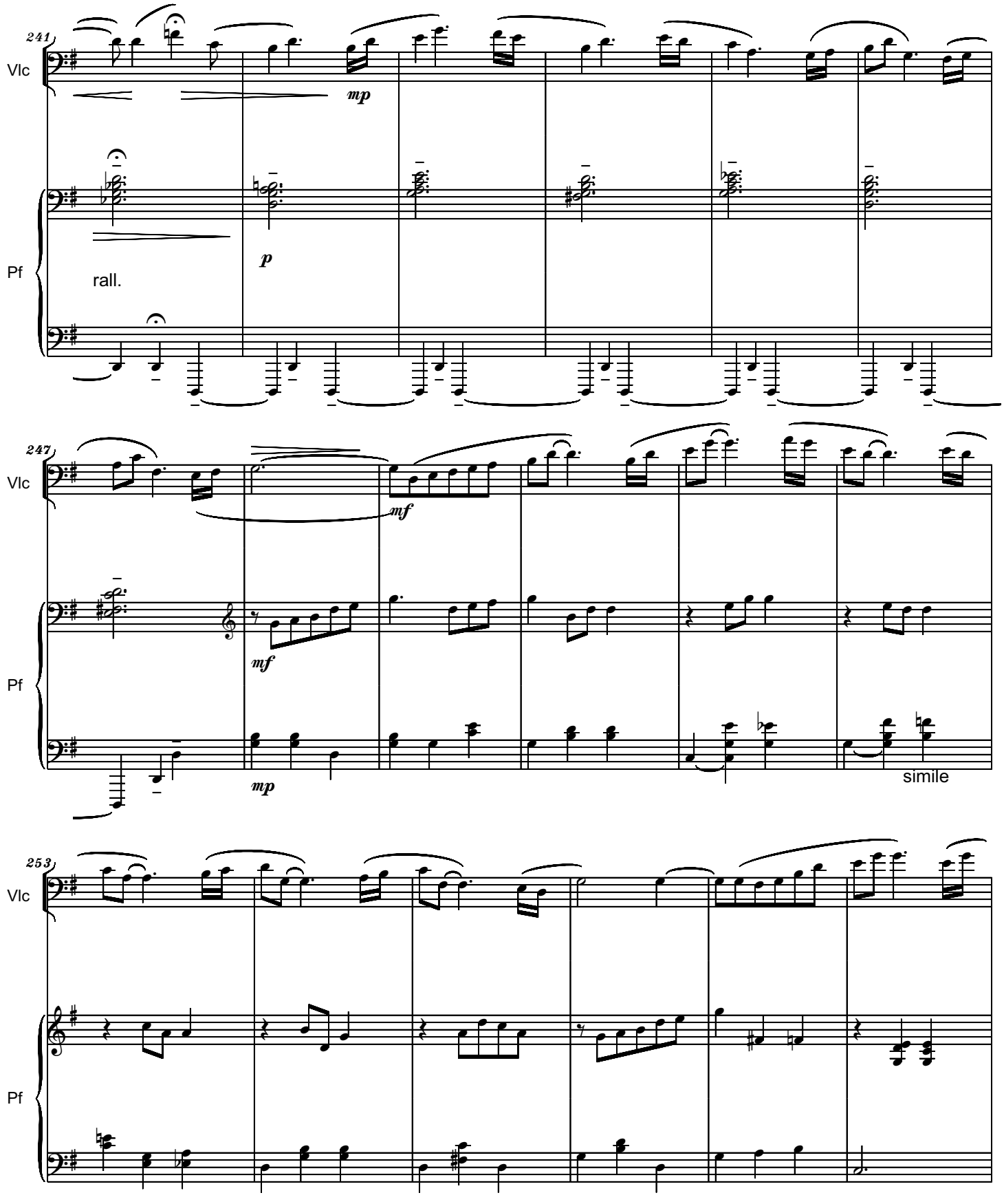

156
Vlc
Pf
163
Vlc
poco rall.
mp
Pf
170
Vlc
ossia 8 ---
3
Pf

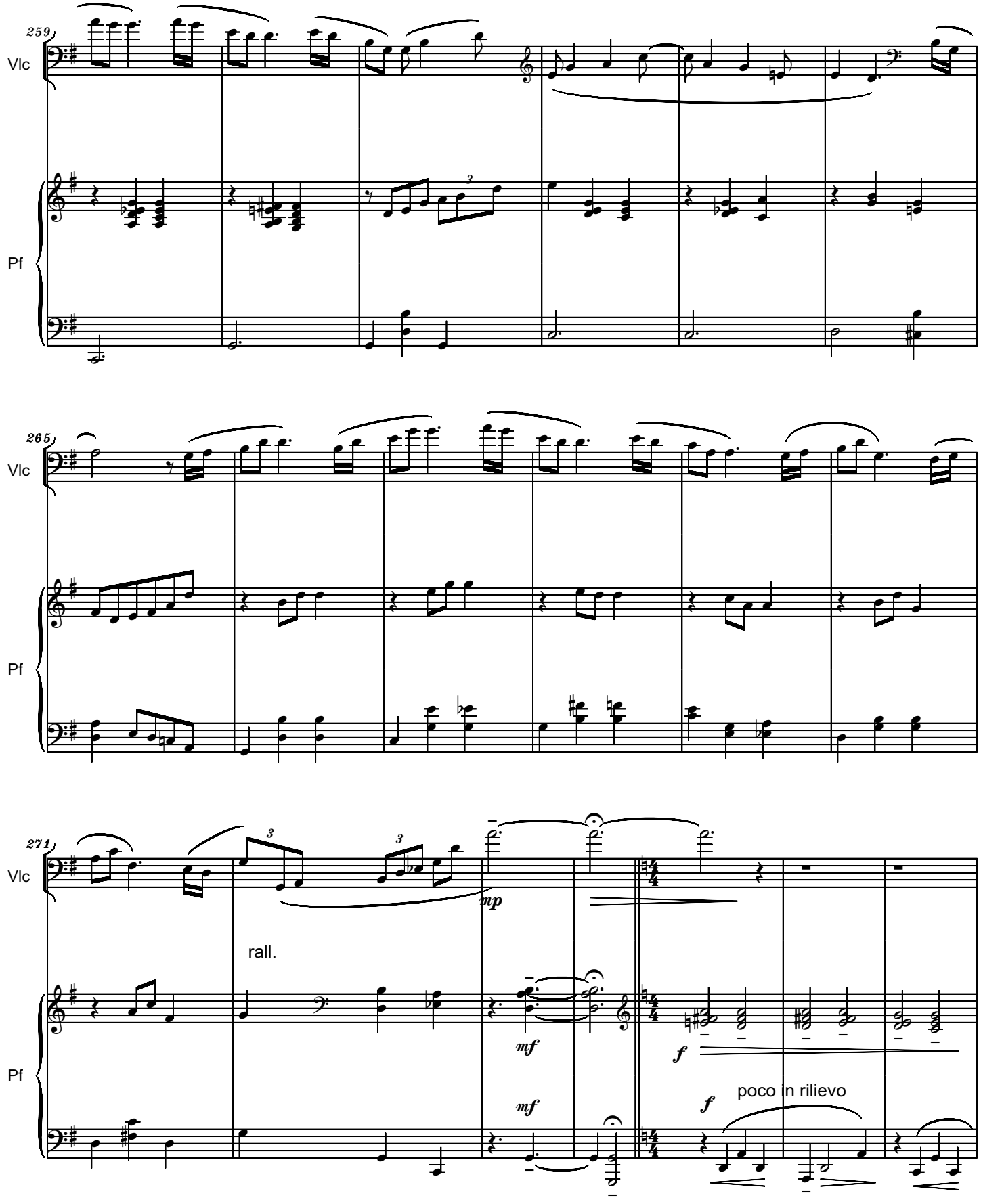

177
Vlc
ossia 8 ---
Pf
184
Vlc
ossia 8 ---
Pf
191
Vlc
ossia 8 ---
Loco
Pf

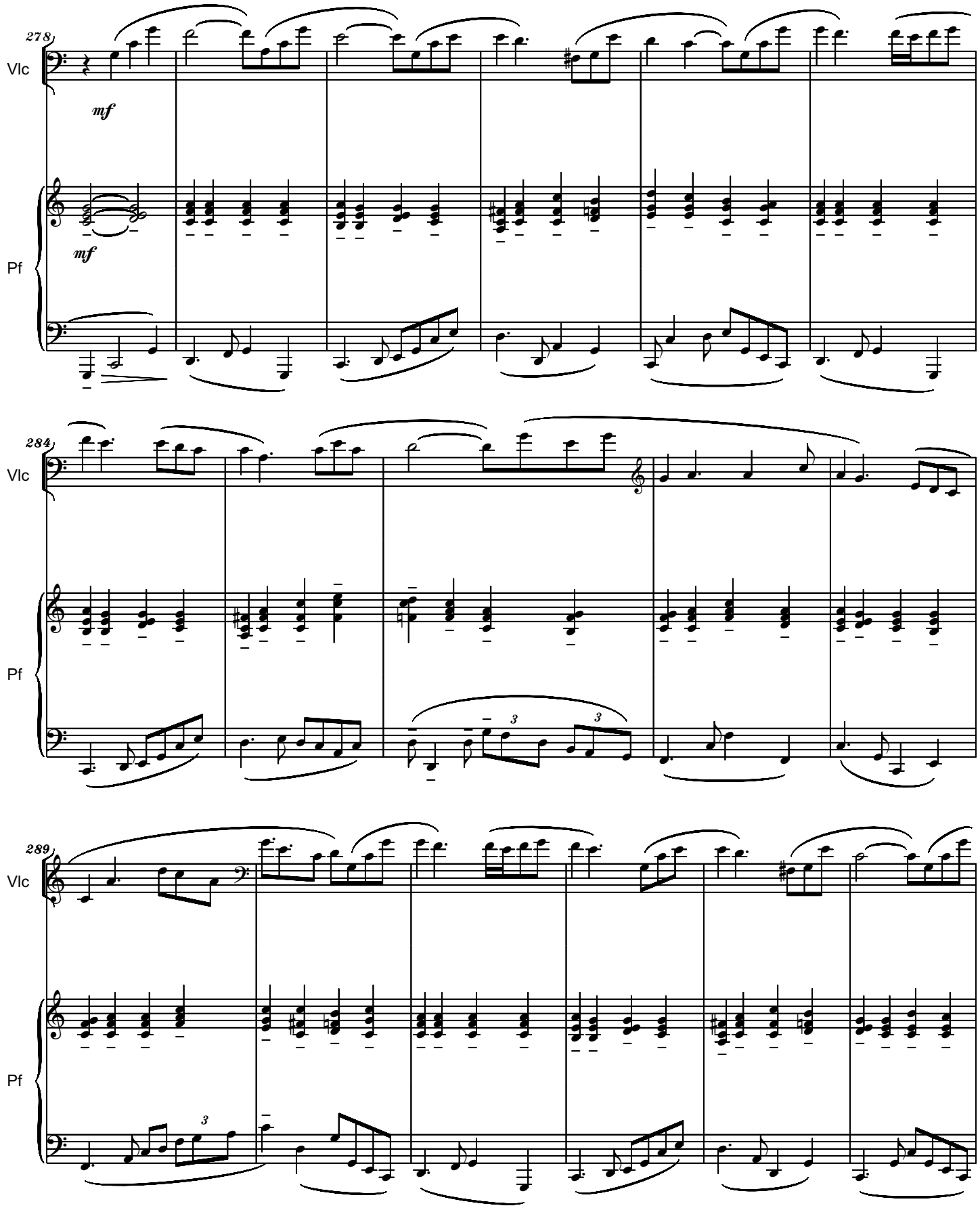

198
Vlc
Pf
rall.
= 60
3
p
204
gliss.
Pizz.
mp
l.v.
214
= 120
f
improvisando
Sub. Allegro
ben marcato, in rilievo

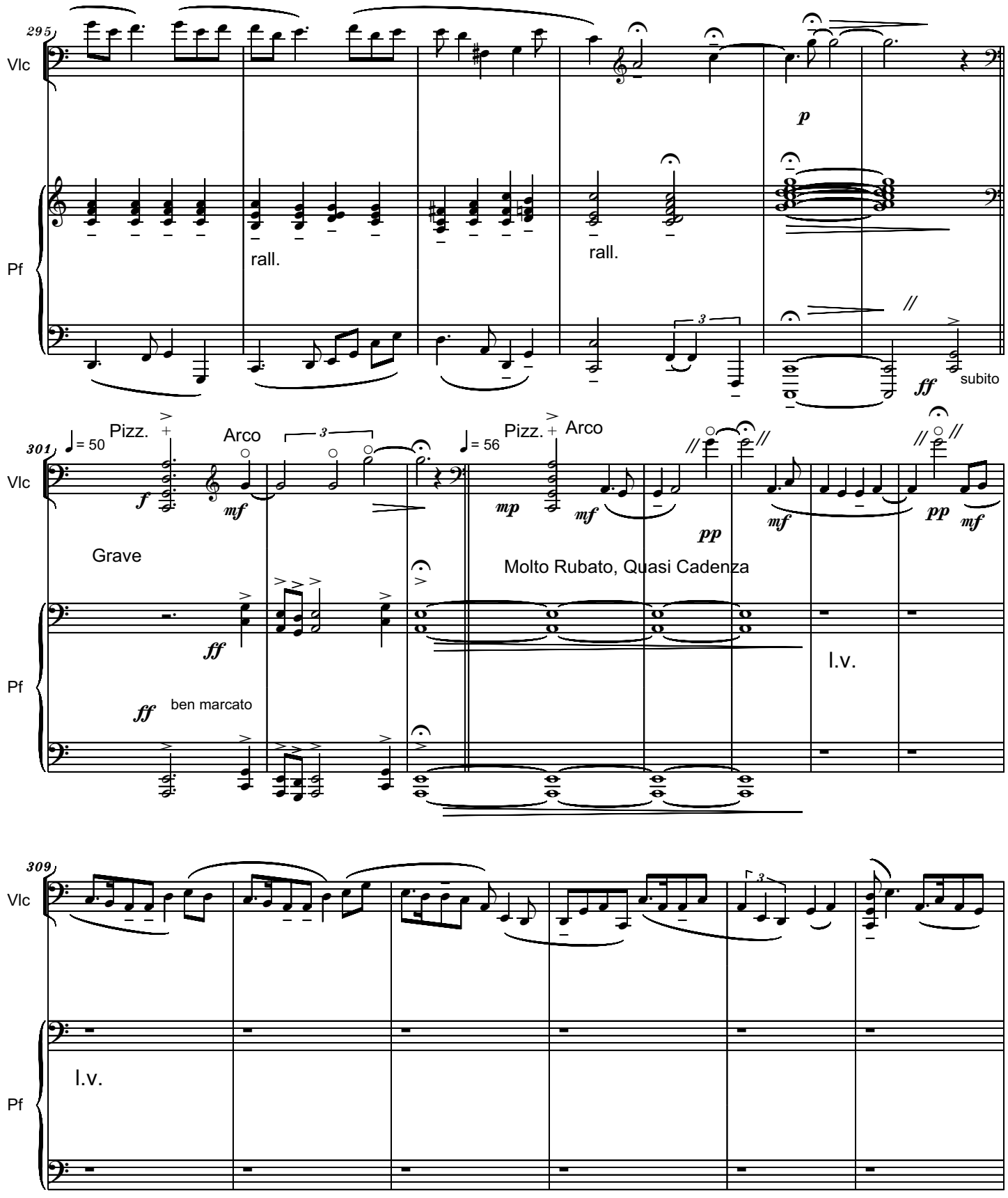

217
Vlc
Pf
220
Vlc
Pf
223
Vlc
Pf

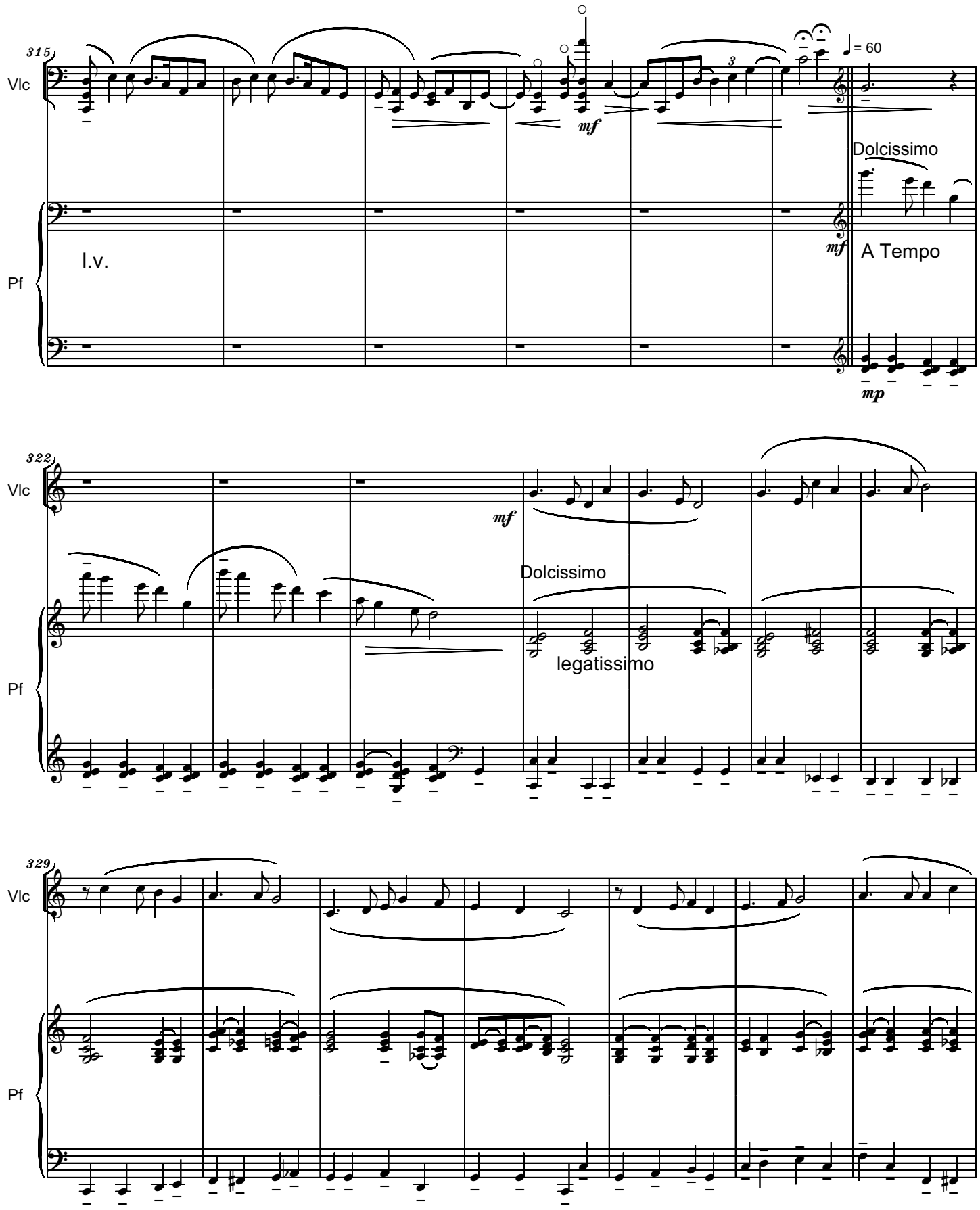

226
Vlc
Pf
col unghia
229
Vlc
Pf
ff
ff
Arco
233
Vlc
Pf
= 60
fff
fff
ff
fff

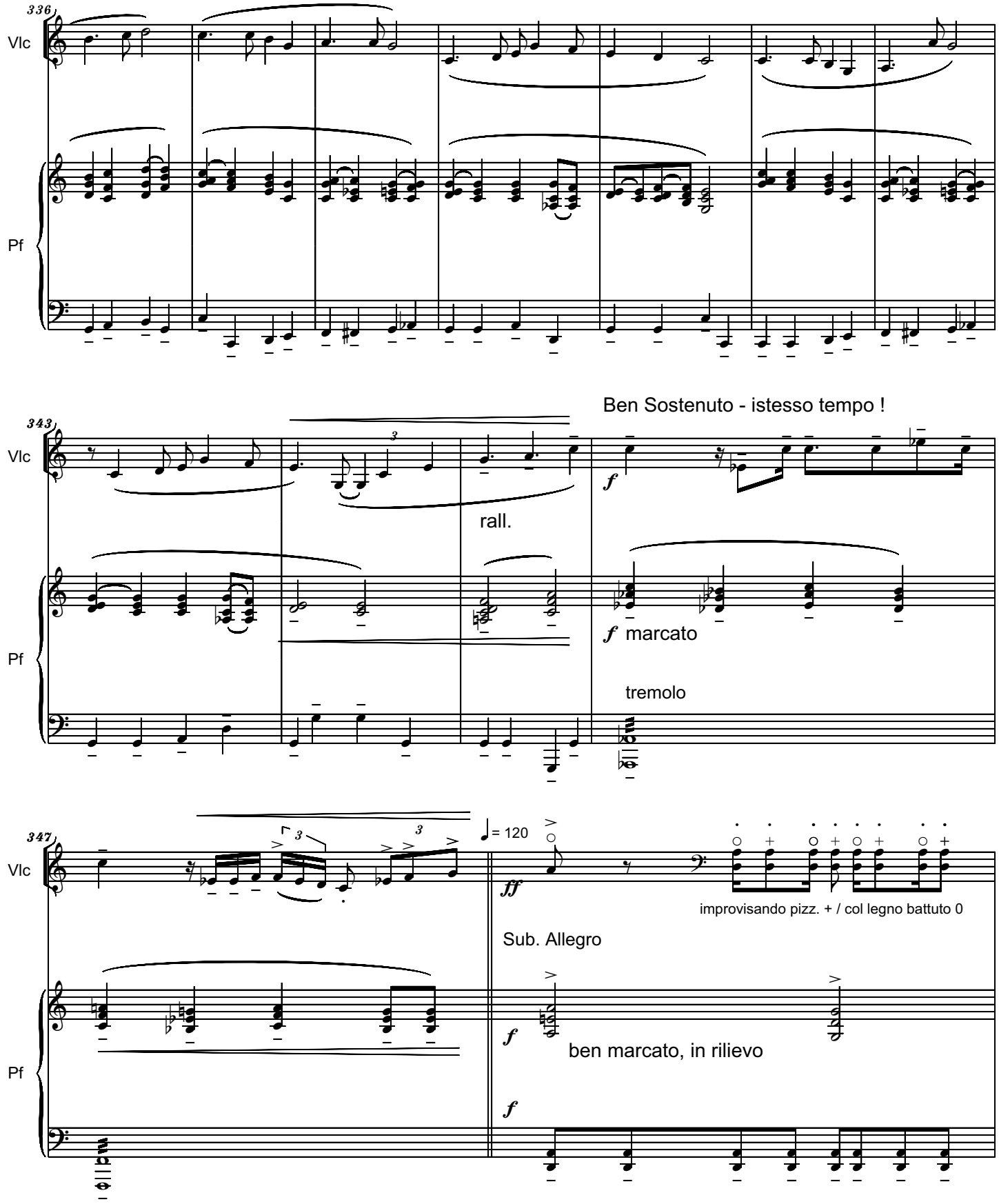

241
Vlc
mp
Pf
p
rall.
247
Vlc
mf
Pf
mf
mp
simile
253
Vlc
Pf

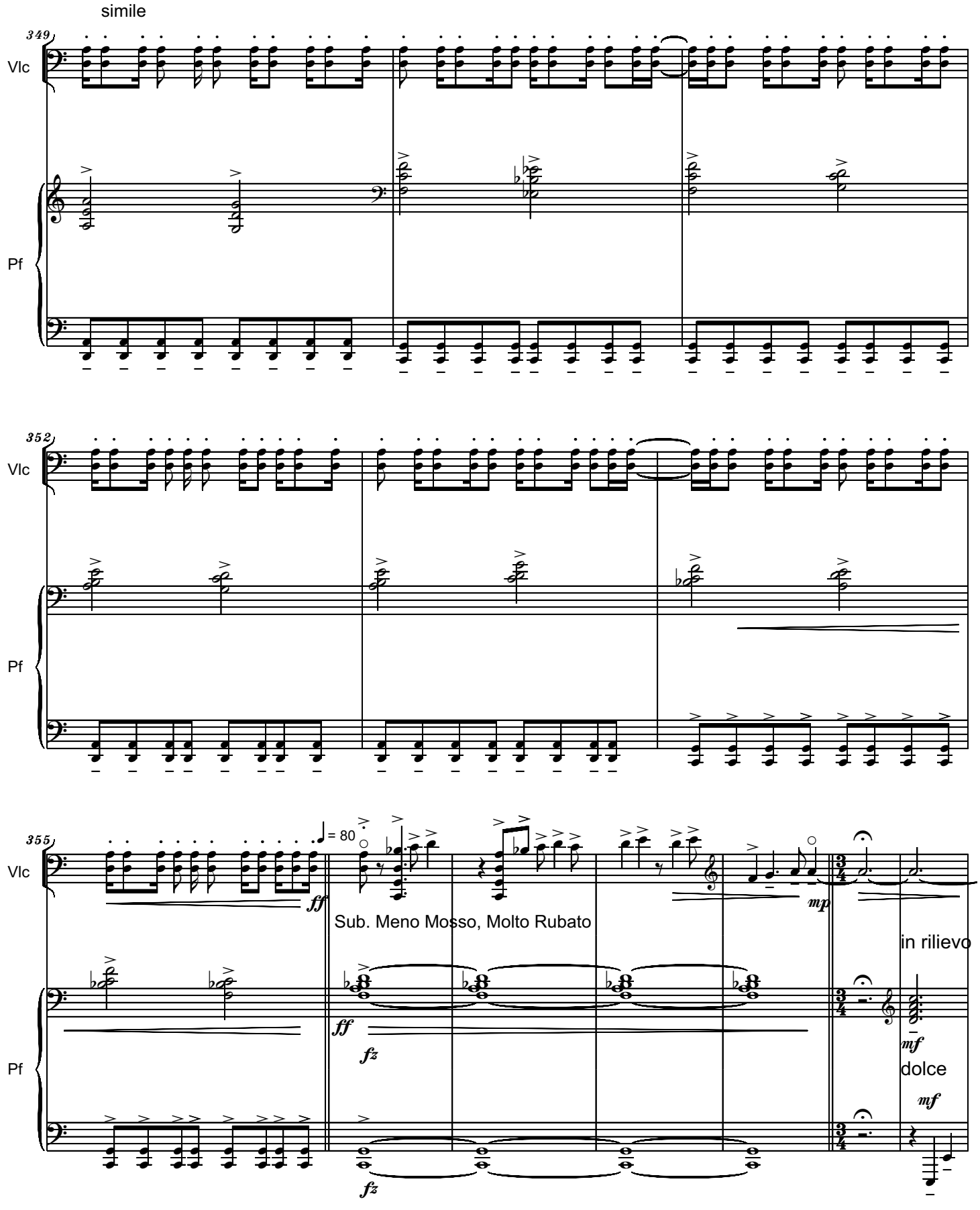

259
Vlc
Pf
265
Vlc
Pf
271
Vlc
mp
rall.
Pf
mf
mf
f
f
poco in rilievo

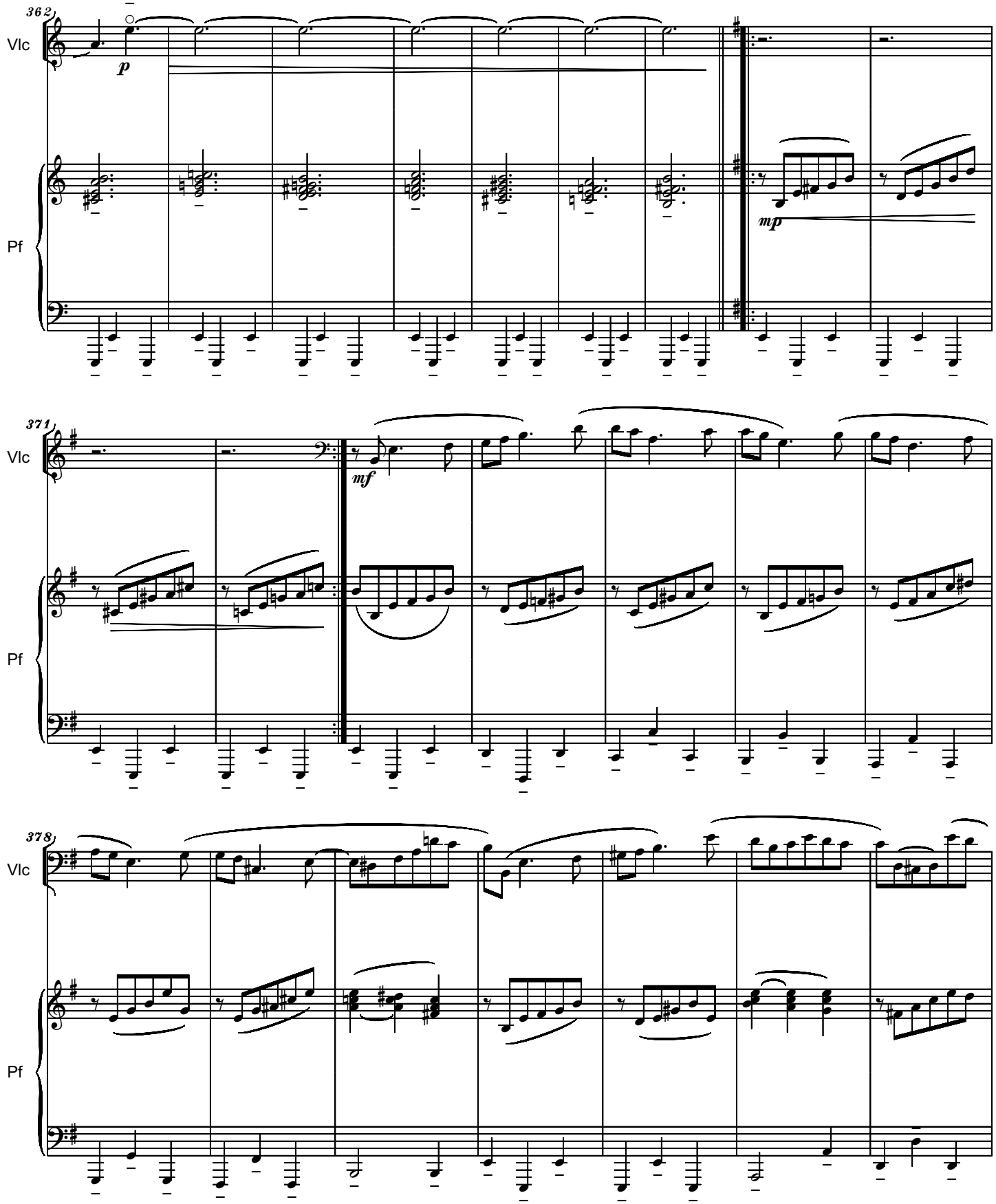

278
Vlc
mf
Pf
mf
284
Vlc
Pf
3
3
289
Vlc
Pf
3

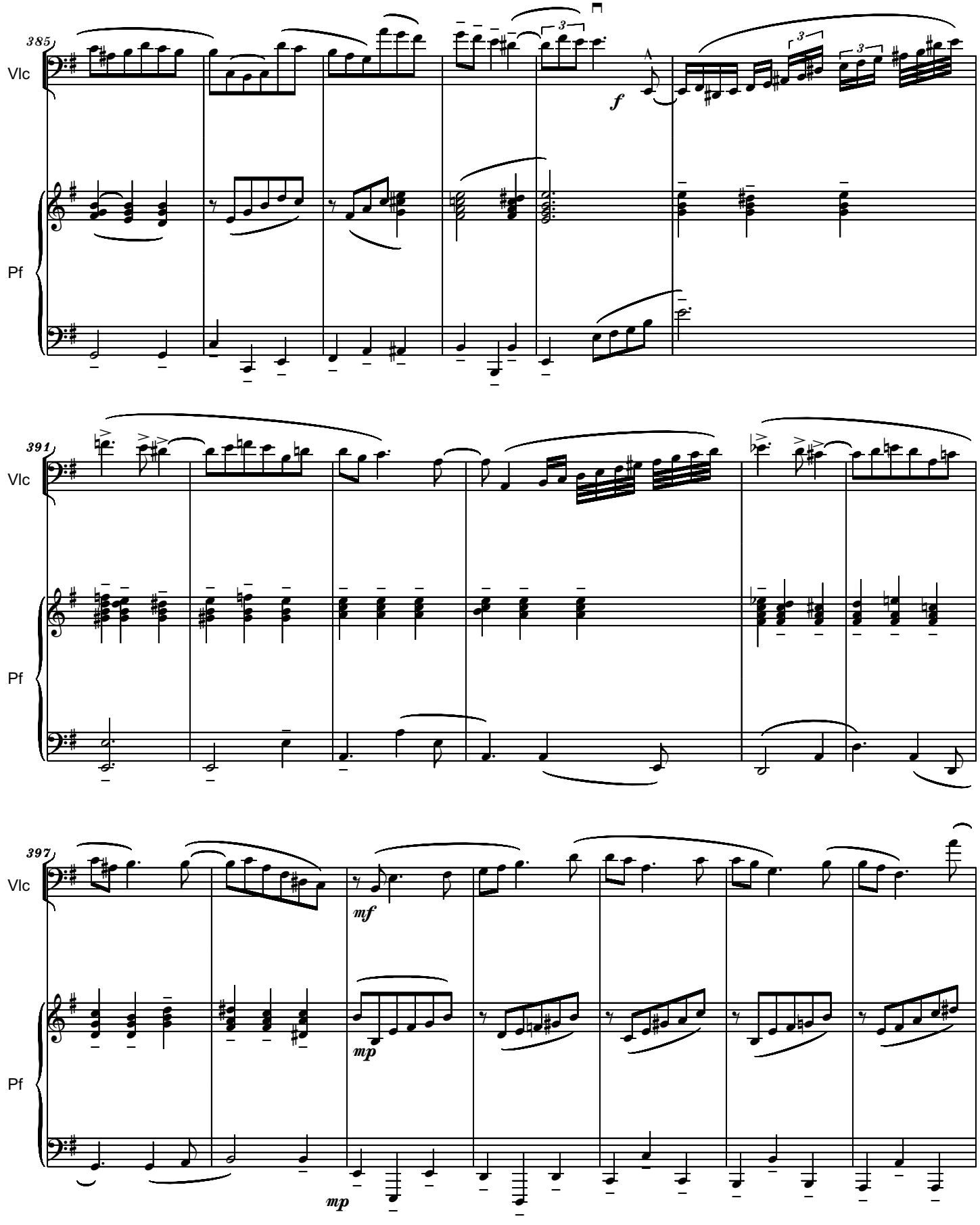

295
Vlc
Pf
p
rall.
rall.
3
ff
subito
301
Pizz.
Arco
3
= 50
= 56
Pizz.
Arco
f
mf
mp
mf
pp
mf
pp
mf
Grave
Molto Rubato, Quasi Cadenza
ff
ff
ben marcato
l.v.
309
Vlc
3
Pf
l.v.

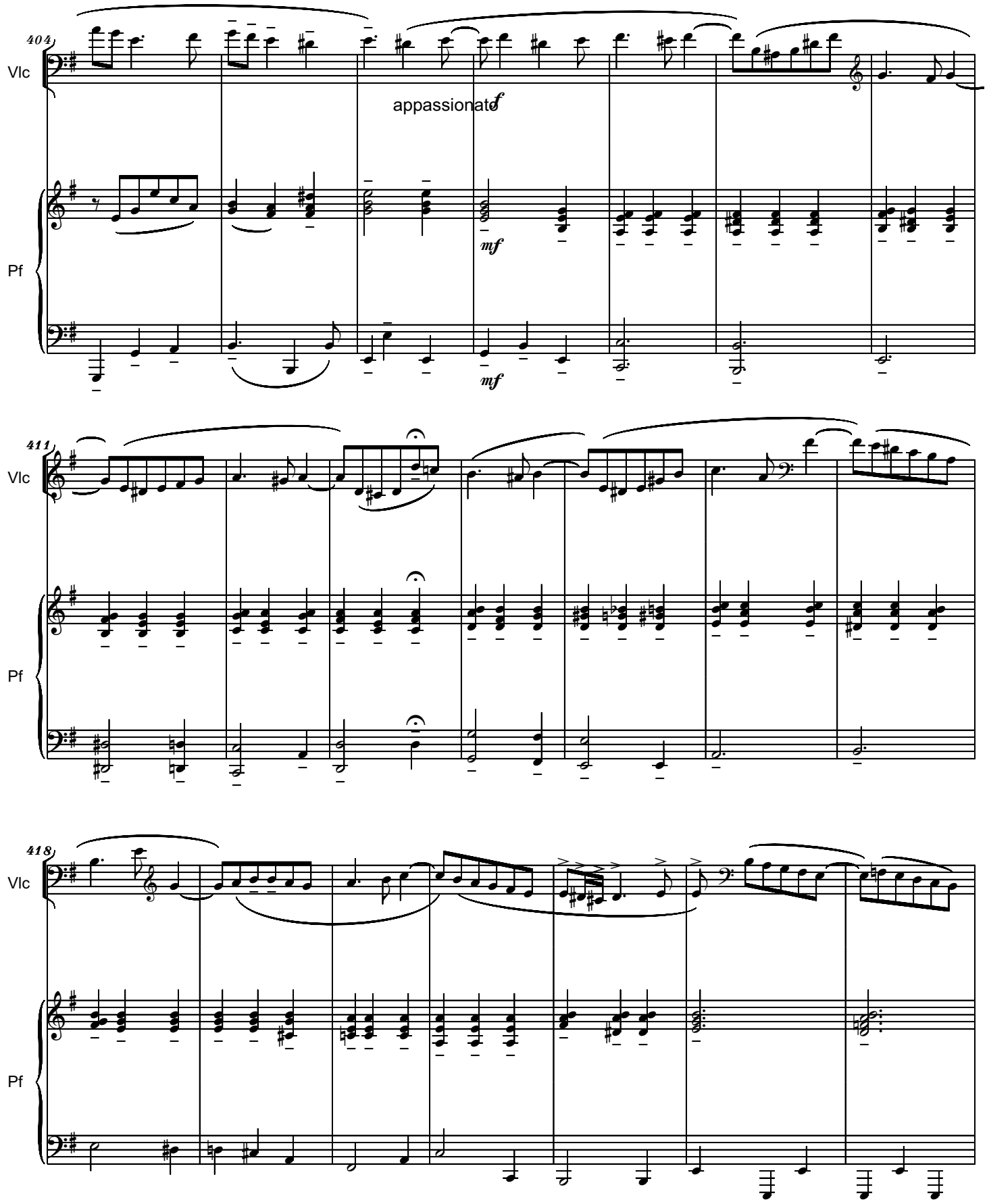

315
Vlc
Pf
♩= 60
mf
Dolcissimo
l.v.
mf
A Tempo
mp
322
Vlc
Pf
mf
Dolcissimo
legatissimo
329
Vlc
Pf

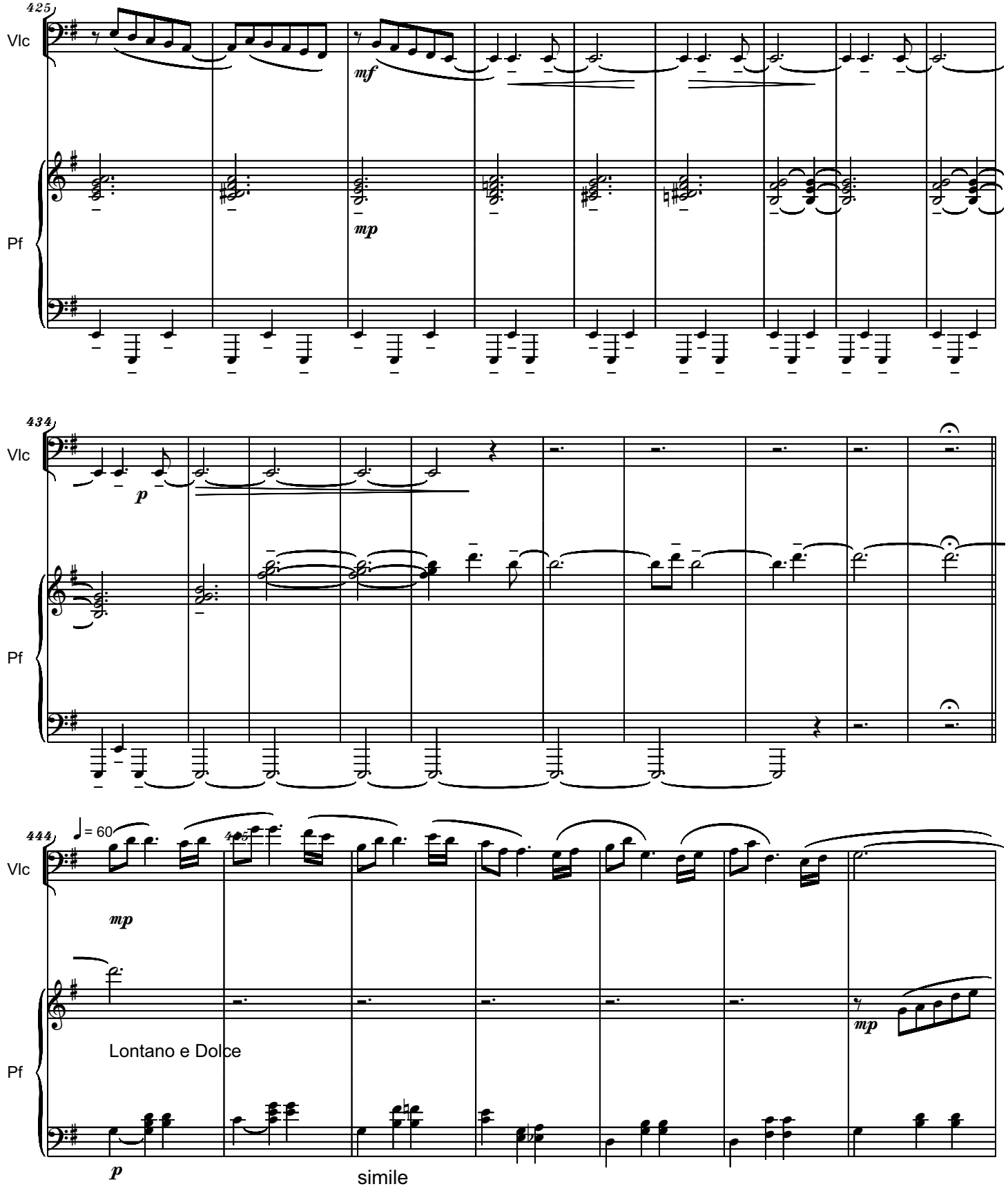

336
Vlc
Pf
343
Vlc
Pf
Ben Sostenuto - istesso tempo !
rall.
f
f marcato
tremolo
347
Vlc
Pf
= 120
ff
improvisando pizz. + / col legno battuto 0
Sub. Allegro
f
ben marcato, in rilievo
f

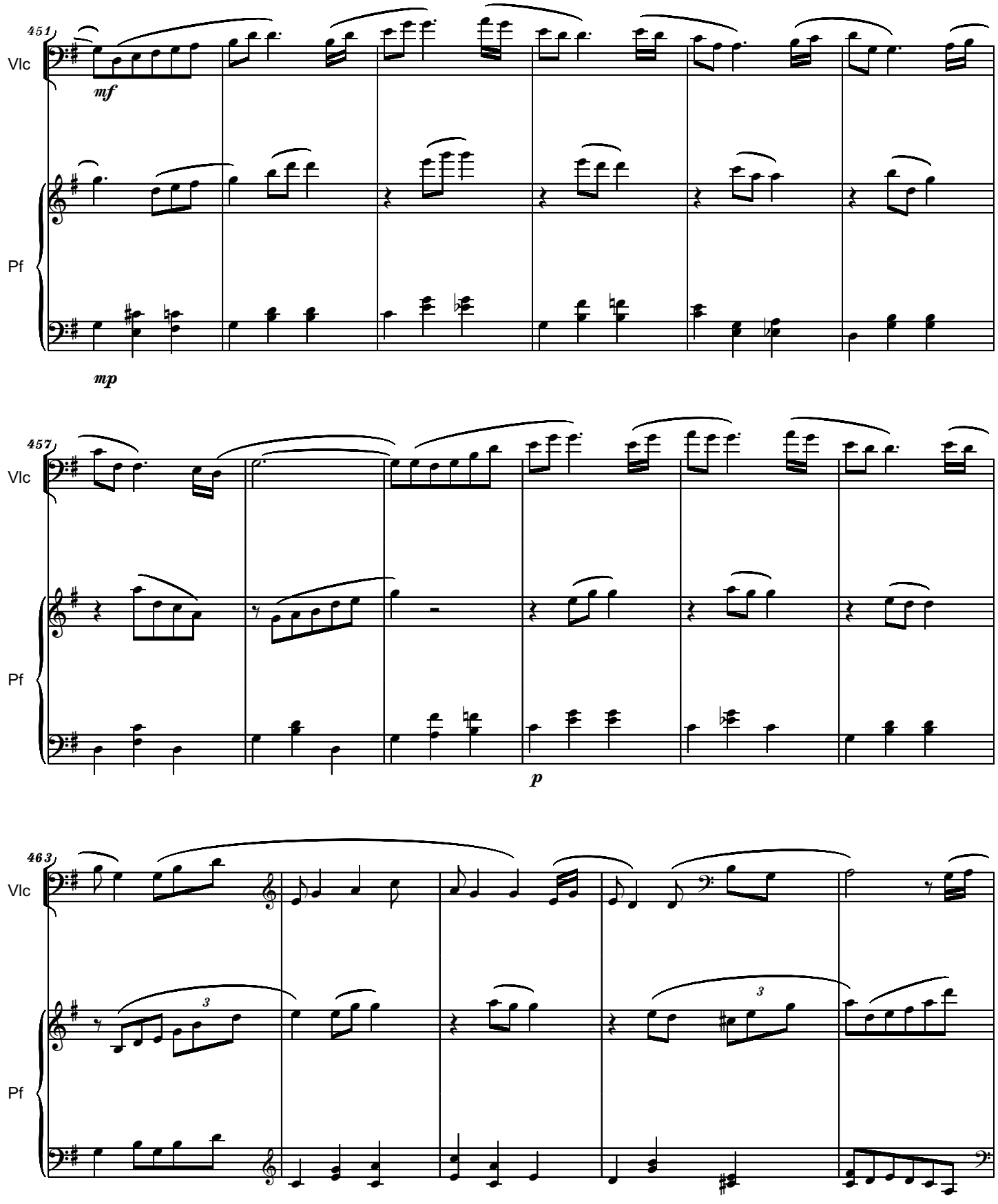

simile
349
Vlc
Pf
352
Vlc
Pf
355
Vlc
= 80
ff
Sub. Meno Mosso, Molto Rubato
mp
in rilievo
Pf
ff
fz
mf
dolce
mf
fz

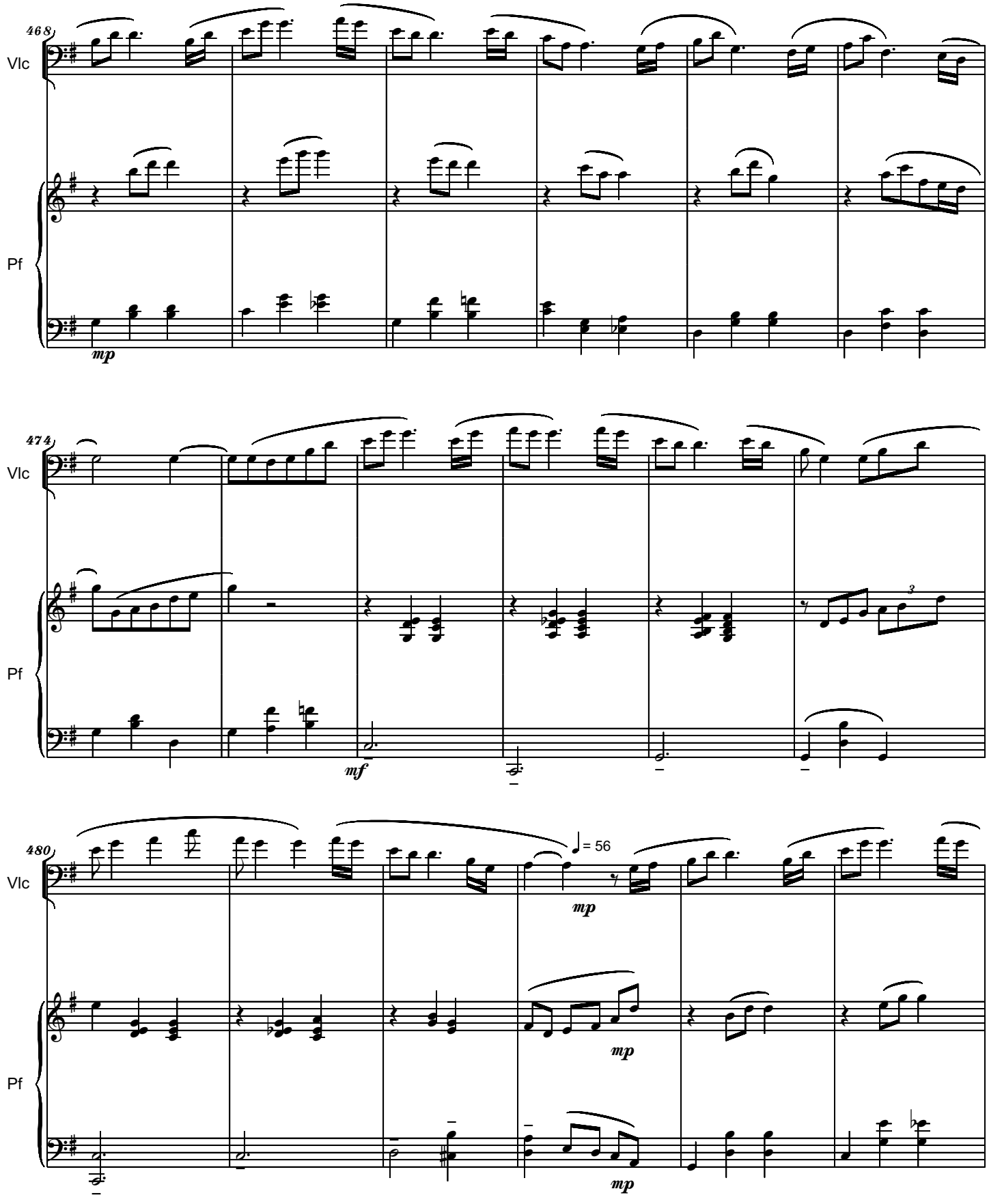

362
Vlc
p
Pf
mp
371
Vlc
mf
Pf
378
Vlc
Pf

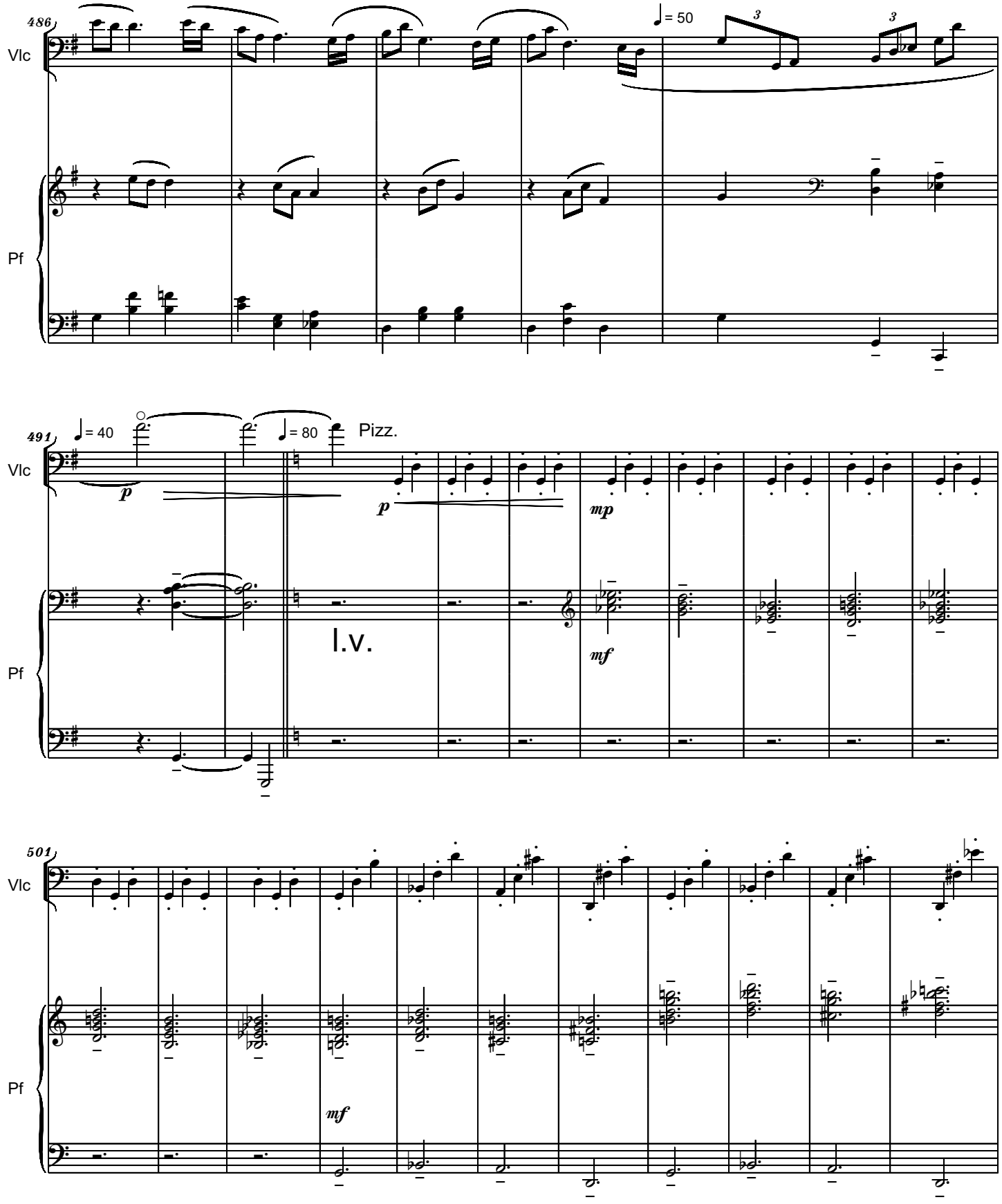

385
Vlc
Pf
f
391
Vlc
Pf
397
Vlc
Pf
mf
mp
mp

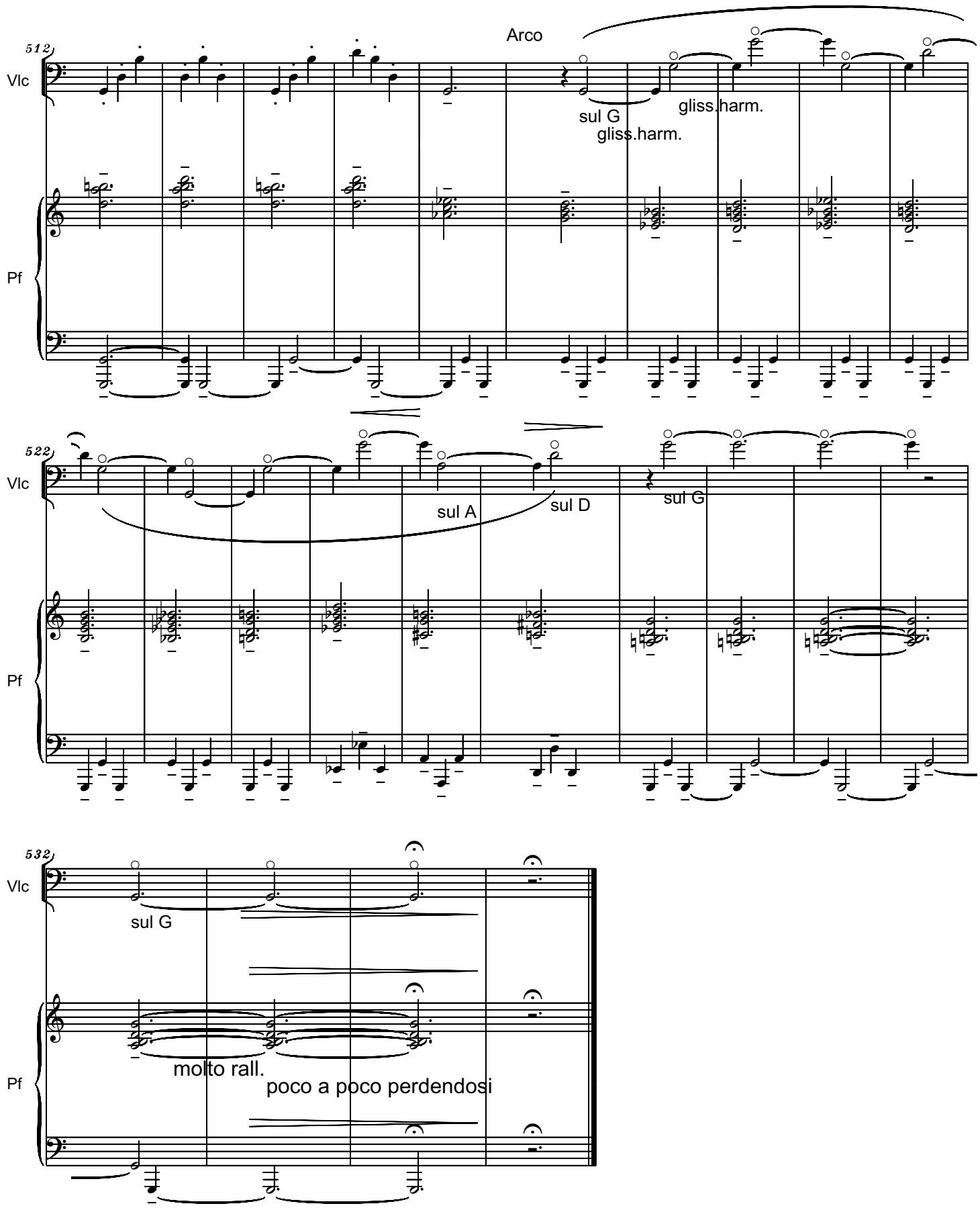

404
Vlc
appassionato
f
mf
Pf
mf
411
Vlc
Pf
418
Vlc
Pf


425
Vlc
mf
mp
Pf
434
Vlc
p
Pf
444
♩= 60
445
Vlc
mp
Lontano e Dolce
mp
Pf
p
simile


451
Vlc
mf
Pf
mp
457
Vlc
Pf
p
463
Vlc
Pf


468
Vlc
Pf
mp
474
Vlc
Pf
mf
480
Vlc
♩ = 56
mp
Pf
mp
mp


486
Vlc
Pf
= 50
3
3
491
= 40
= 80
Pizz.
p
p
mp
l.v.
mf
501
Vlc
Pf
mf

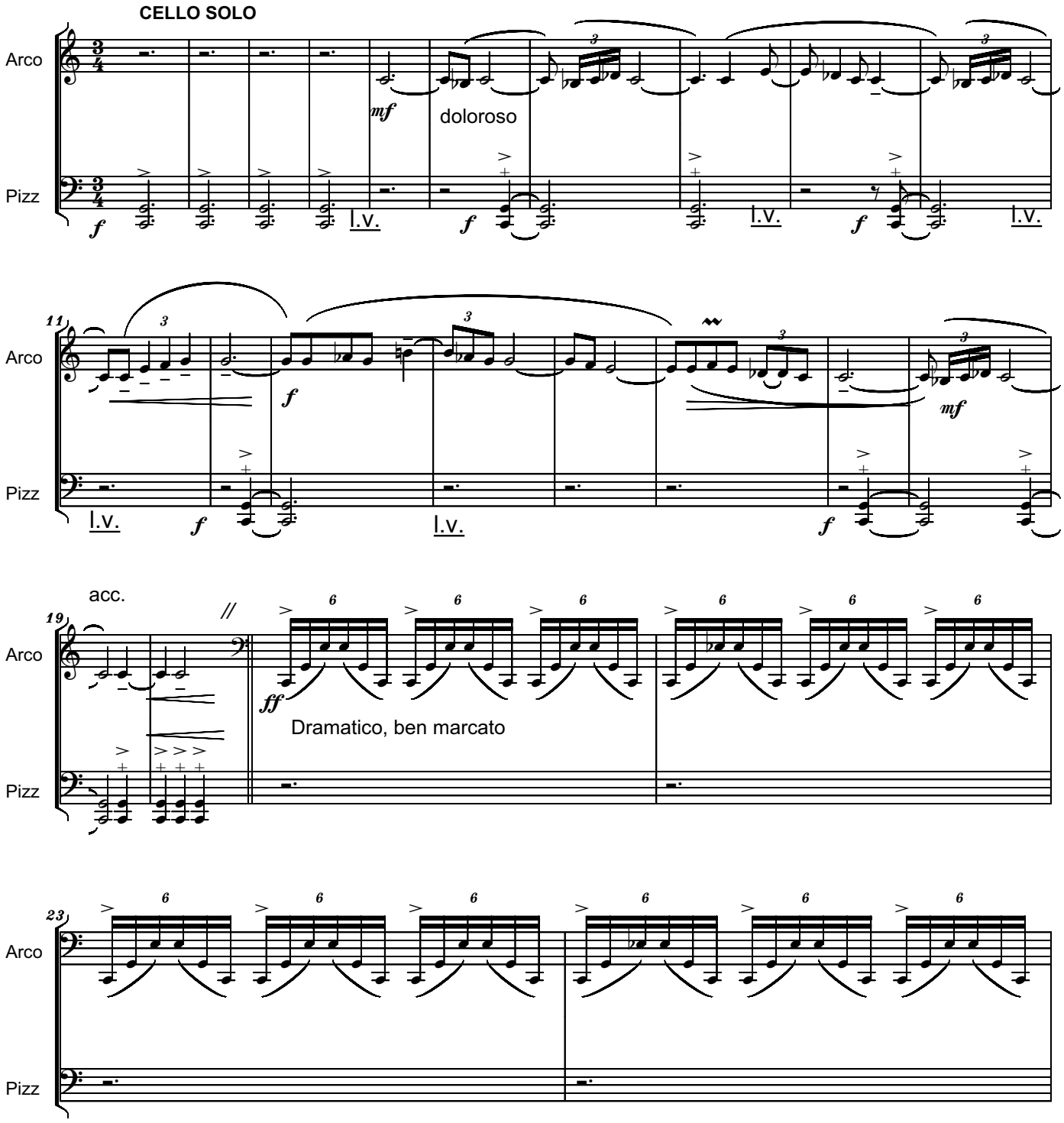

512
Vlc
Arco
sul G
gliss.harm.
gliss.harm.
Pf
522
Vlc
sul A
sul D
sul G
Pf
532
Vlc
sul G
molto rall.
poco a poco perdendosi
Pf

Dedicated to the Holocaust Martyrs of the Bucharest Pogrom (21-23 January 1941)

HA'SHOAH
- Cello Part -
Motto: "Hope, Despair, and Memory" Elie Wiesel, Nobel Lecture (11-XII-1986)

TRAGICO
Sempre Molto Rubato,
Quasi Improvisando

Serban Nichifor
(27-X-2015)



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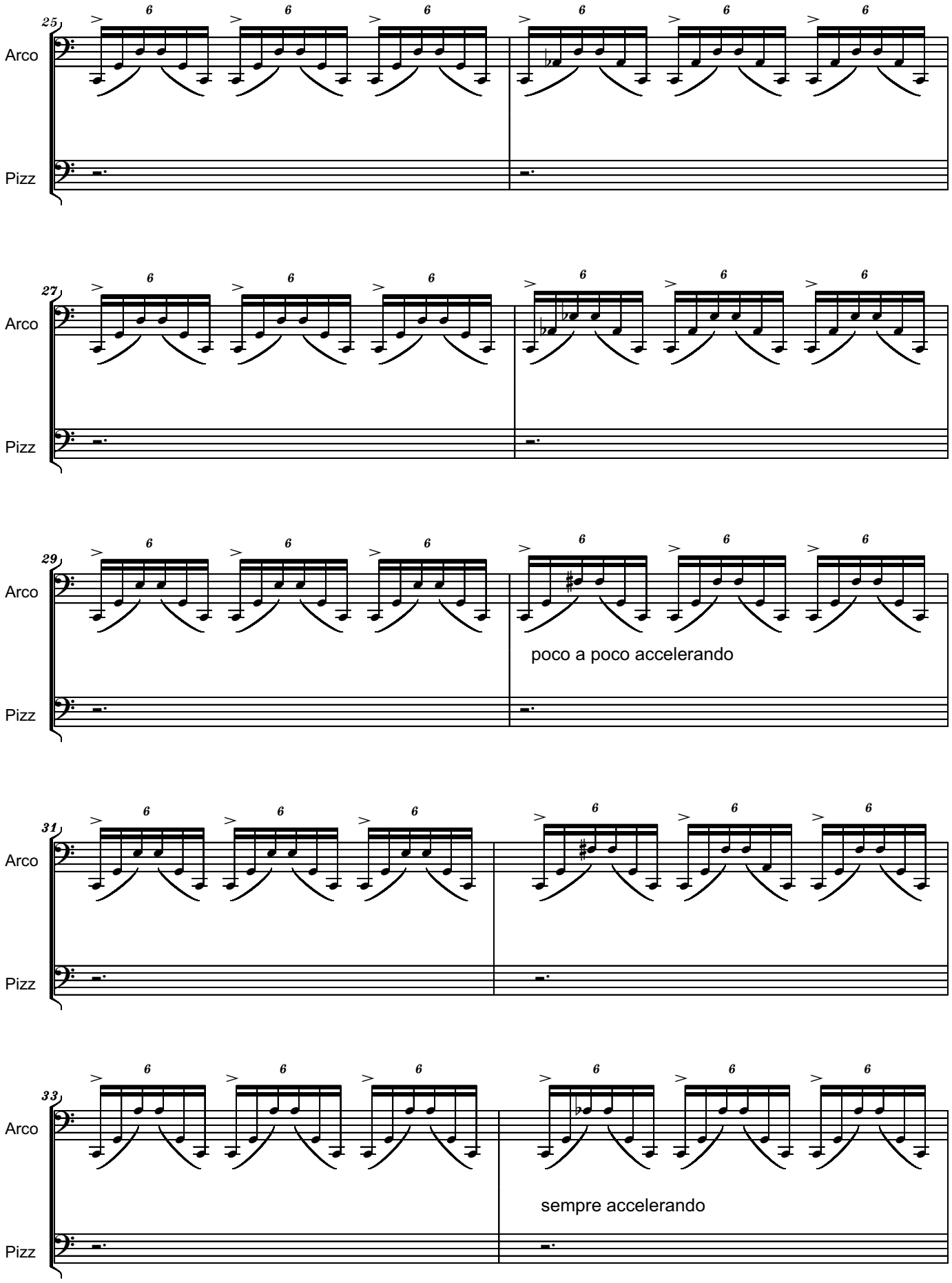
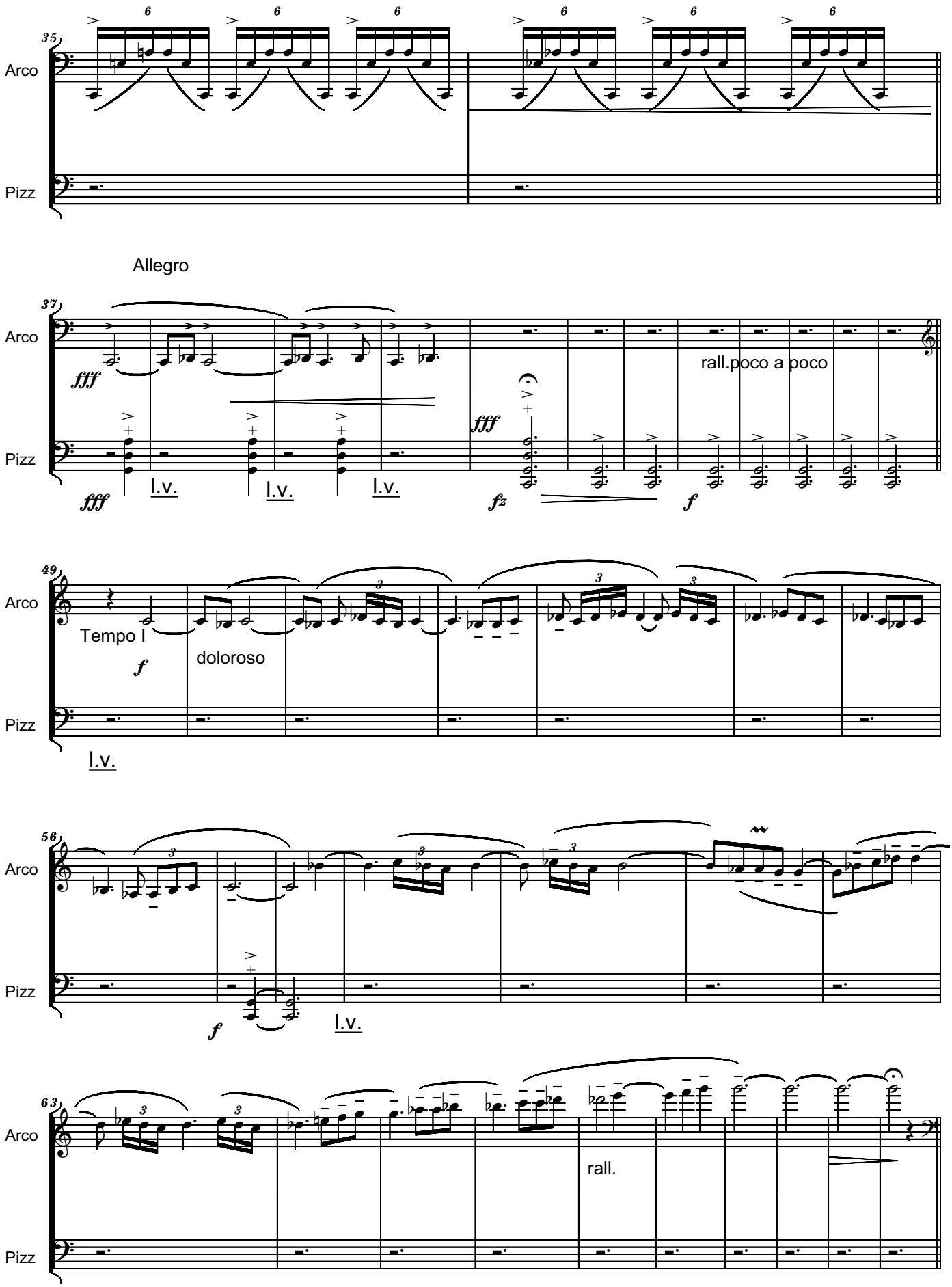
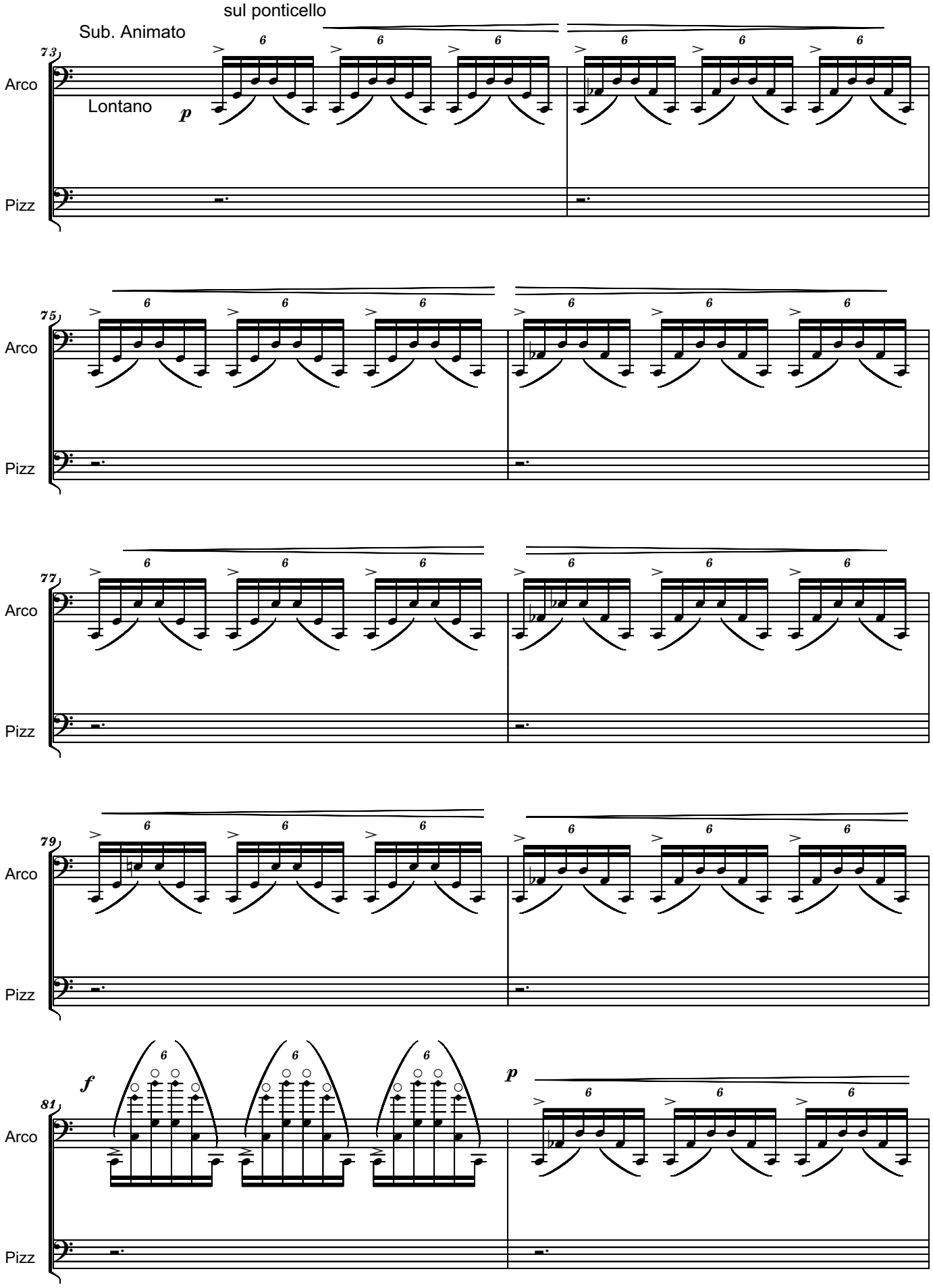
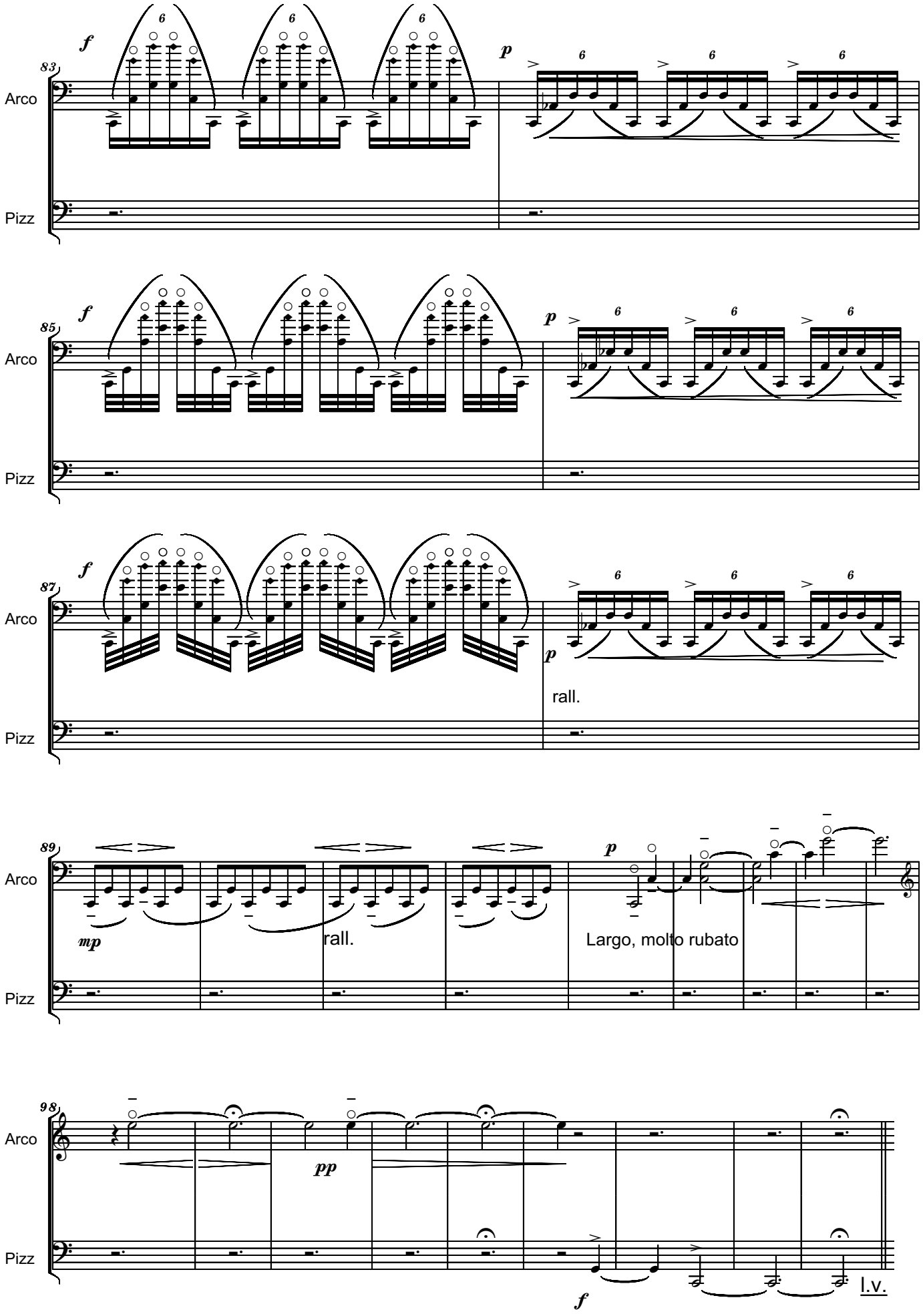
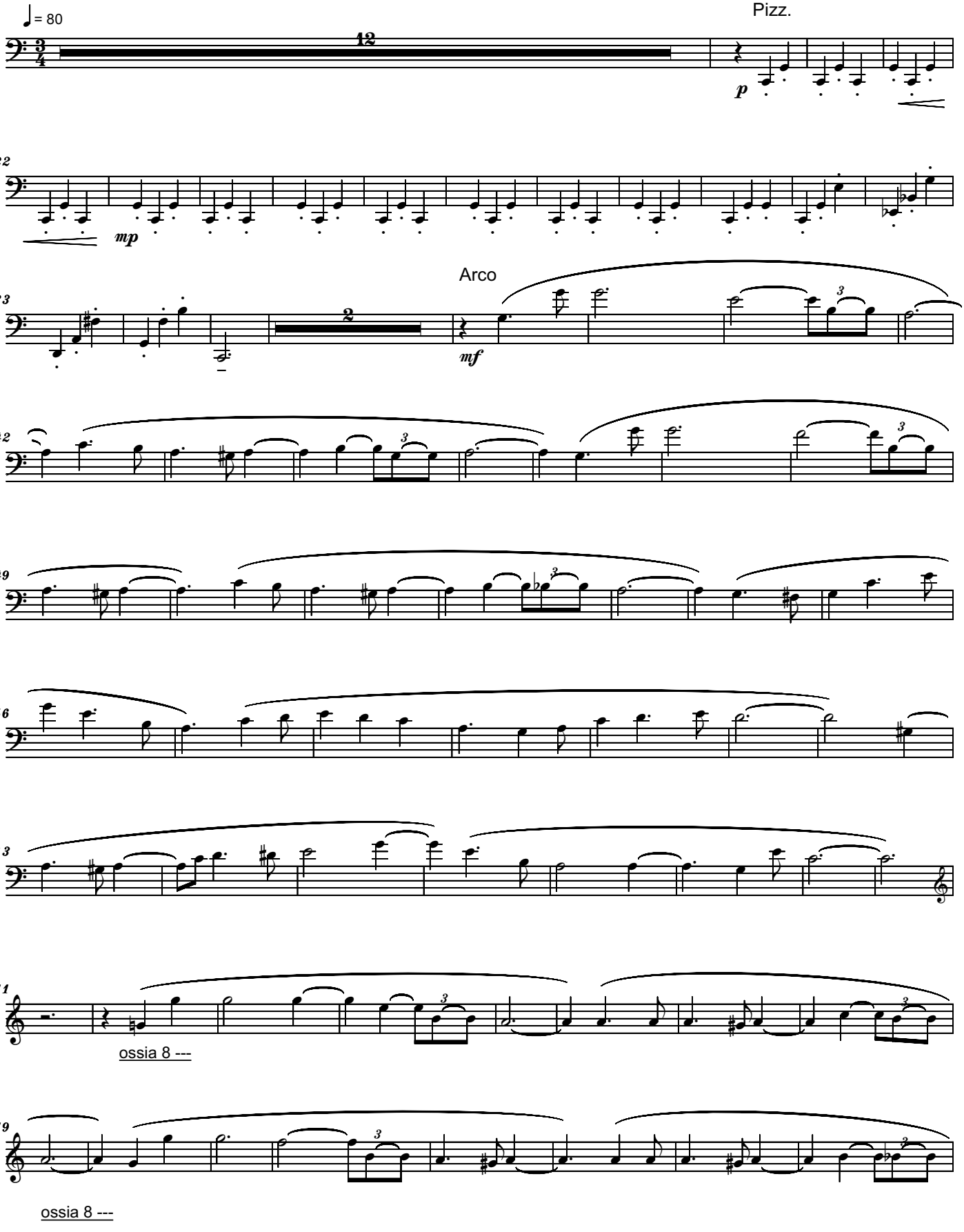

25
Arco
Pizz
27
Arco
Pizz
29
Arco
poco a poco accelerando
Pizz
31
Arco
Pizz
33
Arco
sempre accelerando
Pizz

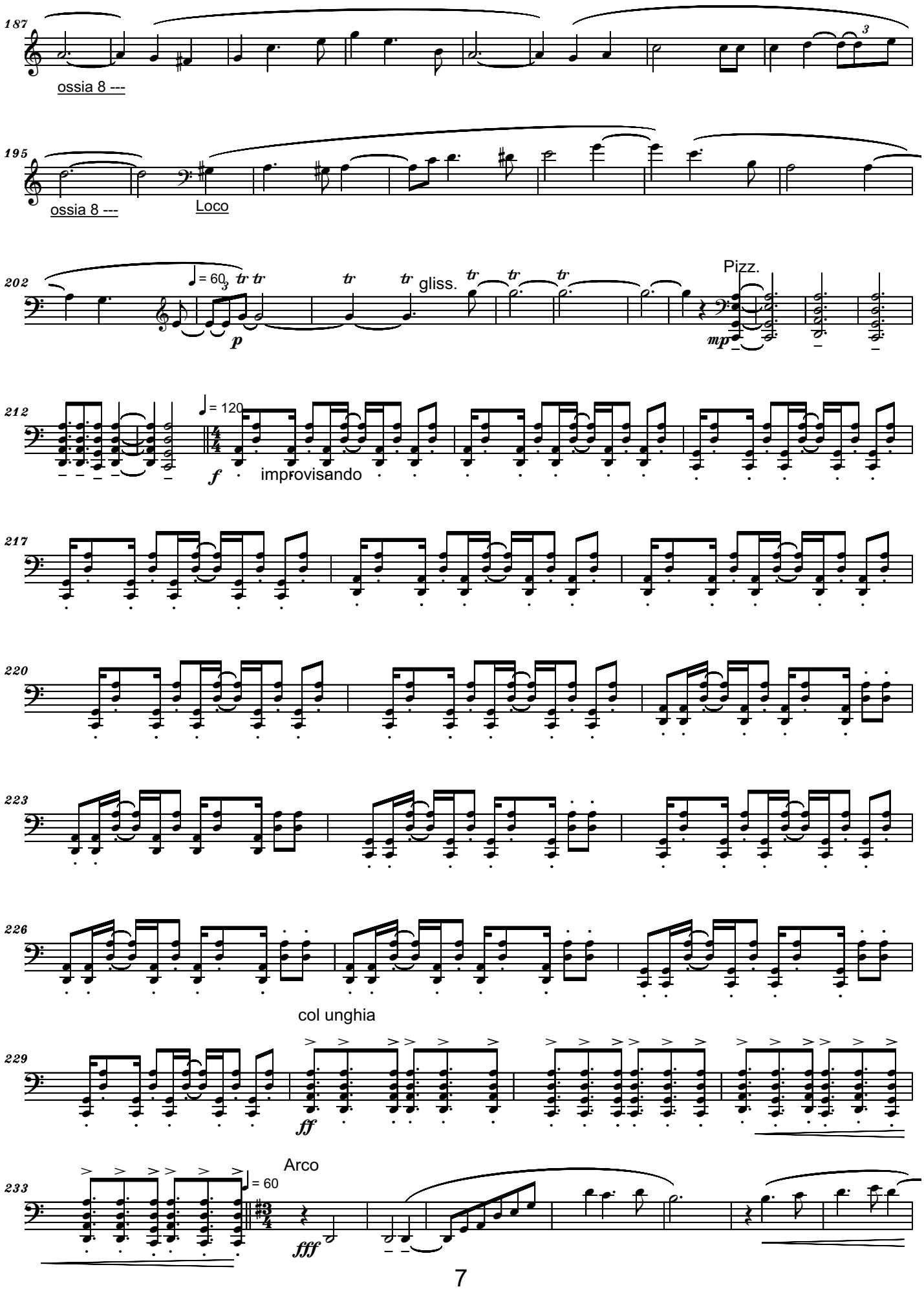

35
Arco
Pizz
Allegro
37
fff
l.v.
fz
rall.poco a poco
f
49
Tempo I
doloroso
56
63
rall.

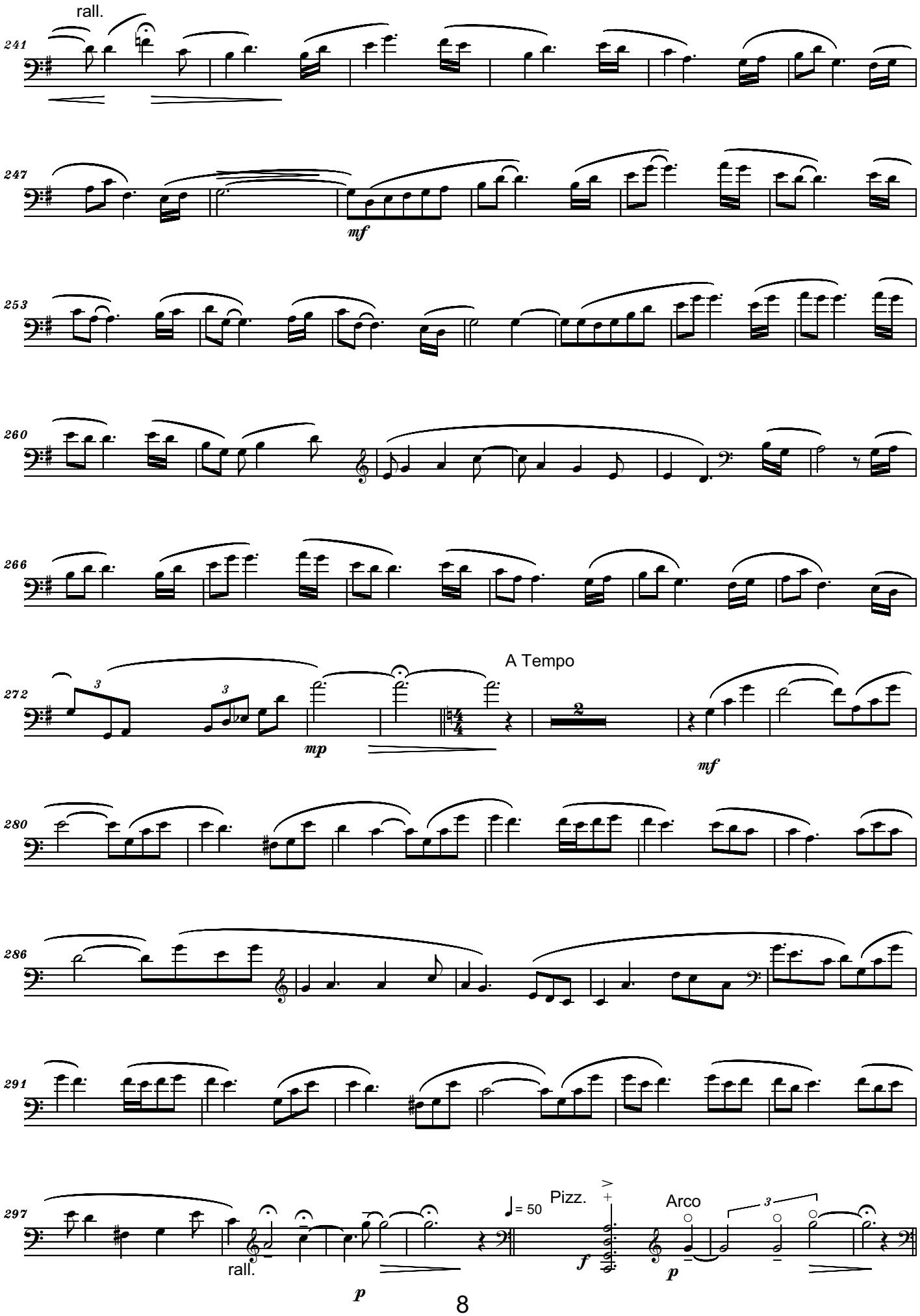

sul ponticello
Sub. Animato
73
Arco
Lontano
p
Pizz
75
Arco
Pizz
77
Arco
Pizz
79
Arco
Pizz
f
81
Arco
p
Pizz

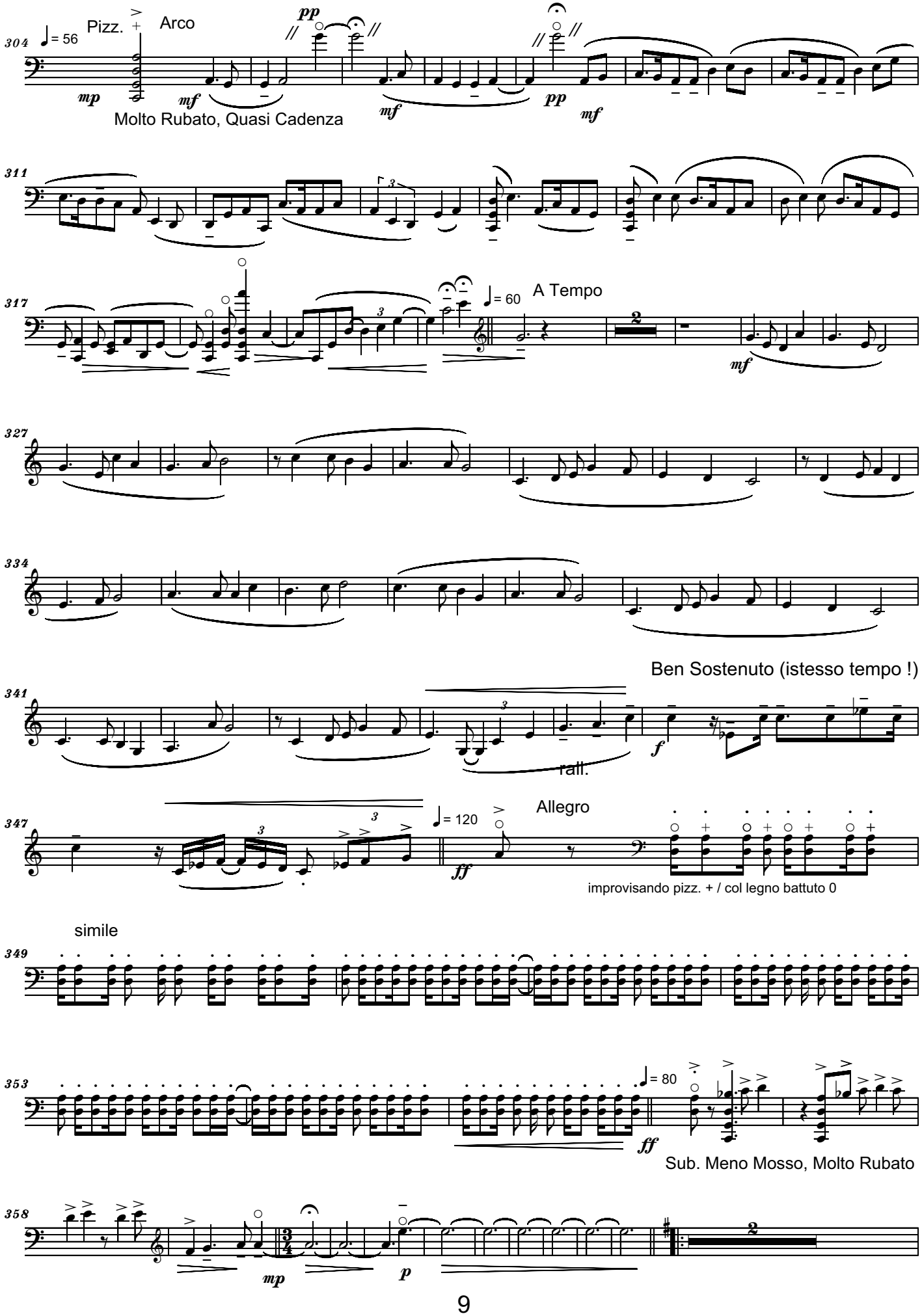

83
Arco
Pizz
f
p
85
87
rall.
89
mp
rall.
Largo, molto rubato
98
pp
f
l.v.

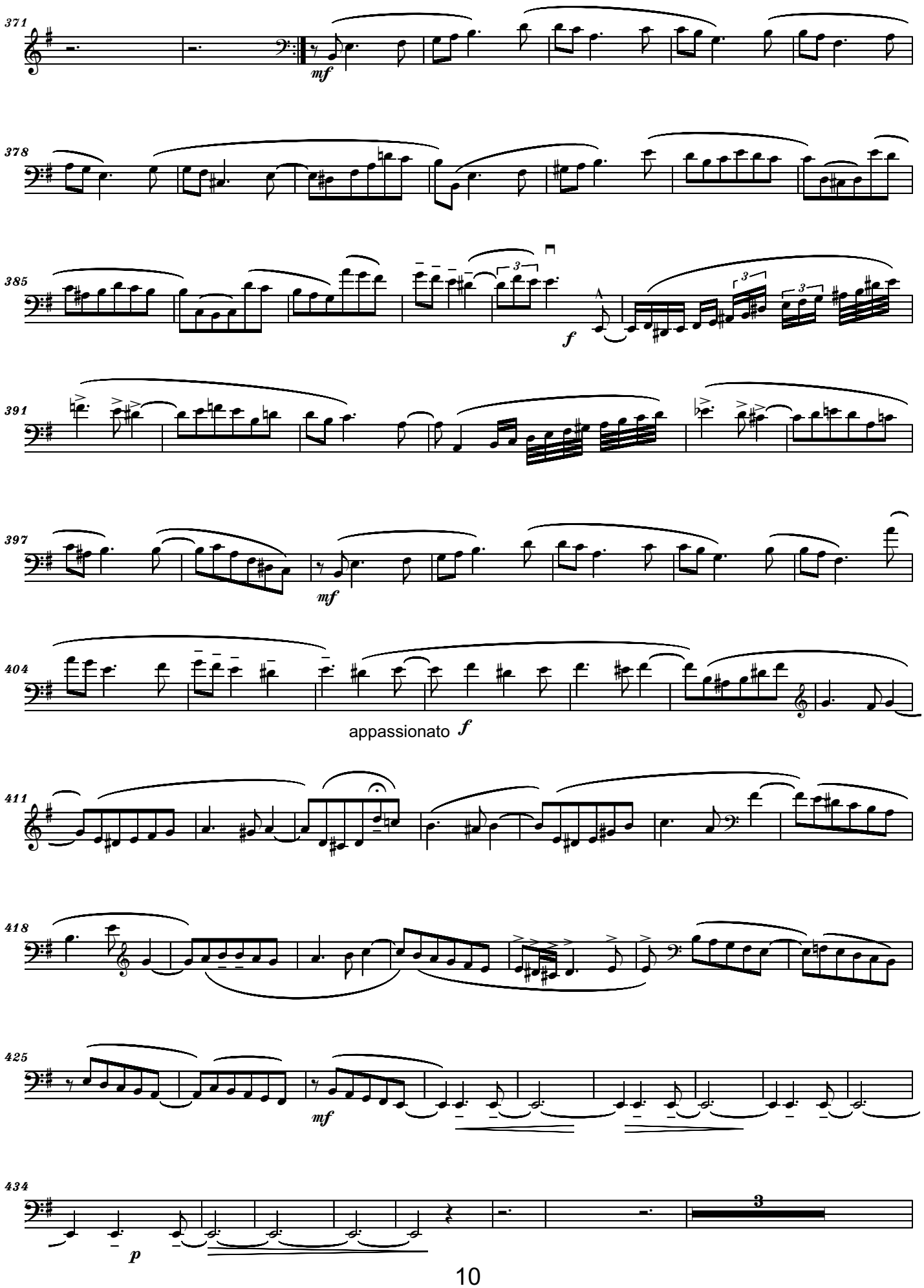
Sempre Molto Rubato,
Quasi Improvisando

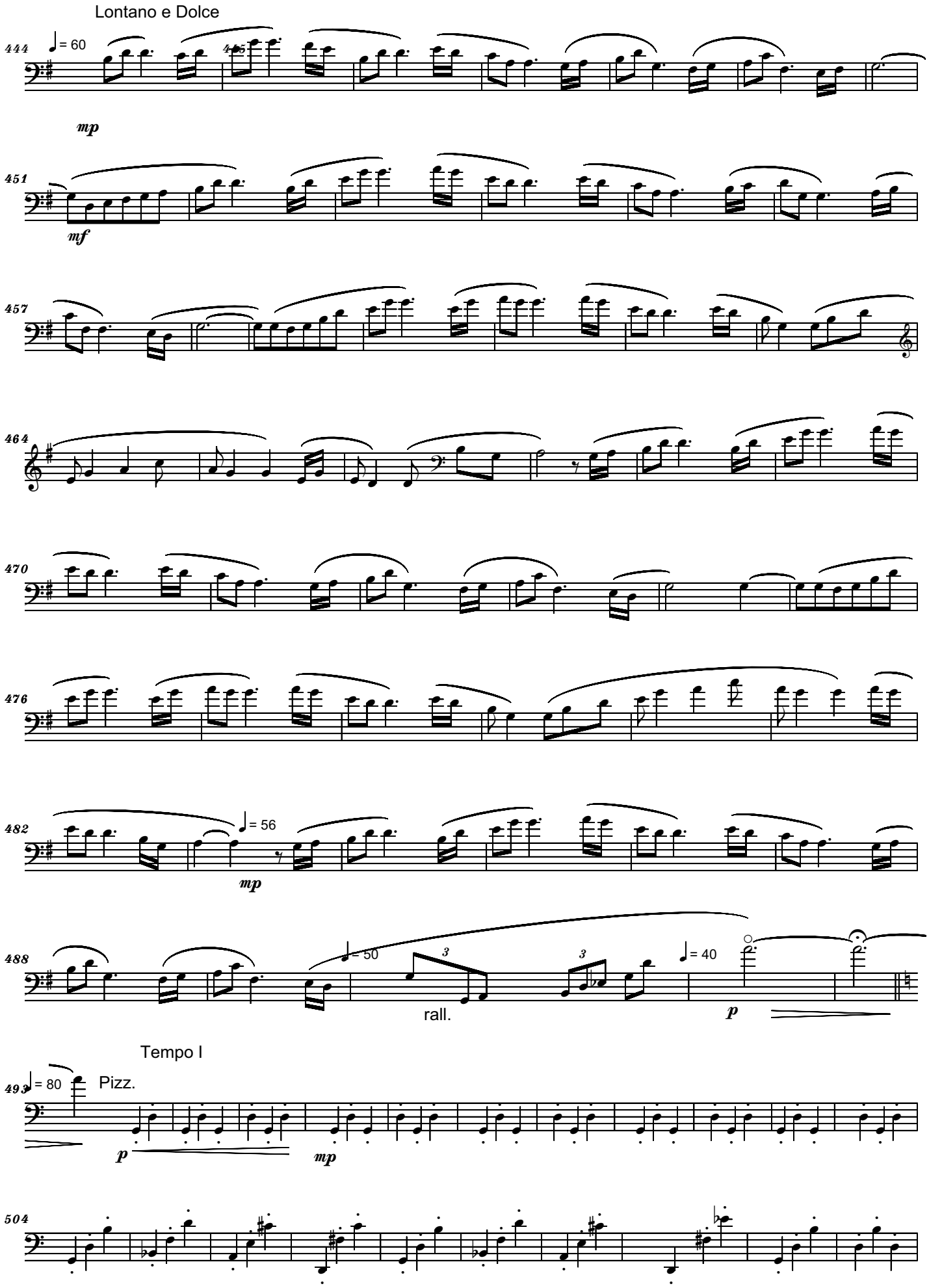


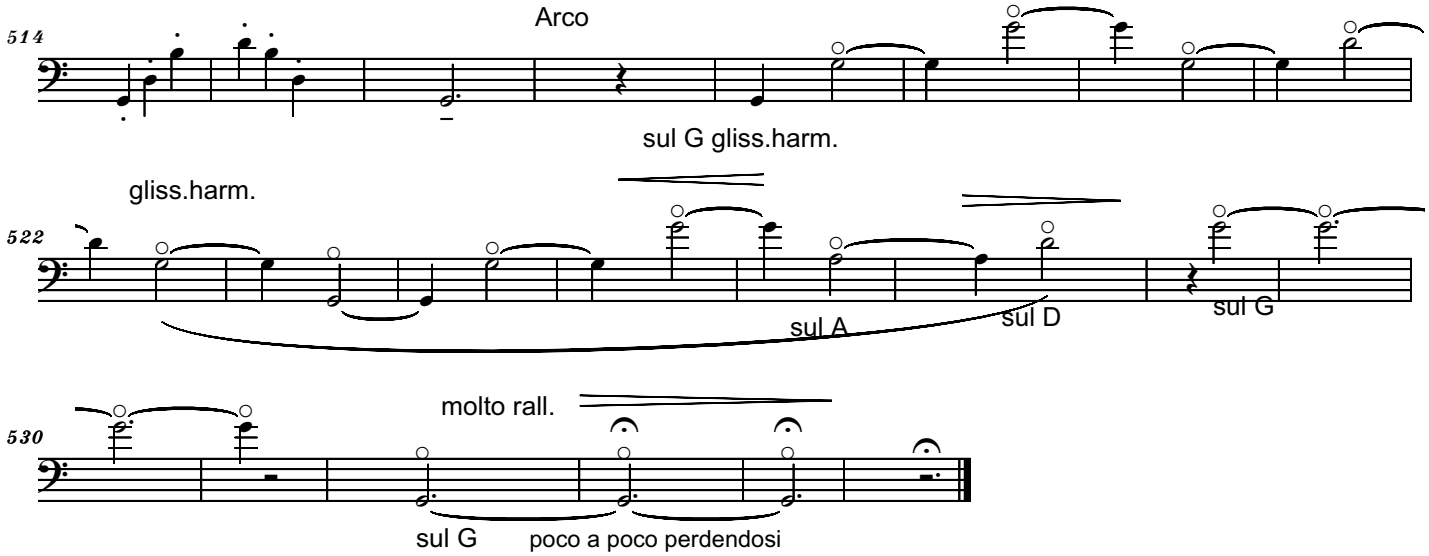

187
ossia 8 ---
195
ossia 8 ---
Loco
202
♩= 60
gliss.
Pizz.
212
♩= 120
improvisando
217
220
223
226
col unghia
229
Arco
233
♩= 60


rall.
241
247
mf
253
260
266
A Tempo
272
mp
mf
280
286
291
297
rall.
p
= 50
Pizz.
f
Arco
p


304
♩= 56
Pizz.
Arco
mp
mf
pp
mf
pp
mf
Molto Rubato, Quasi Cadenza
311
317
♩= 60
A Tempo
mf
327
334
Ben Sostenuto (istesso tempo !)
341
f
rall.
347
♩= 120
Allegro
ff
improvisando pizz. + / col legno battuto 0
simile
349
353
♩= 80
ff
Sub. Meno Mosso, Molto Rubato
358
mp
p


371
mf
378
385
f
391
397
mf
404
appassionato f
411
418
425
mf
434
p
3


Lontano e Dolce
444
♩= 60
445
mp
451
mf
457
464
470
476
482
♩= 56
mp
488
♩= 50
3
3
rall.
♩= 40
p
Tempo I
493
♩= 80
Pizz.
p
mp
504


514
Arco
sul G gliss.harm.
gliss.harm.
522
sul A
sul D
sul G
molto rall.
530
sul G
poco a poco perdendosi

Conf.Univ.Dr. Serban Nichifor

COMPOZITORII ROMANI LIANA ALEXANDRA SI SERBAN NICHIFOR – PIONIERI AI GENULUI "VISUAL MUSIC" ("VIDEO MUSIC")

O prezentare a lucrarilor "*12 Variations*" (2003) de Liana Alexandra si "*Infinite Song*" (2003) de Serban Nichifor, ce ilustreaza contributiile celor doi compozitori romani la prima manifestare a acestui nou gen: "*Visual Music Marathon 2007*", Northeastern University, Boston (USA): http://www.music.neu.edu/vmm/
Initiatori ai genului "visual music" ("video music") in Romania, Liana Alexandra si Serban Nichifor au sustinut si primul concert de aceasta factura la Filarmonica "George Enescu", pe data de 18 mai 2008:
https://www.scribd.com/doc/259254271/Liana-Alexandra-Serban-Nichifor-Video-Music-Concert-18-May-2008

Cele doua lucrari mentionate mai sus au fost gravate in anul 2008 pe primul DVD Visual Music realizat in Romania: "*Video Music – Cyber Art – Liana Alexandra & Serban Nichifor*", EDVD 001 Electrecord:
https://www.scribd.com/doc/259253953/Liana-Alexandra-Serban-Nichifor-Video-Music-Cyber-Art-DVD-2008
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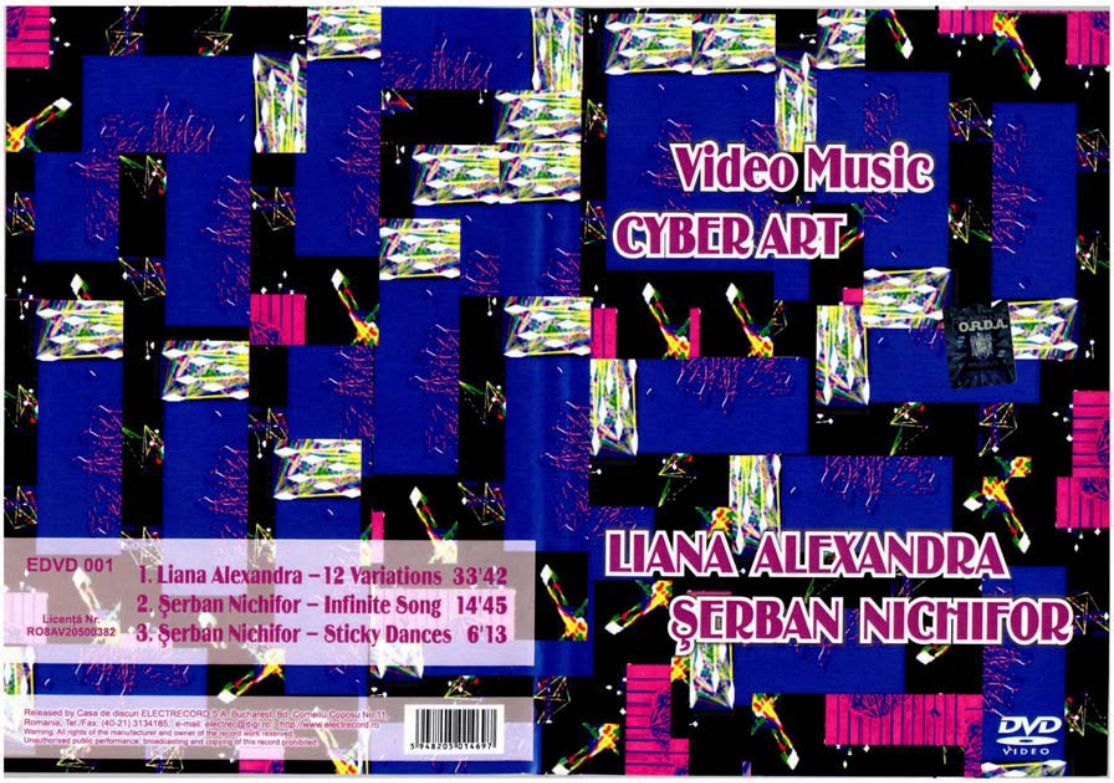


Liana Alexandra ***12 Variaţiuni***

Video simfonia ***12 Variaţiuni*** (care poate fi considerată şi simfonia mea a VIII-a) compusă în anul 2006, a fost realizată cu "Mozart The Music Processor" Software (Anglia) şi vizualizată cu programul Music Animation Machine al lui Stephen Malinowski (SUA). Lucrarea a fost prezentată în primă audiţie absolută la Universitatea din Boston(aprilie 2007), în cadrul proiectului internaţional intitulat *Boston Cyberarts Visual Music Marathon*. În acelaşi an, în noiembrie 2007, a fost reluată în cadrul Festivalului CYNETart organizat de Academia de Arte Hellerau de la Dresda (Germania). Tot în Septembrie 2007, video simfonia ***12 Variaţiuni*** a fost prezentată la *SIGGRAPH* Art gallery de la Universitatea din California, San Diego. În cursul anului 2008 este inclusă în *International Animation Festival* de la Melbourne(Australia) şi totodată este preluată de compania cinematografică *Panasonic*, pentru studioul *International Microcinema*(SUA).

www.geocites.com/lianaalexandra/classic_blue.html
www.YouTube.com/user/lianaalexandra
http://www.myspace. com/lianaalexandramoraru
www.musanim.com

Liana Alexandra ***12 Variations***

Video symphony ***12 Variations*** (that could be considered my eighth symphony) was composed in 2006 and performed in cooperation with "Mozart The Music Processor" Software (England), while the video part was realized with Stephen Malinowski's (USA) program Music Animation Machine.

The premiere of the symphony was given at the Boston University (in April 2007) as part of the international project *Boston Cyberarts Visual Music Marathon*. In November of the same year, the symphony was performed at the CYNETart Festival organized by the Hellerau Academy of Arts in Dresden (Germany). ***12 Variations*** was part of the *SIGGRAPH Animation* Project and presented at the The Art Institute in San Diego (California), also in 2007.

In 2008, it was included in the *International Animation Festival* in Melbourne (Australia) and then taken over by *Panasonic* Film Company for the *International Microcinema* Studios (USA) .

Liana Alexandra şi Şerban Nichifor

Şerban Nichifor

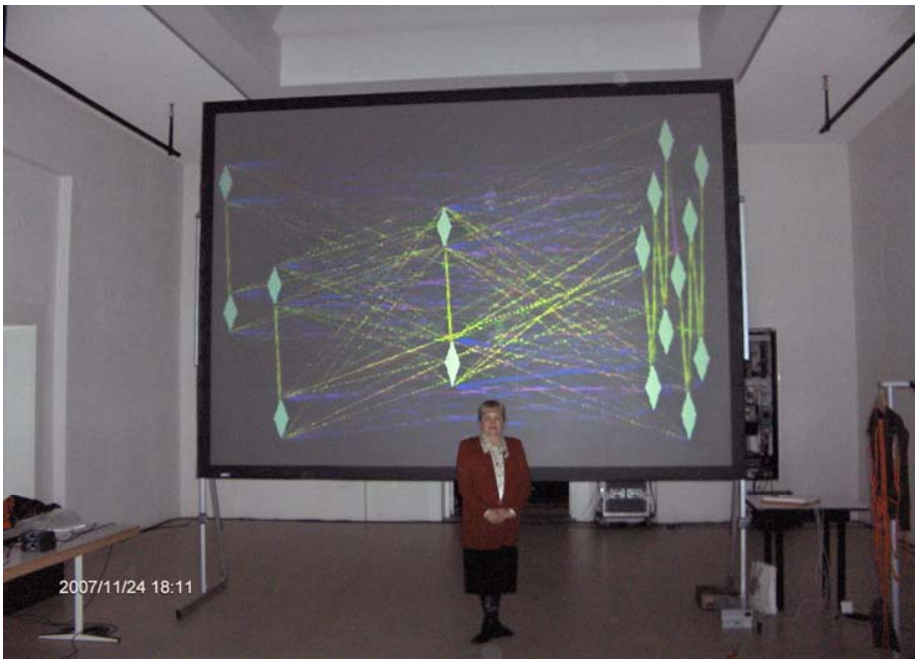
Poemul video "***Infinite Song***" a fost compus în anul 2006 utilizând "*Mozart The Music Processor*" *Software* (creat de David Webber, Anglia) şi *MilkDrop Visualization Plug-Ins* de Ryan Geiss(USA). Prezentat în primă audiţie absolută la *Boston Cyberarts Visual Music Marathon* (aprilie 2007, ca proiect al Universităţii din Boston, USA), el a fost difuzat ulterior de *Animation World Network / VFXWorld – Hollywood, USA* (mai 2007), precum şi la festivalul *CYNETart al Academiei de Arta Hellerau din Dresda, Germania* (noiembrie 2007). În acest an lucrarea este programată atât la festivalul *Independent Exposure* organizat de *International Microcinema - Panasonic* şi de *Asthmatic Kitty Records* la San Francisco (USA), cât şi la *International Animation Festival* de la Melbourne (Australia). Compania de Televiziune Hobnox (USA) a preluat „Infinite song" în 2008 în cadrul programului *Music Intelligence*. Suita experimentală „***Sticky Dances***" – compusă cu *Band-in-a-Box Software* (creat de Peter Gannon, Canada) şi vizualizată cu un *plug-ins* de Lucian Wischik (USA) – a fost prezentată în primă audiţie absolută cu ocazia *Săptamânii Muzicii Noi* de la Bucureşti (mai 2007).

www.geocities.com/serbannichifor/classic_blue.html
www.YouTube.com/user/serbannichifor
http://www.myspace.com/nichiforserban

Şerban Nichifor

Video poem "***Infinite Song***" was composed in 2006 with "*Mozart The Music Procesor*" *Software* (created by David Webber, England) and *MilkDrop Visualization Plug-Ins* by Ryan Geiss (USA). Its premiere was given at *Boston Cyberarts Visual Music Marathon* (in April 2007, as a project of the Boston University, USA) and was later presented by *Animation World Network / VFXWorld – Hollywood, USA* (in May 2007), as well as at the *CYNETart* Festival of the *Hellerau* Academy of Arts in *Dresden, Germany* (in November 2007). This year, "***Infinite Song***" will be present at both the *Independent Exposure* Festival organized by *International Microcinema - Panasonic* and by *Asthmatic Kitty Records* in San Francisco (USA) and at the *International Animation Festival* in Melbourne (Australia). The work was included in the program of the Hobnox Broadcast Company (Boston, USA). The experimental suite „***Sticky Dances***" – composed with *Band-in-a-Box Software* (created by Peter Gannon, Canada), visuals with *plug-ins* by Lucian Wischik (USA) – had its premiere in the *Săptămâna Muzicii Noi* (The week of New Music) organized in Bucharest (in May 2007).

De asemenea, cele doua lucrari au fost ulterior incluse in Festivalul de la Dresden (Germania) - 2007 https://www.scribd.com/doc/259255283/Visual-Music-Marathon-Dresden-2007 , la Festivalul International "George Enescu" (13 Septembrie 2007) https://www.scribd.com/doc/259256601/Liana-Alexandra-Serban-Nichifor-Visual-Music-George-Enescu-Festival-13-September-2007 , precum si in festivalul "Visual Music 2009", New York (USA) https://www.scribd.com/doc/259250353/VISUAL-MUSIC-MARATHON-Booklet


2007/11/24 18:11

2007/11/24 18:13

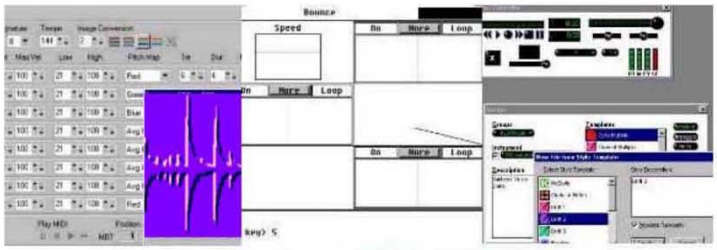
2007/09/13 20:53

2007/09/13 20:55

Tratatul “Introduction to Computer Music” de Liana Alexandra si Serban Nichifor (Ed. Stephanus, Bucuresti, 2009, ISBN 973-7857-25-7) include o descriere detaliata a tehnicilor utilizate in elaborarea lucrarilor inscrise in genul “visual music” (“video music”).
http://imslp.org/wiki/Introduction_to_Computer_Music_(Nichifor,_Serban)

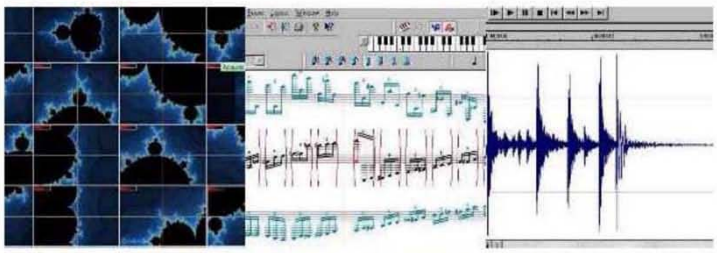
SERBAN NICHIFOR

LIANA ALEXANDRA



INTRODUCERE IN COMPUTER MUSIC

Compendiu



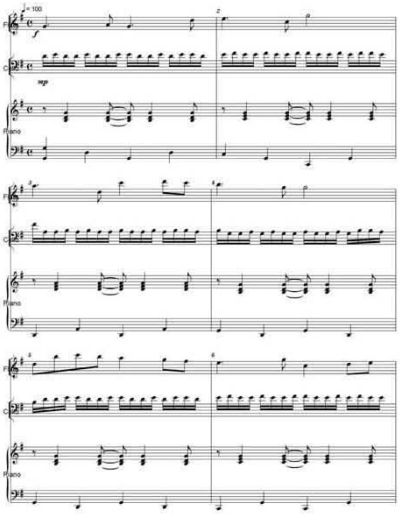
Thank you so much for sending me your updated Introduction to Computer Music. It is a great achievement, and will be of much use to your students and people working in the field. Congratulations.
BARRY SCHRADER
Professor - CALARTS: California Arts School of Music

Dear Serban,
Thank you very much for sending your book. I appreciate it very much.
BEN BIERMAN
Professor - Center for Computer Music at Brooklyn College

Editura Stephanus
2009

102

LIANA ALEXANDRA: Melody for Orange Fiddle

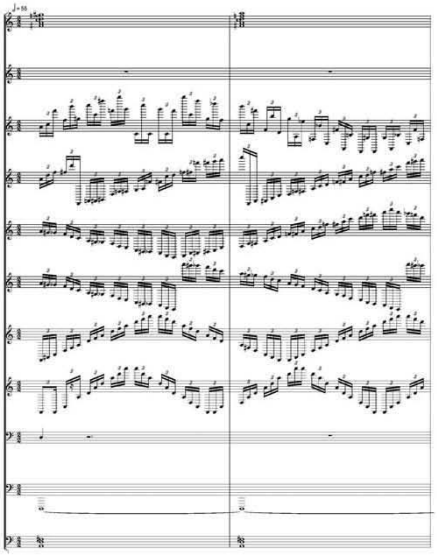


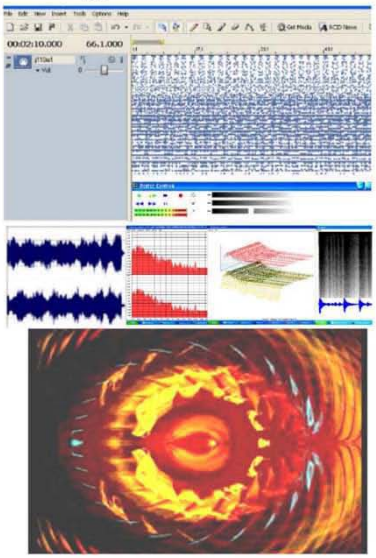
Video Chamber Music

Copyright (c) by LIANA ALEXANDRA (GEMA)

1

SERBAN NICHIFOR: Infinite Song





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COMPOZITORII ROMANI LIANA ALEXANDRA SI SERBAN NICHIFOR – PIONIERI AI GENULUI "VISUAL MUSIC" ("VIDEO MUSIC")

- rezumat -

O prezentare a lucrarilor "*12 Variations*" (2003) de Liana Alexandra si "*Infinite Song*" (2003) de Serban Nichifor, ce ilustreaza contributiile celor doi compozitori romani la prima manifestare a acestui nou gen: "*Visual Music Marathon 2007*", Northeastern University, Boston (USA): http://www.music.neu.edu/vmm/

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https://www.youtube.com/watch?v=__okc4hQkH4
https://www.youtube.com/watch?v=qdQVoPKuoHU

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http://imslp.org/wiki/Introduction_to_Computer_Music_(Nichifor,_Serban)

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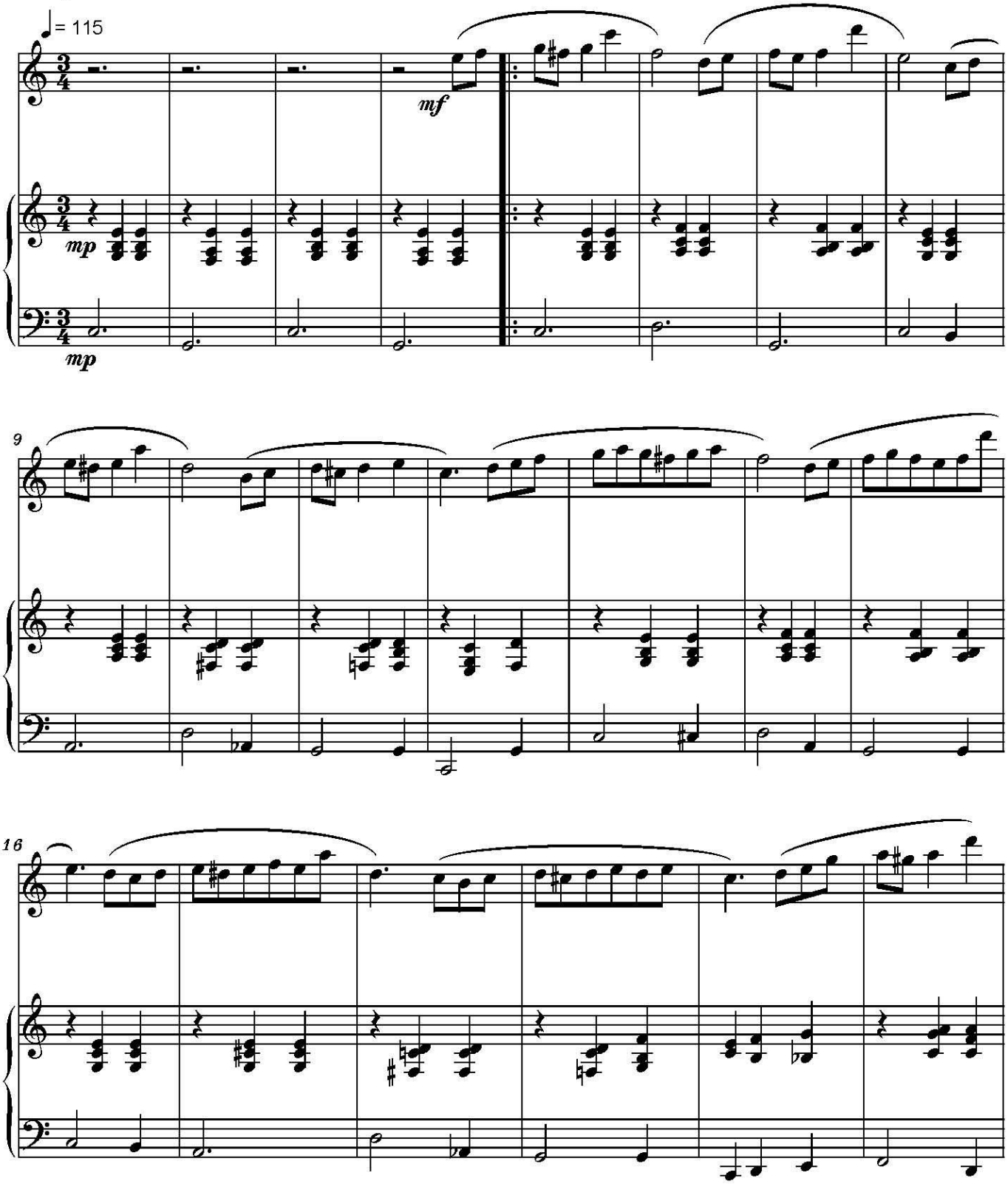
HAPPY NEW YEAR 2016 !
for flute and piano
- Dedicated to my Mother
and to Liliana Mihaela Moga -

Tempo di Waltzer

Serban Nichifor



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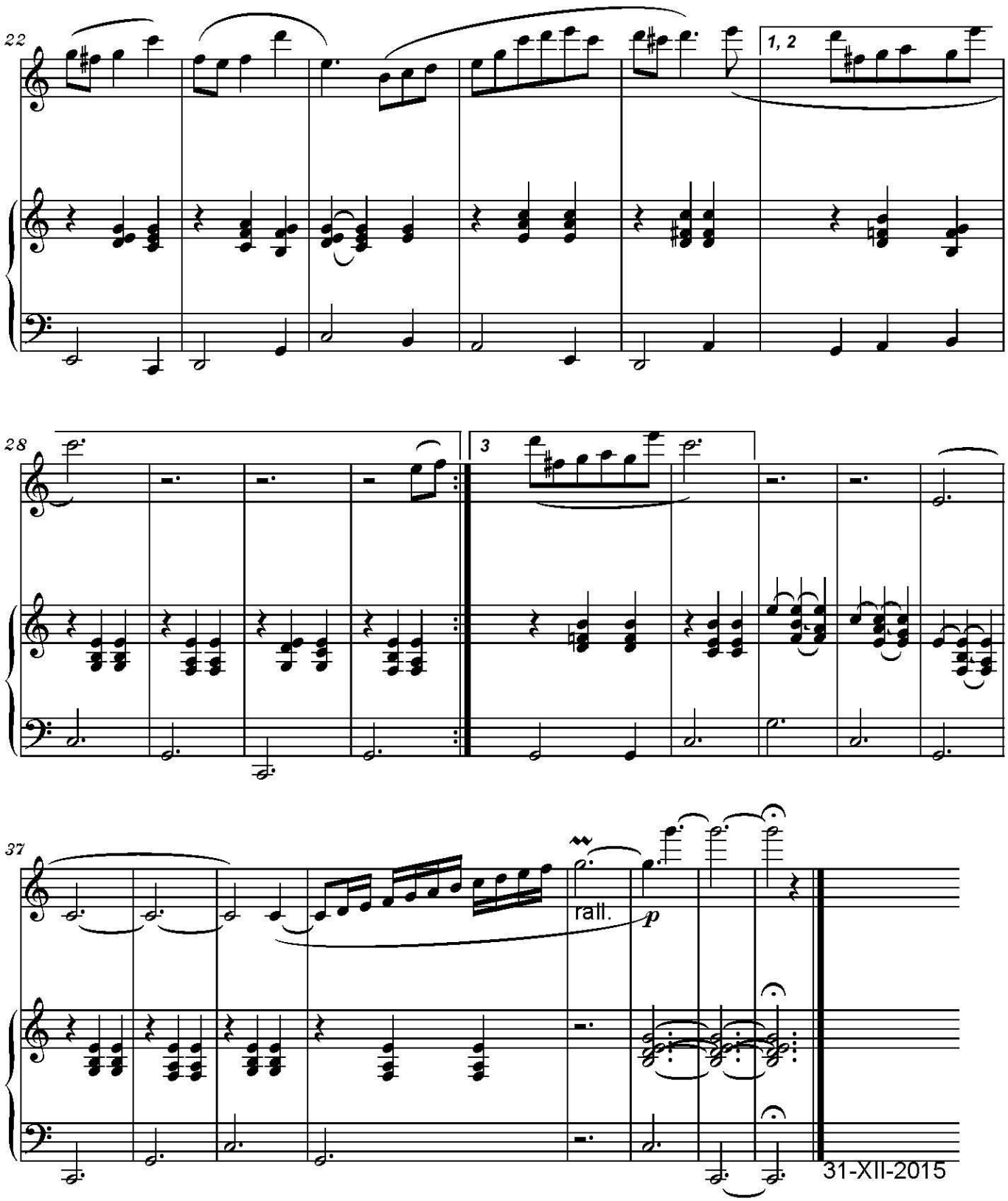
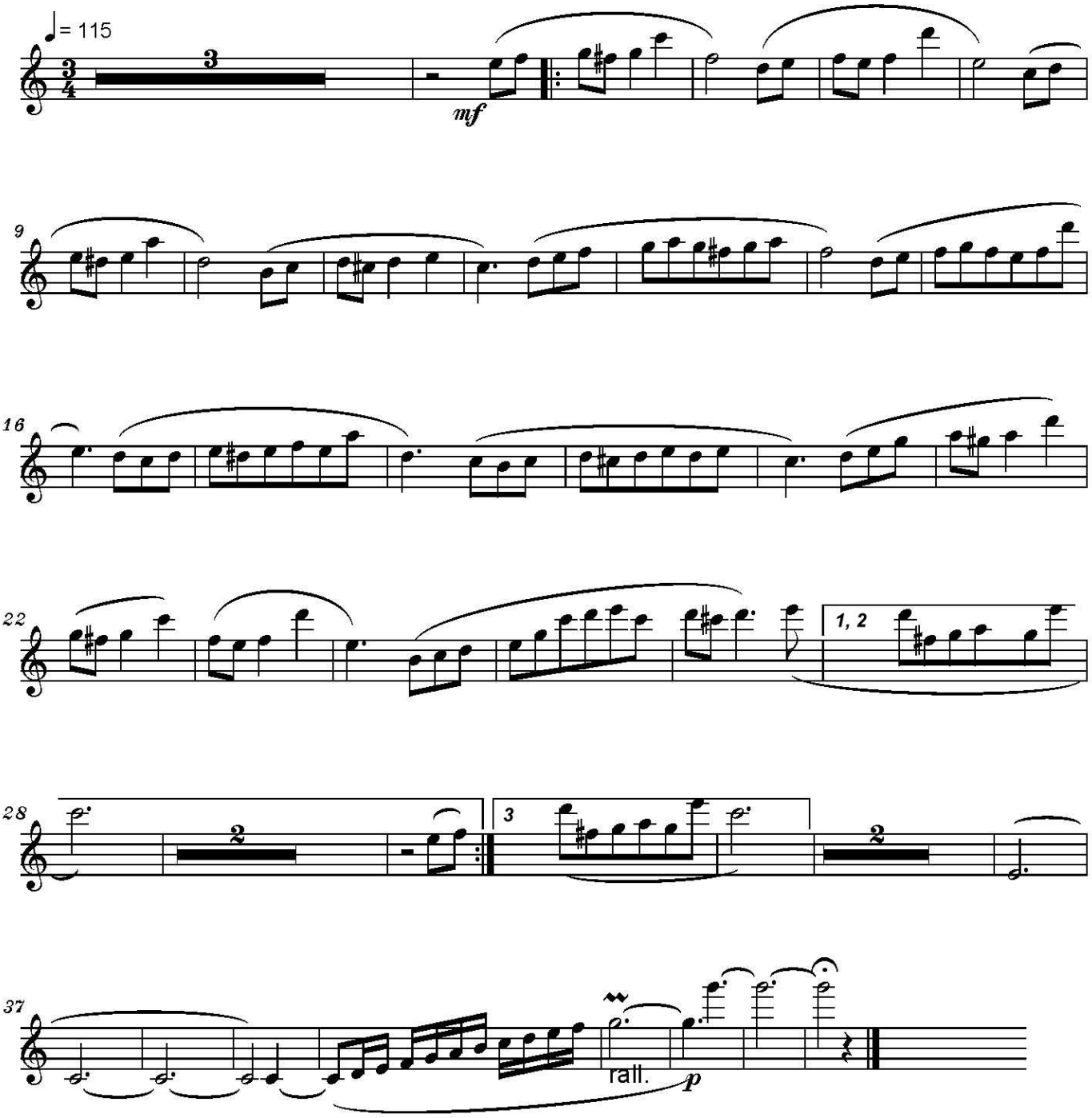

22
1, 2
28
3
37
rall.
p
31-XII-2015

HAPPY NEW YEAR 2016 !
for flute and piano
- Dedicated to my Mother
and to Liliana Mihaela Moga -
FLUTE PART

Tempo di Waltzer

Serban Nichifor



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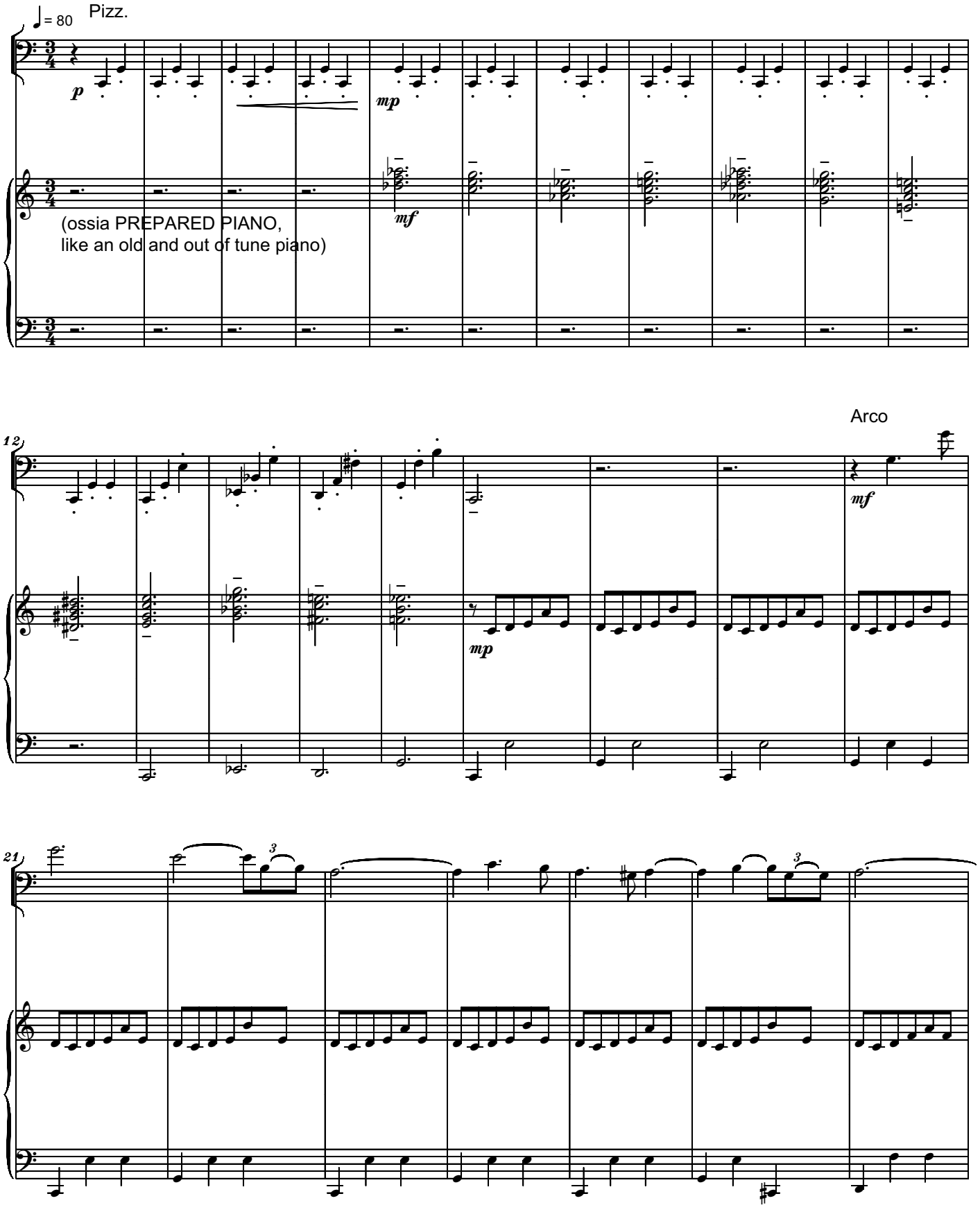
To Liana
ANAMORPHOSIS (Refrains)
for Cello and Piano
(concert & video version)

Sempre Molto Rubato,
Quasi Improvisando

Serban NICHIFOR
(July 27, 2007)



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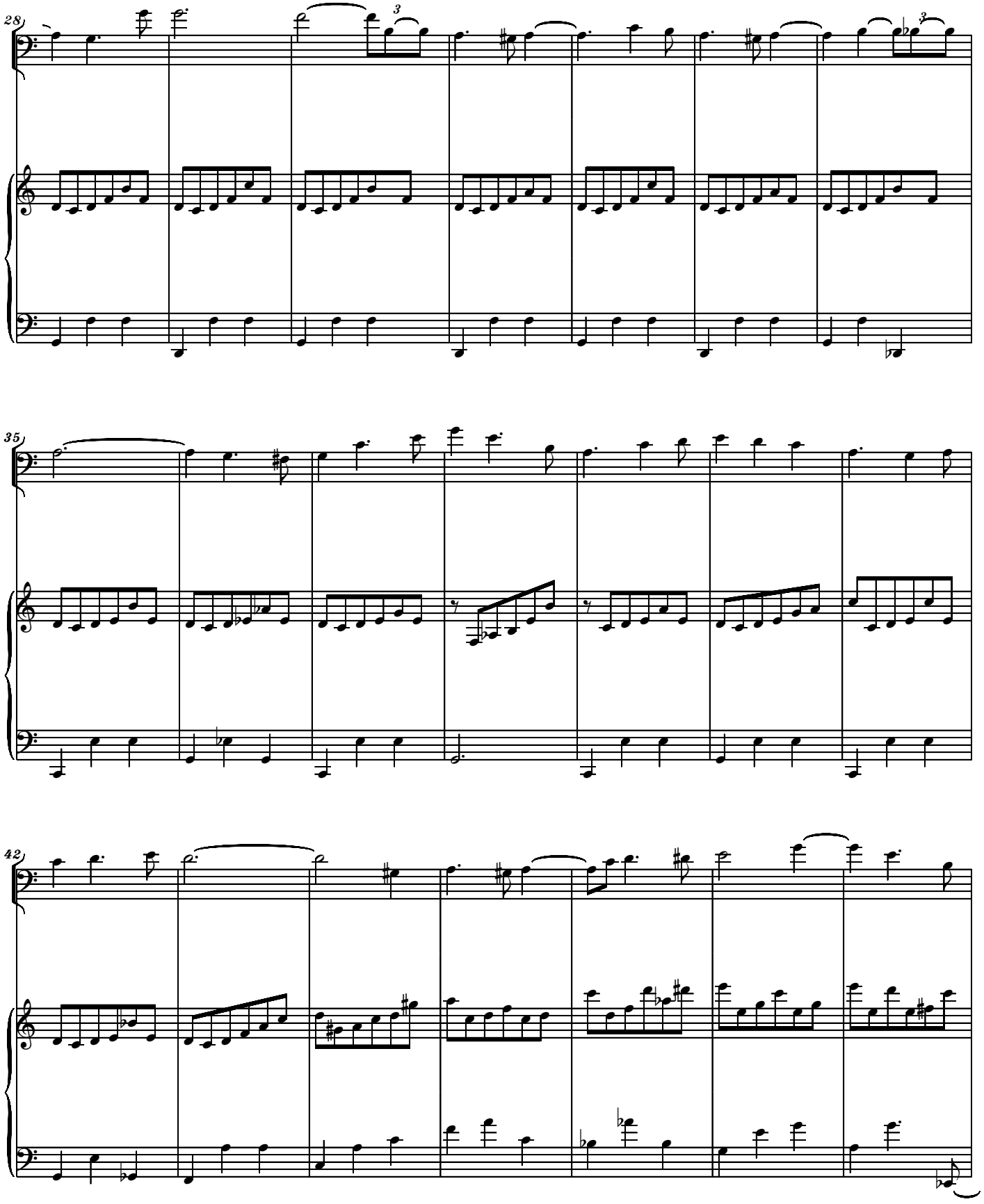
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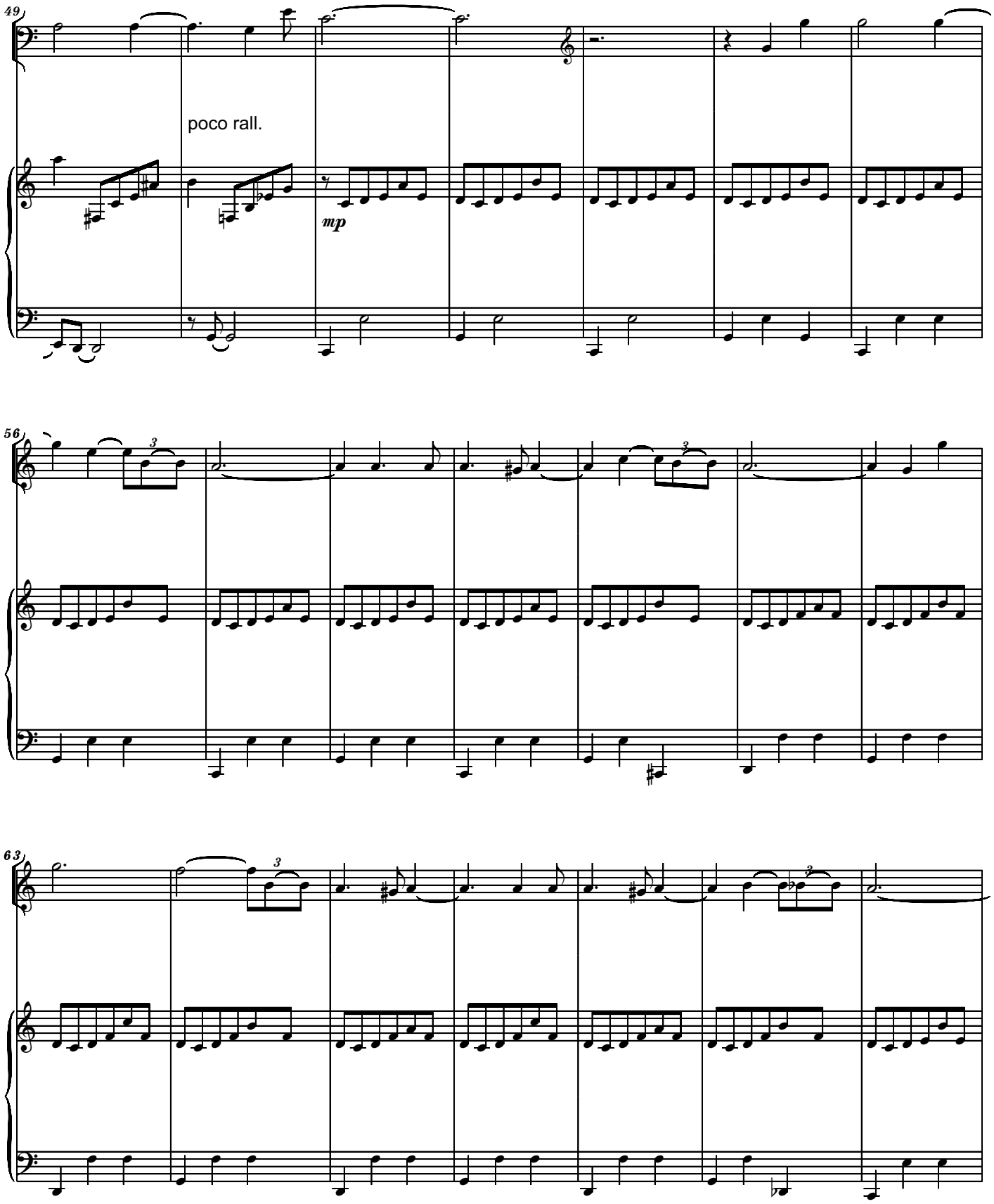
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poco rall.
mp
56
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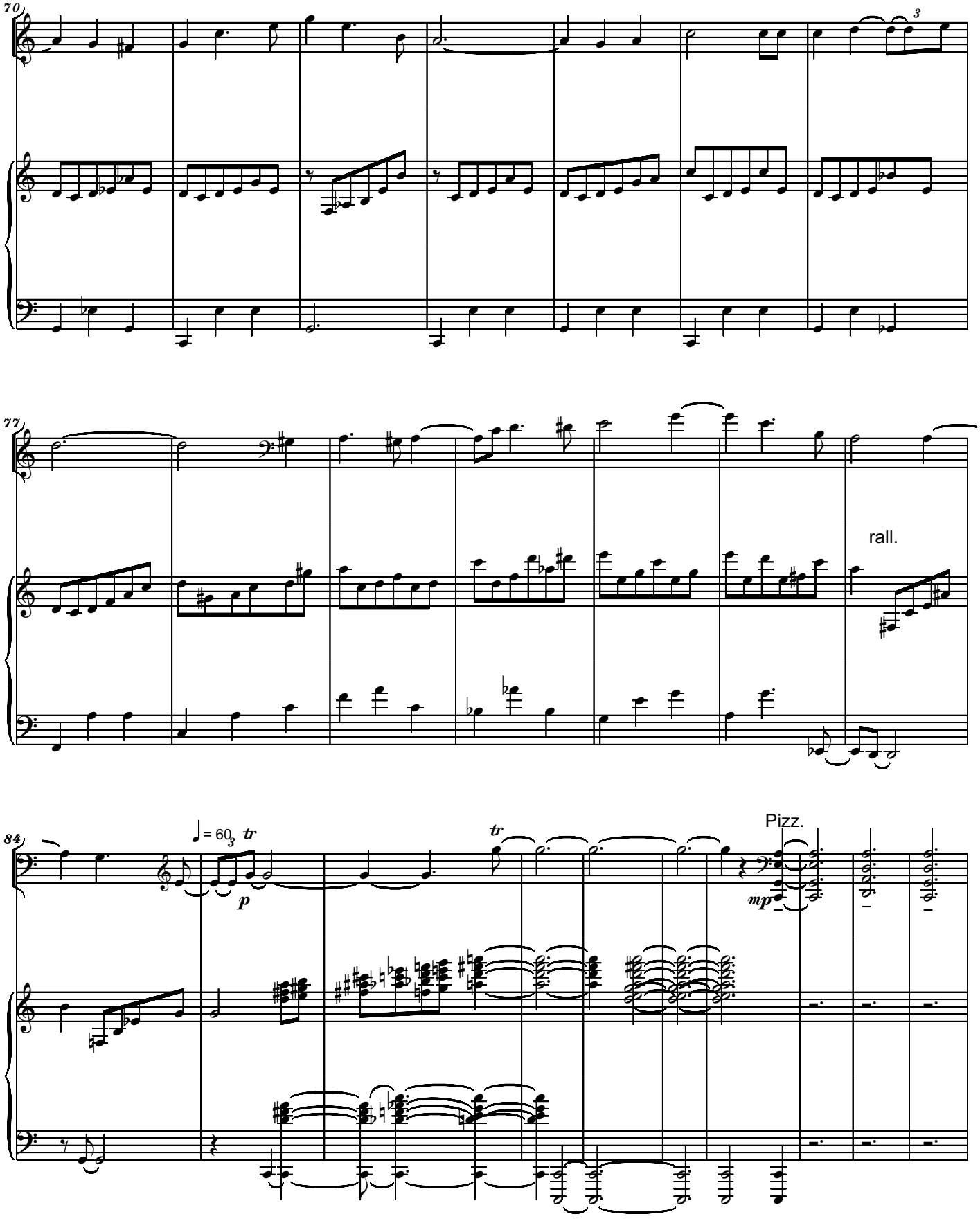
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3
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p
tr
Pizz.
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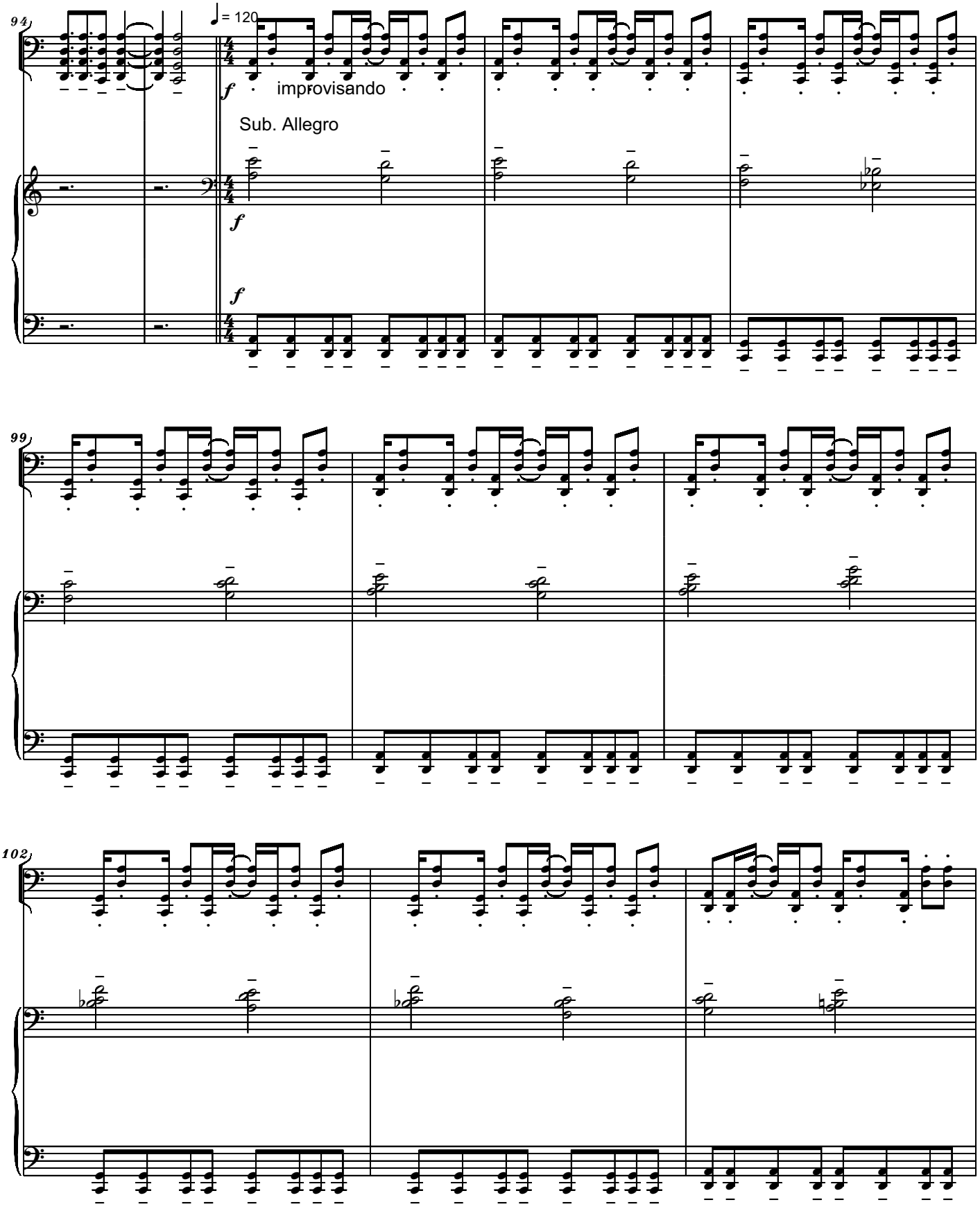
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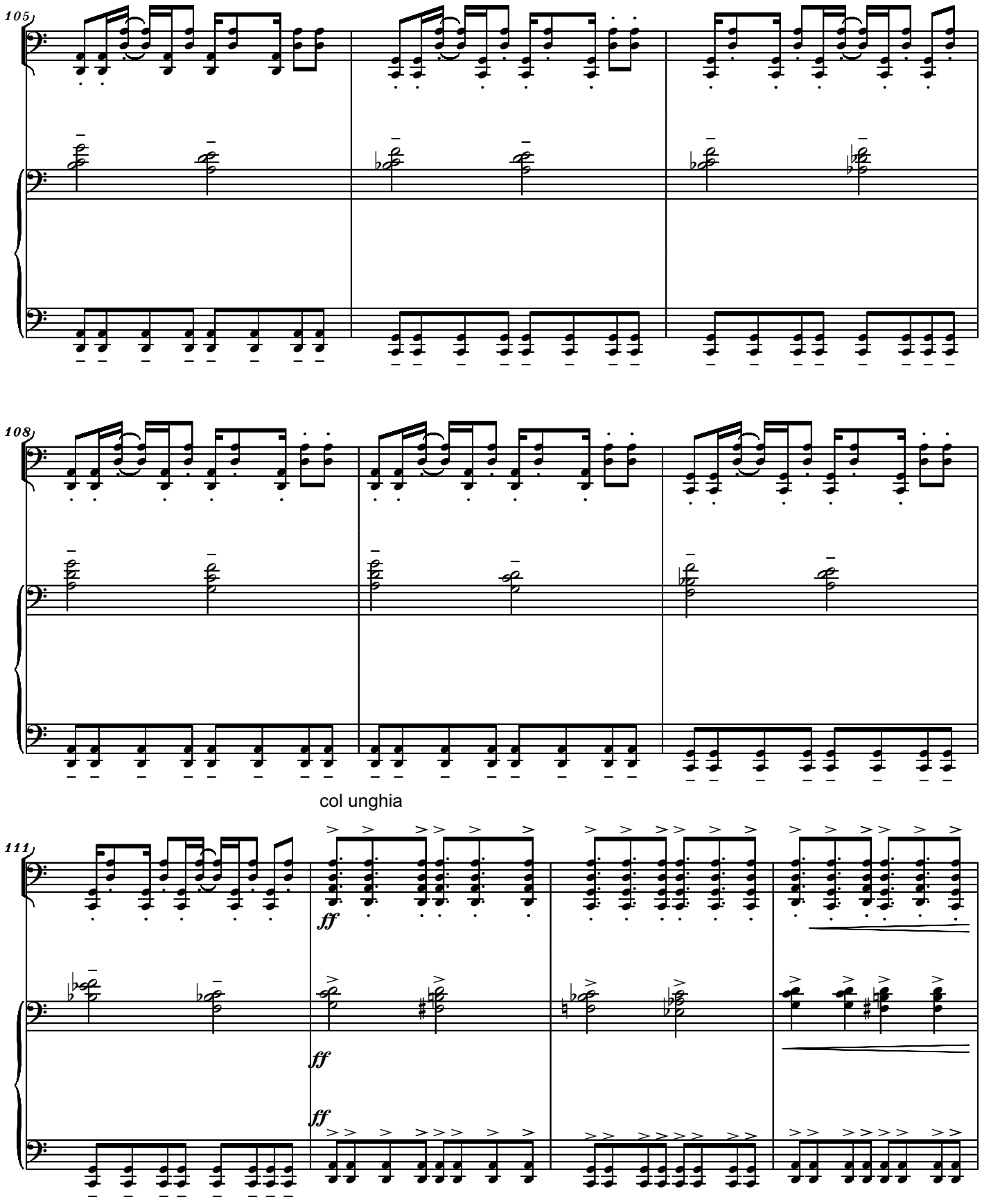
♩ = 120
f
improvisando
Sub. Allegro
f
f
99
102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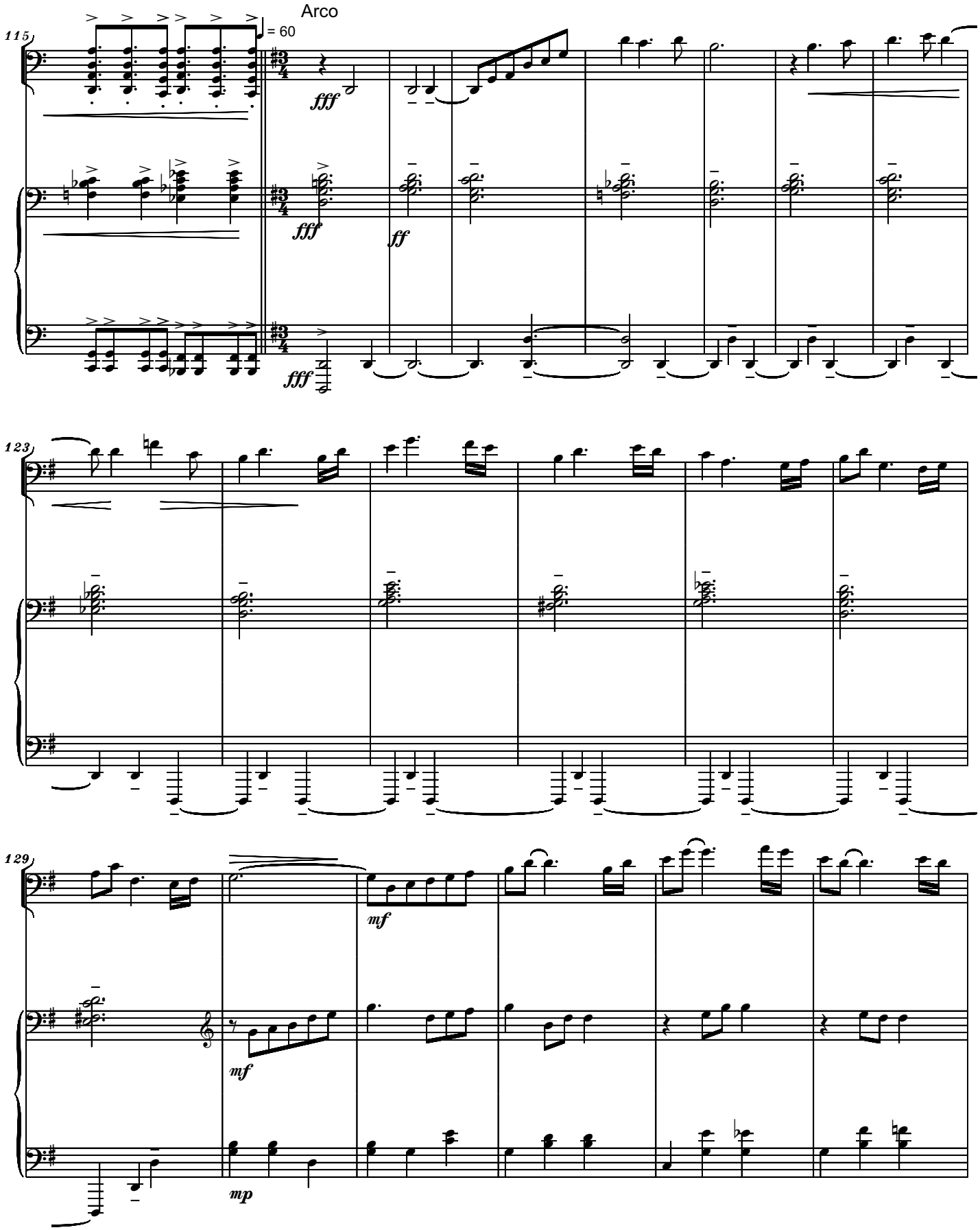
ff
ff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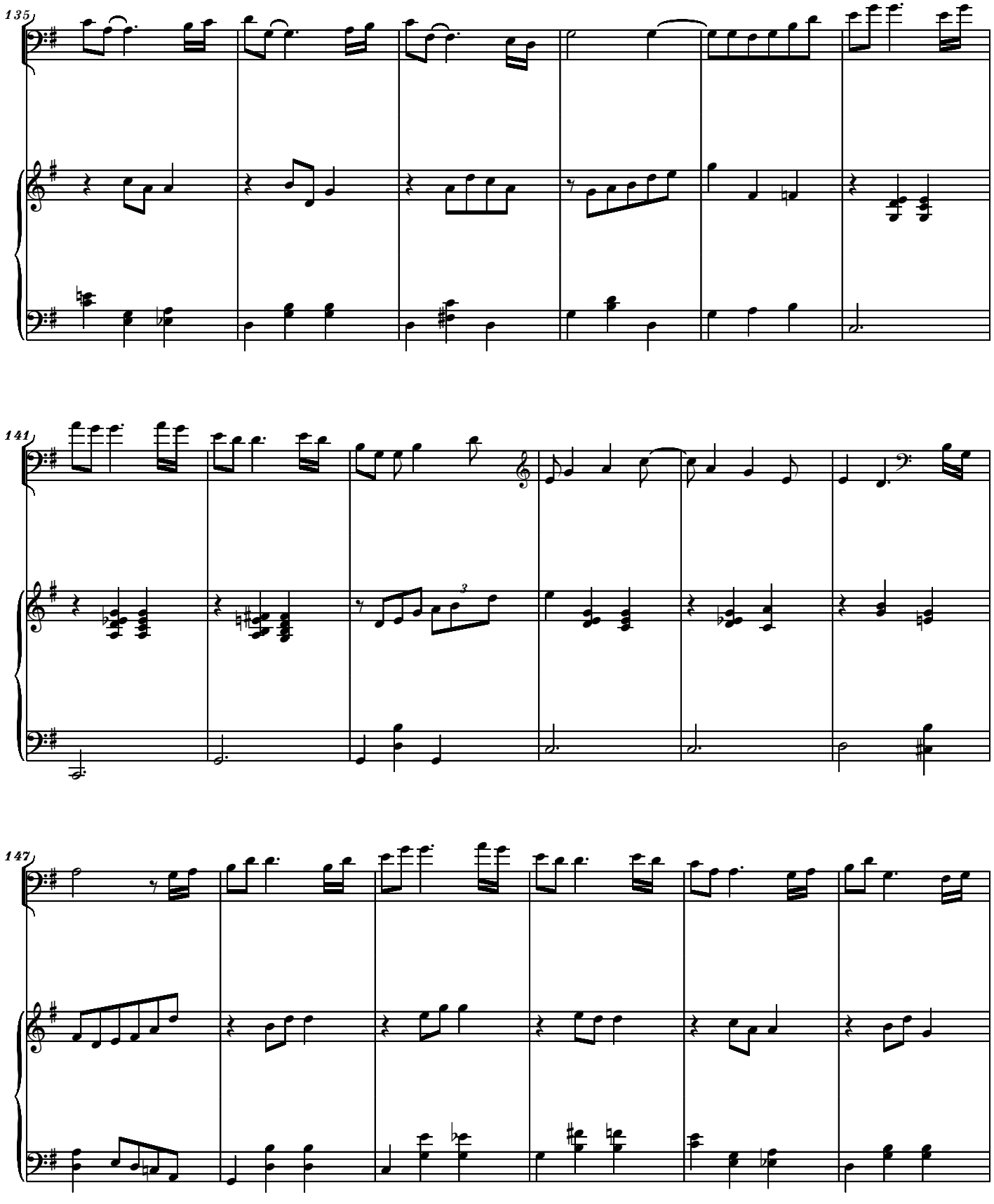
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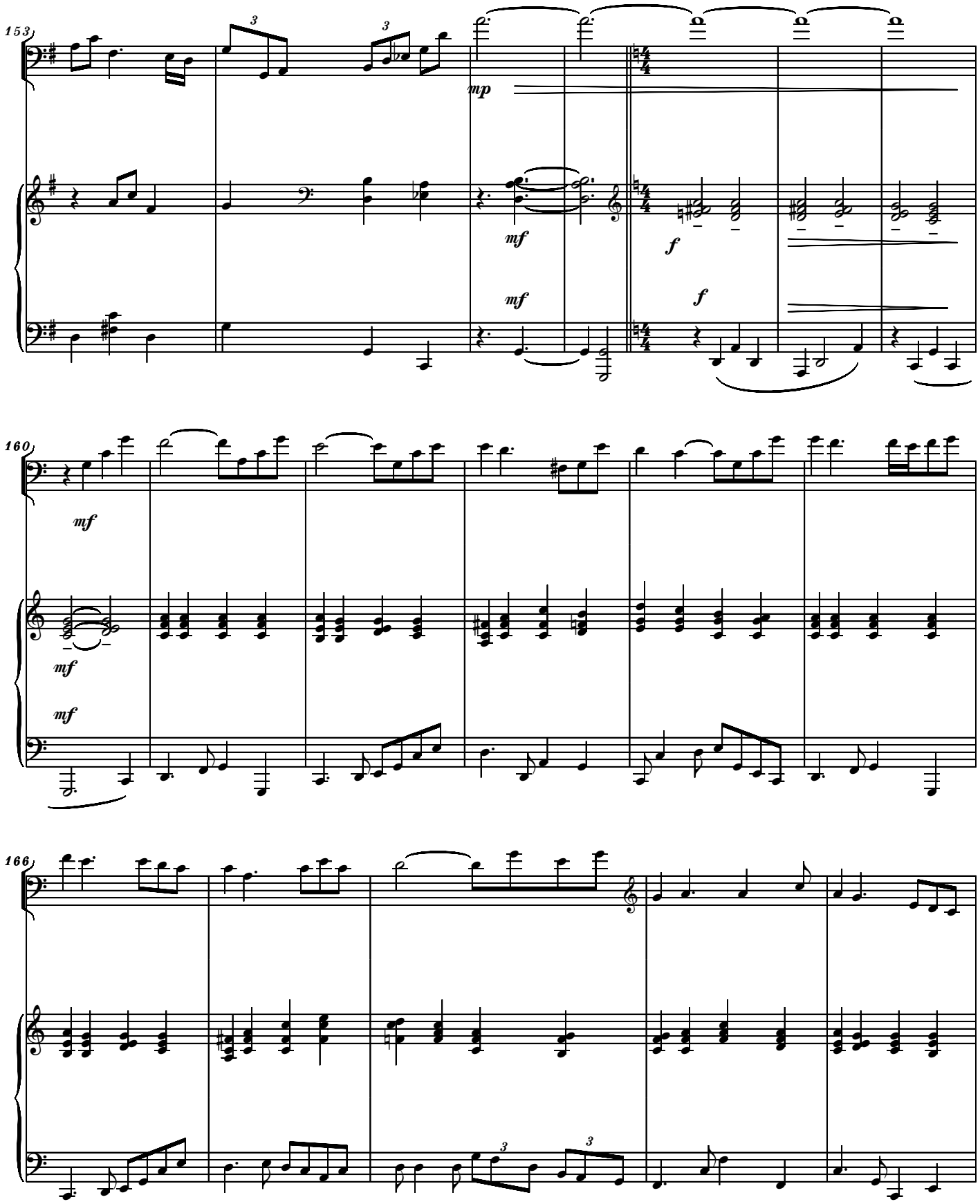
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mf
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mf
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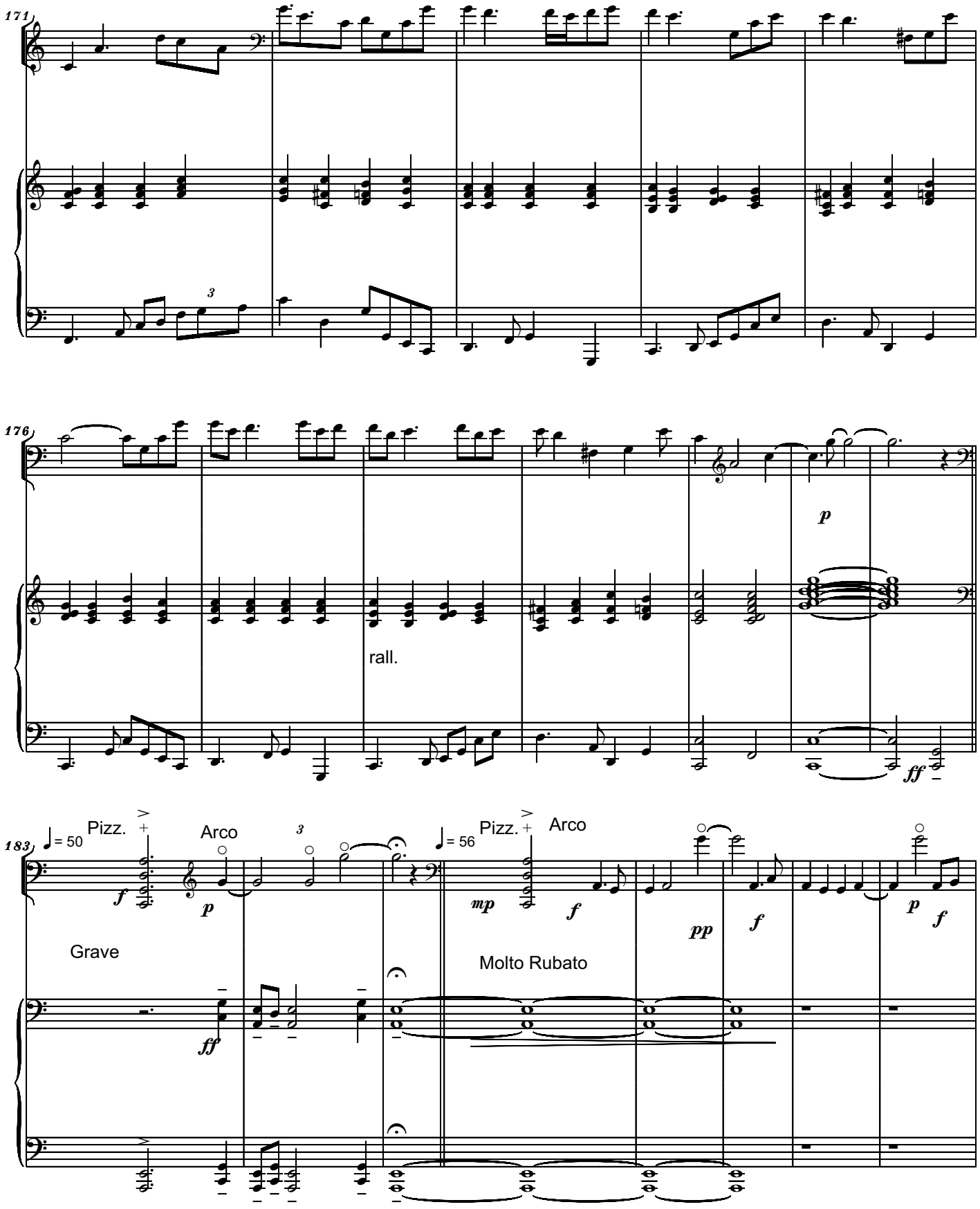
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mp
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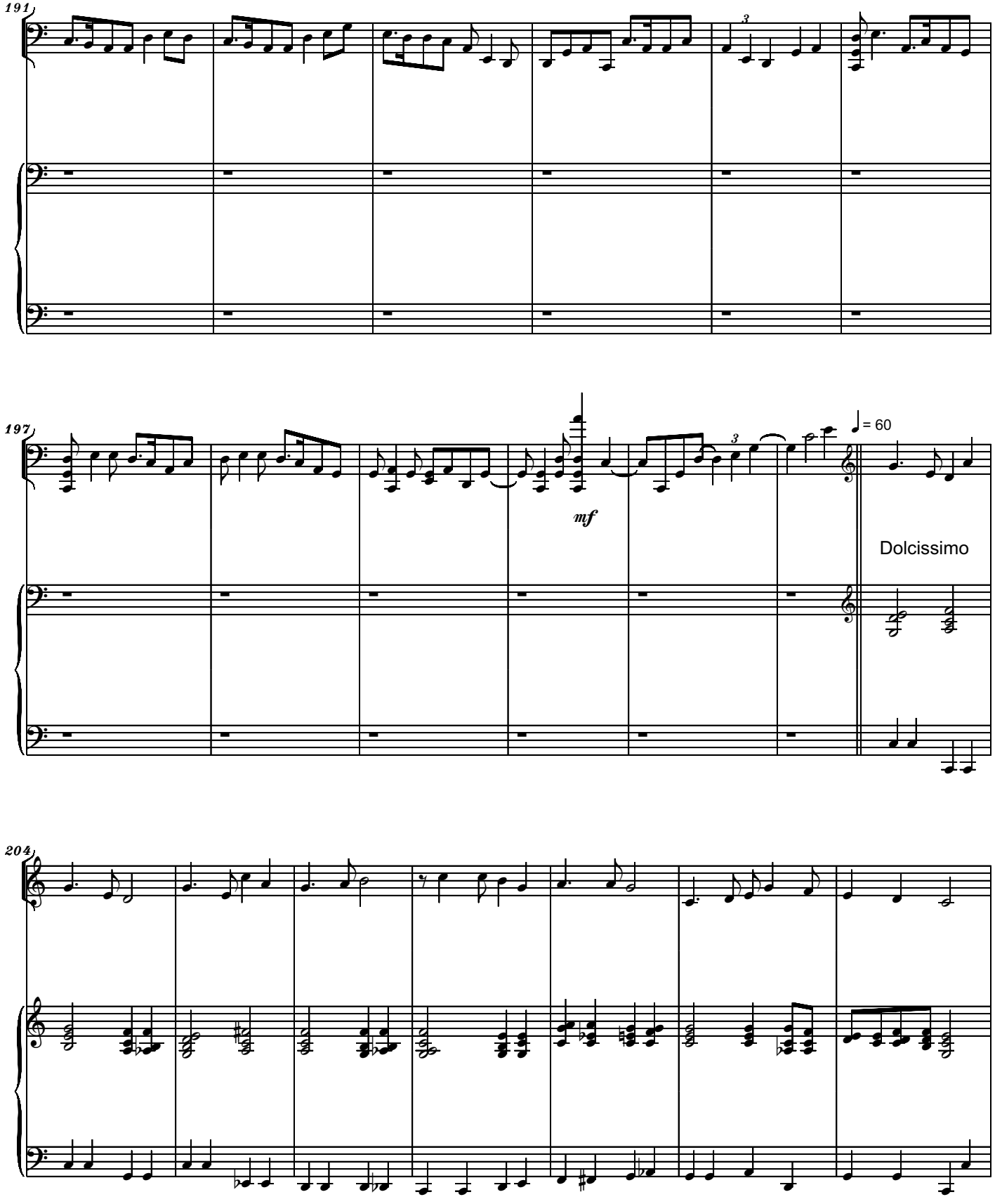
Molto Rubato
pp
f
p
f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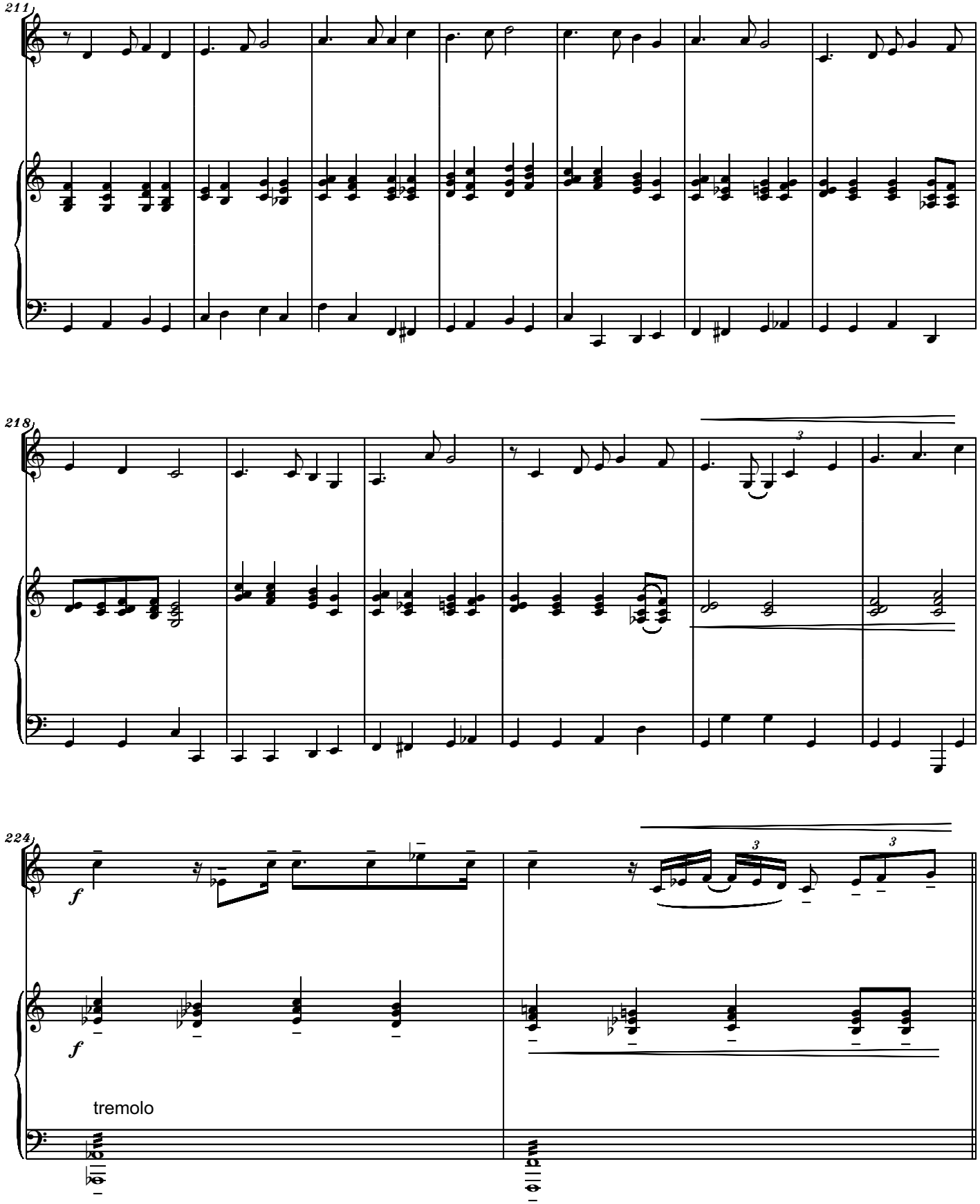
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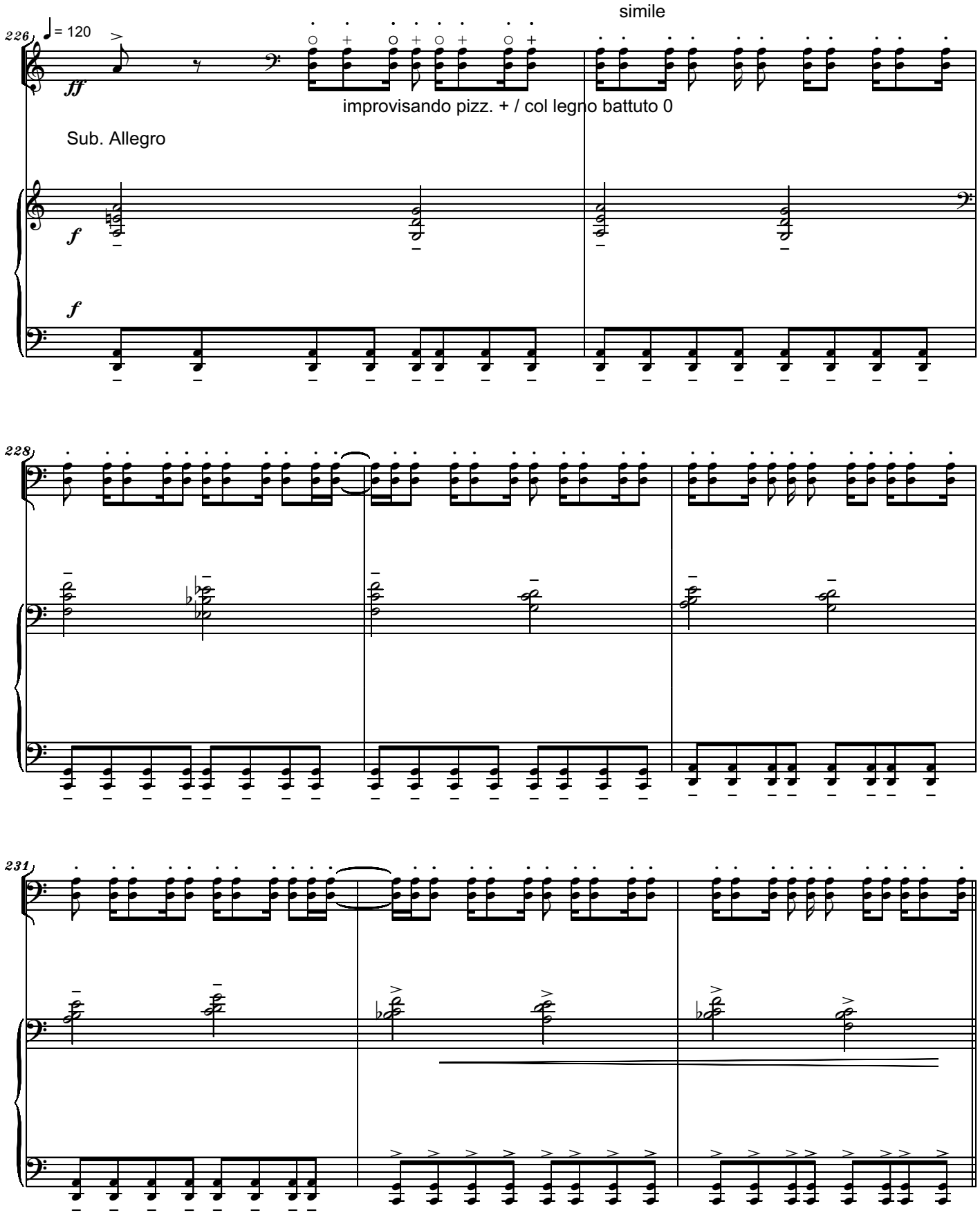
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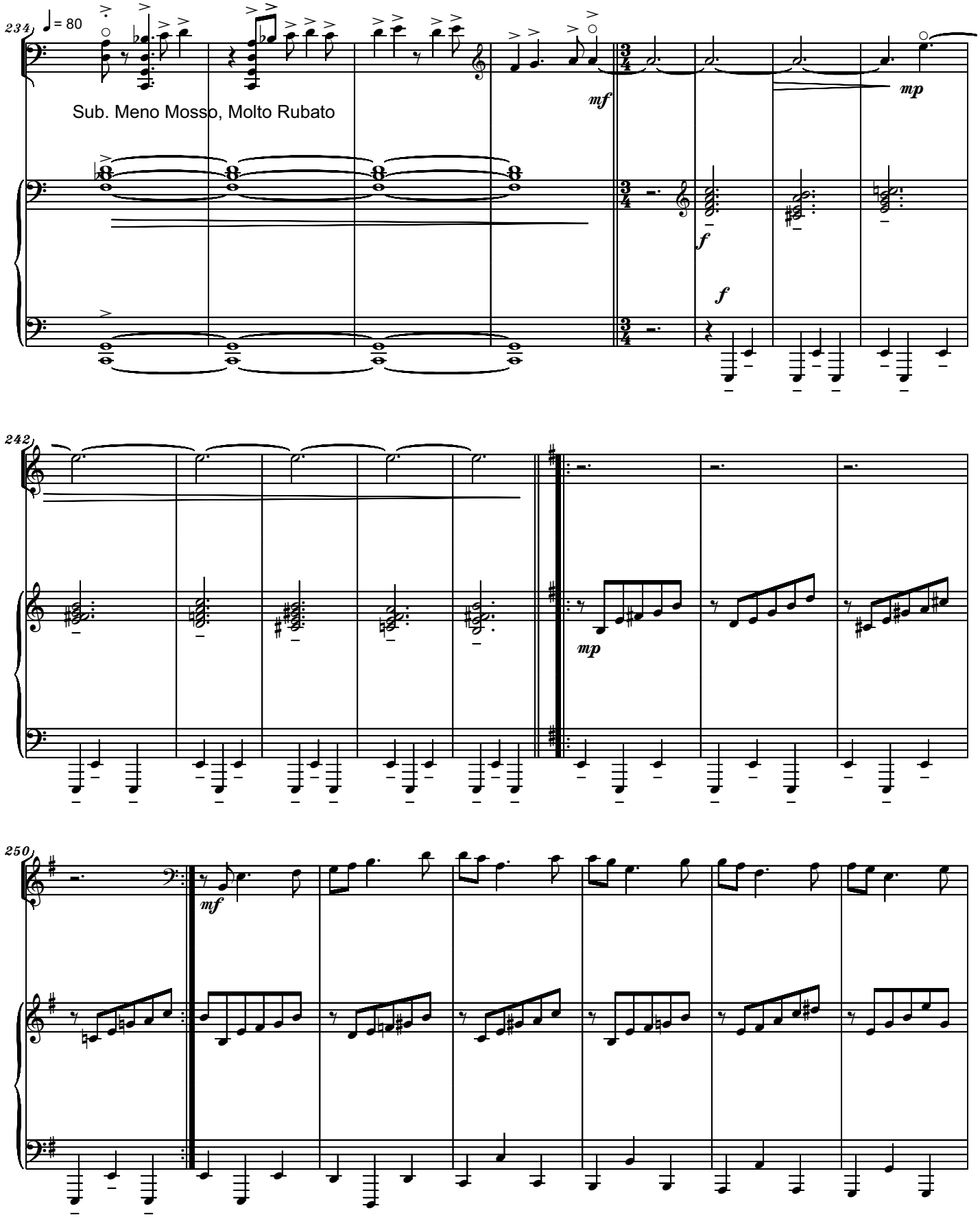
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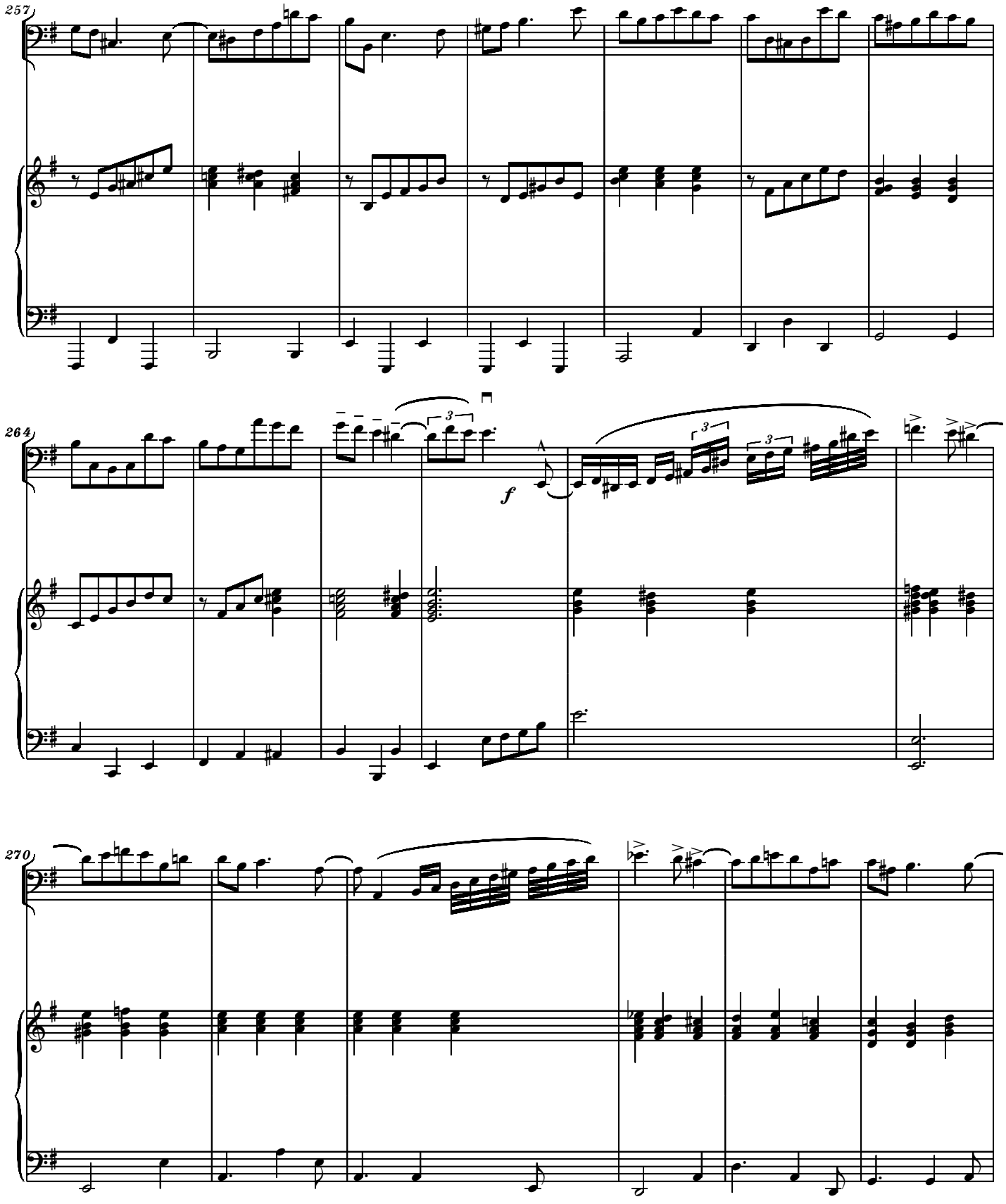
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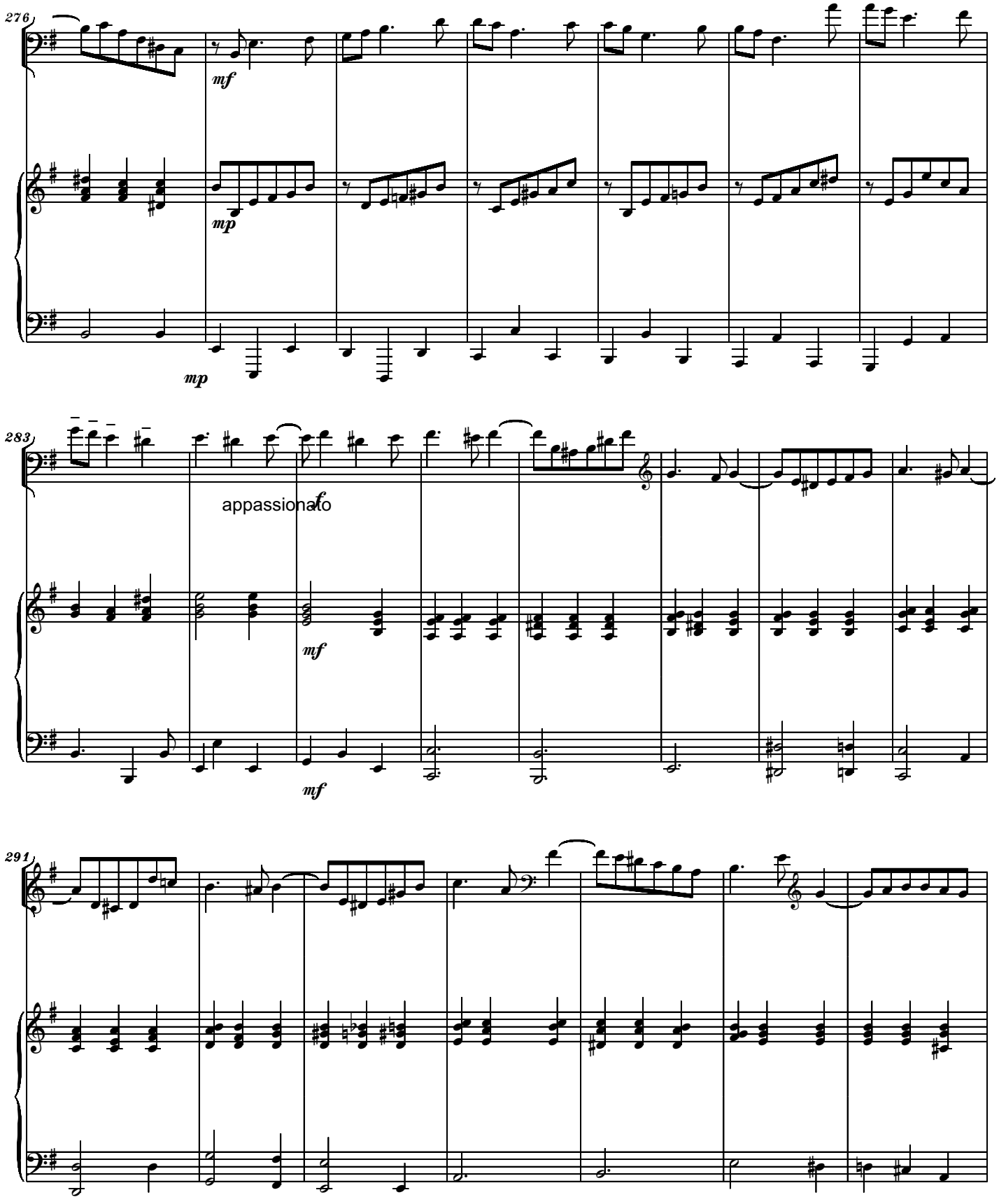
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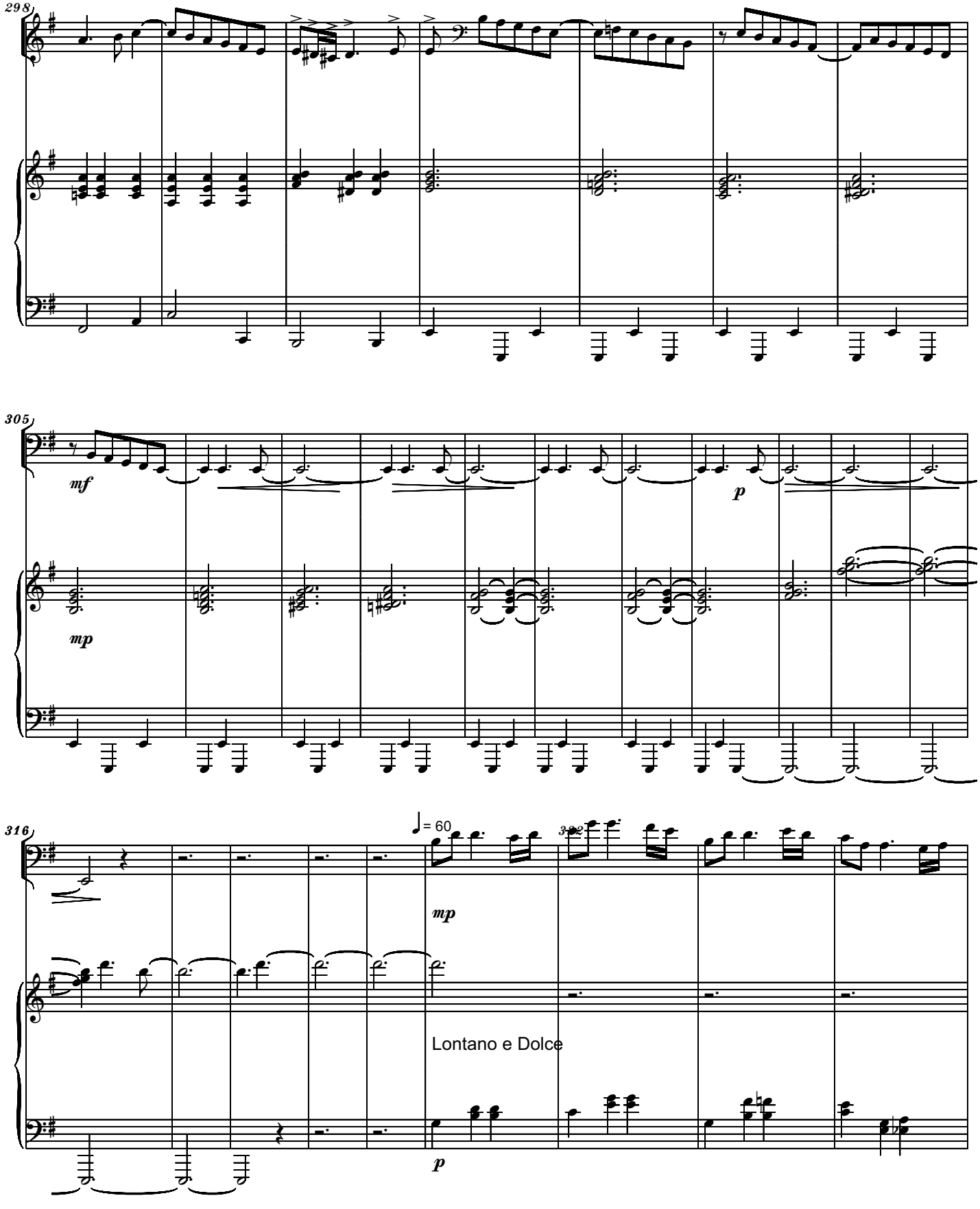
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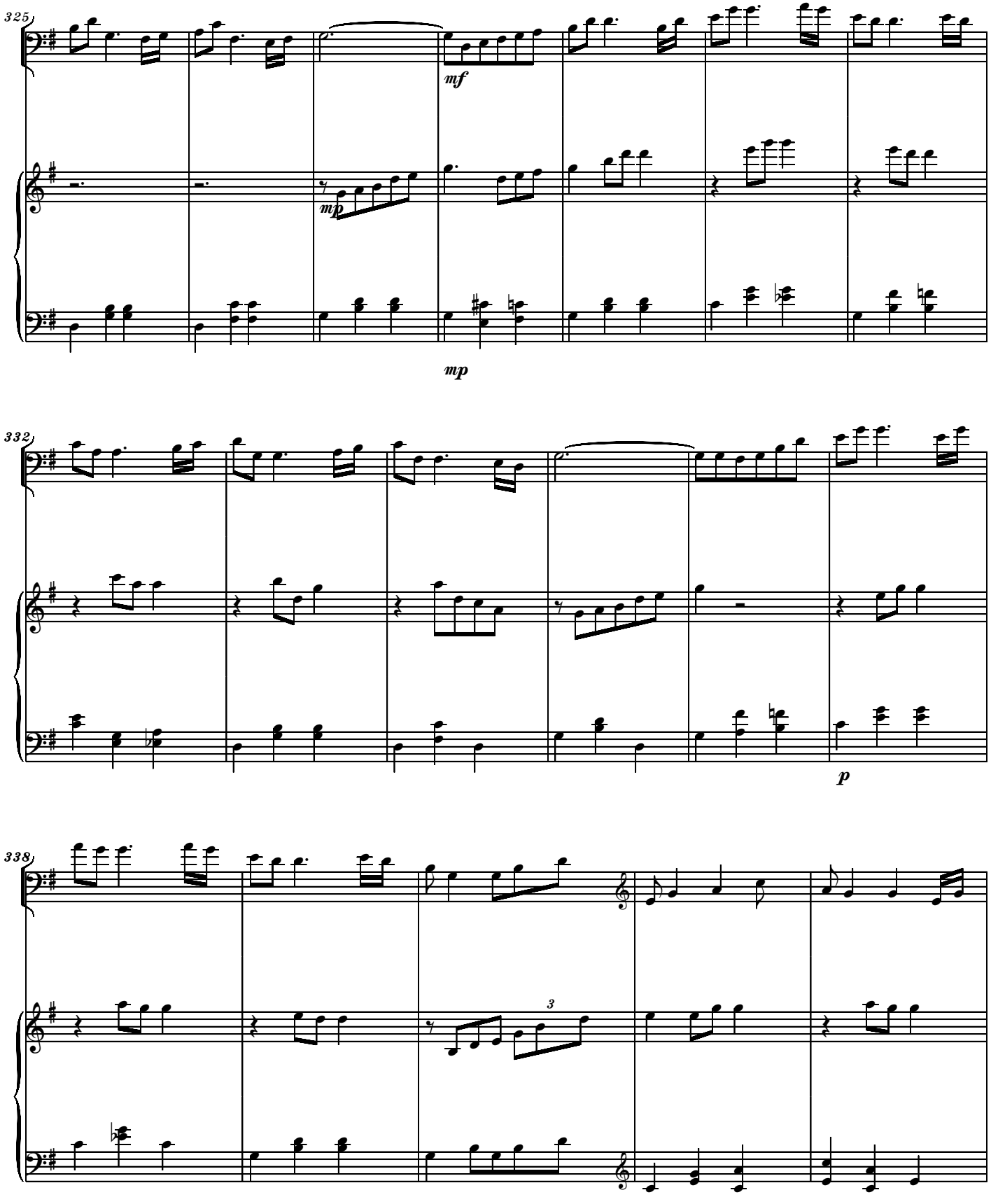
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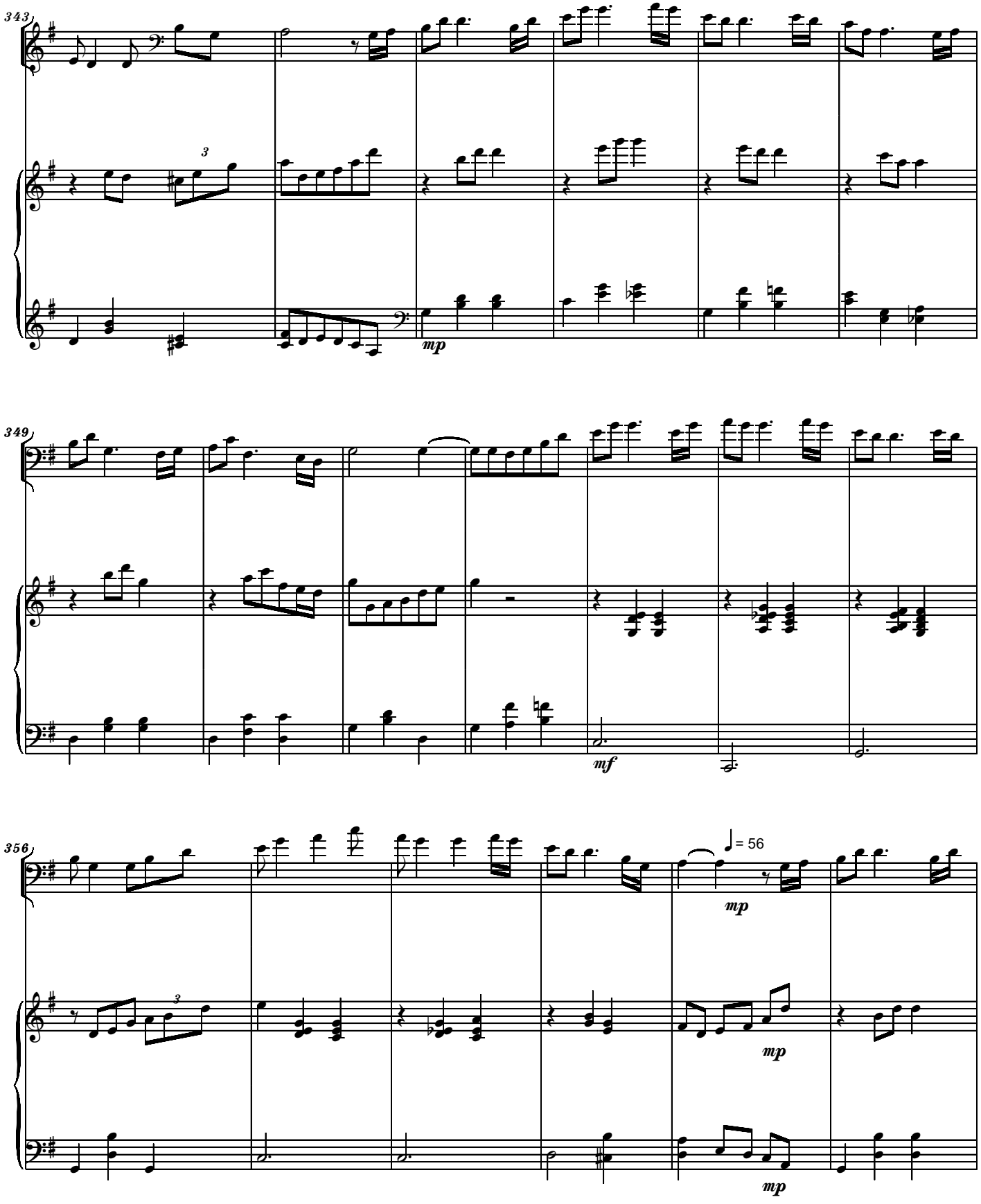
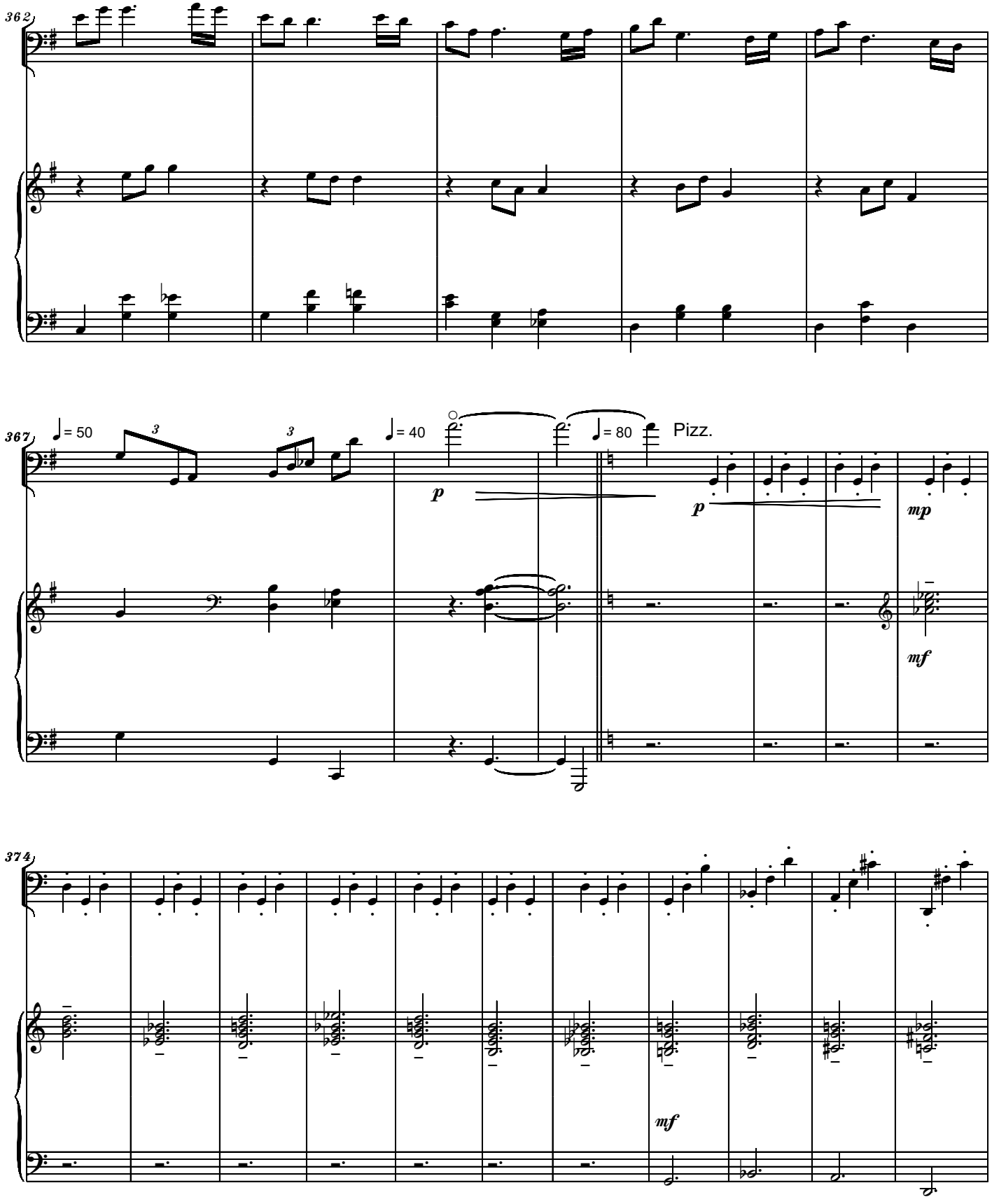
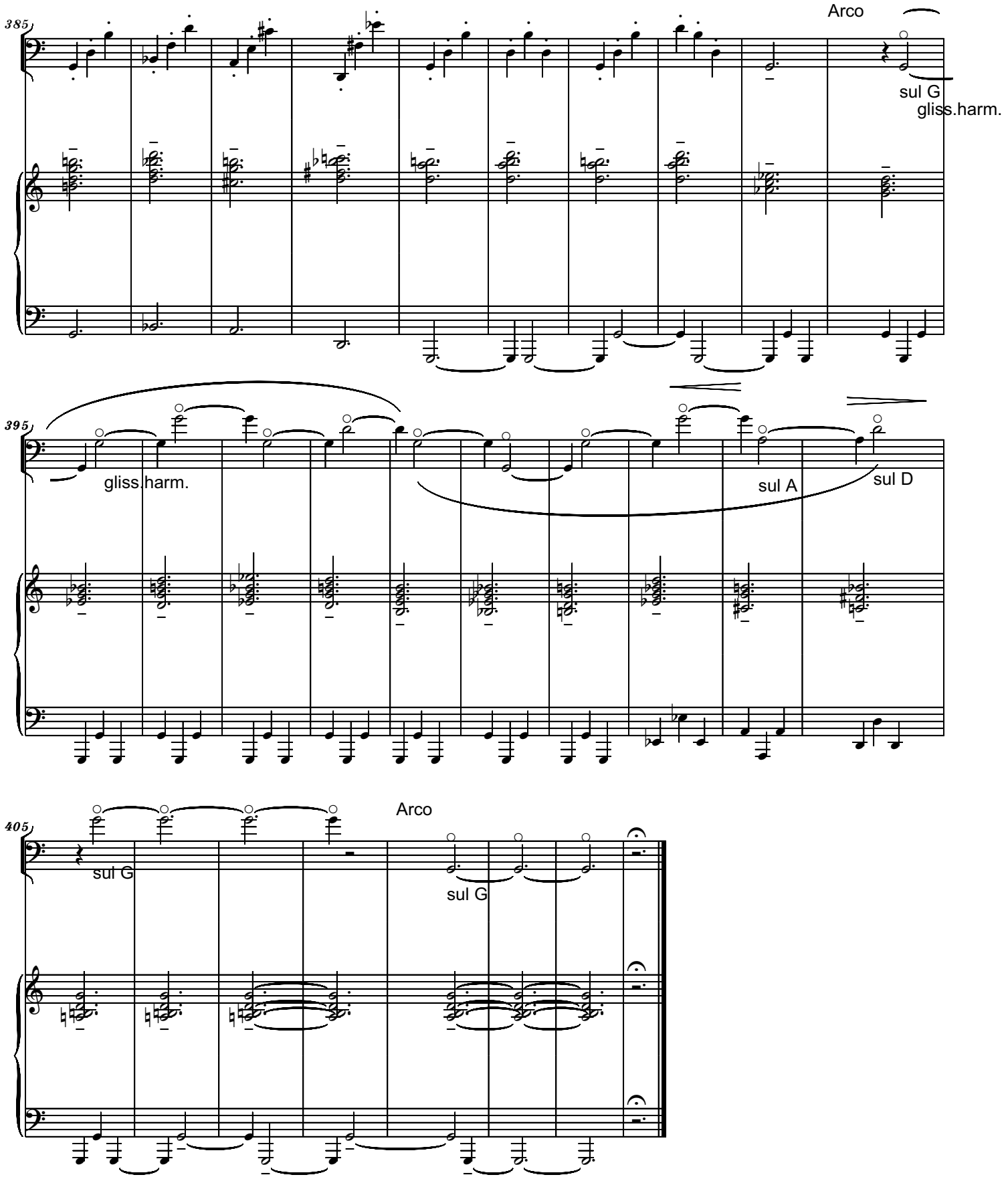

343
3
mp
349
mf
356
♩ = 56
mp
mp
mp

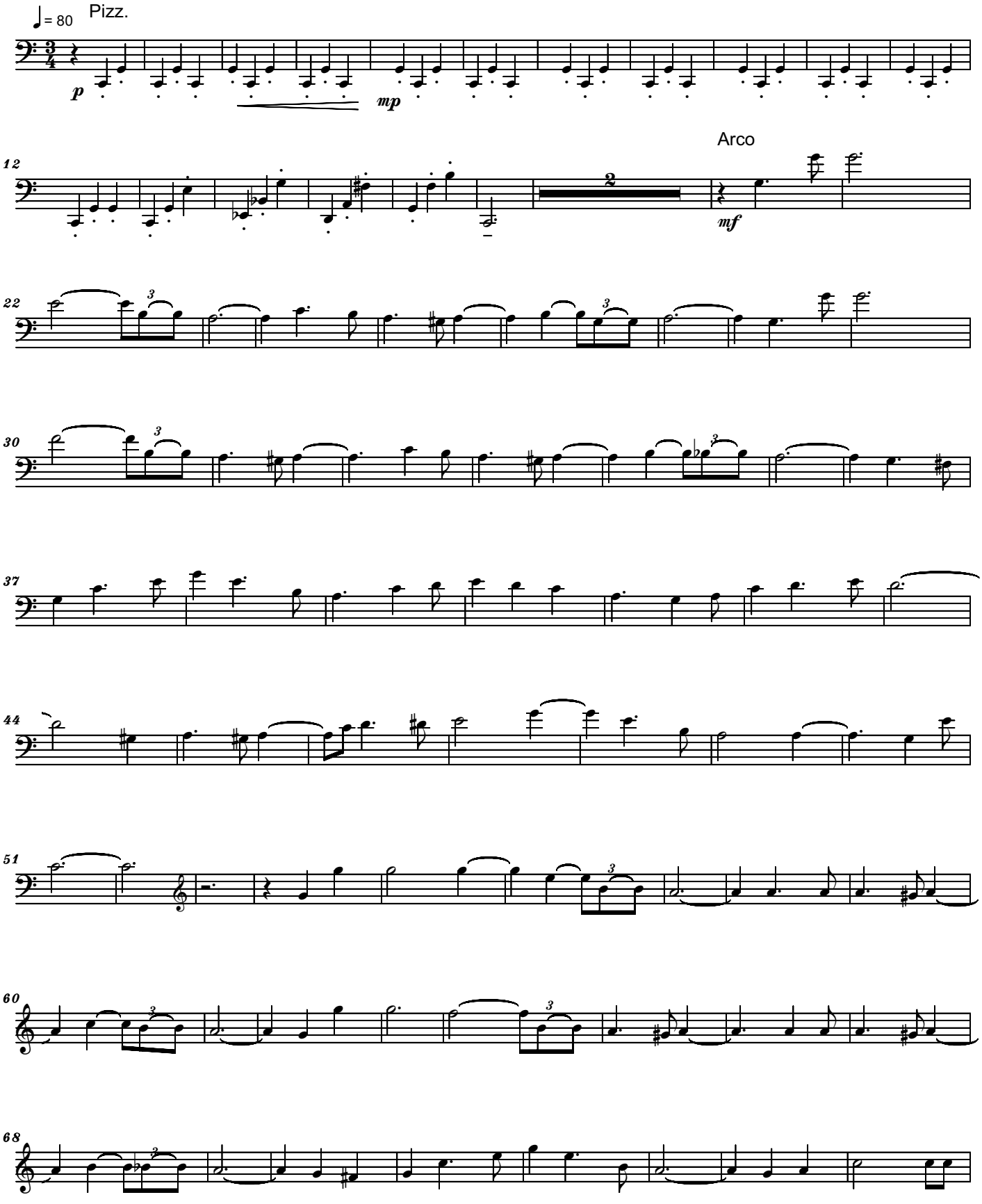

362
367
♩= 50
3
3
♩= 40
♩= 80
Pizz.
p
p
mp
mf
374
mf


385
Arco
sul G
gliss.harm.
395
gliss.harm.
sul A
sul D
405
sul G
Arco
sul G

Sempre Molto Rubato,
Quasi Improvisando

To Liana
ANAMORPHOSIS (Refrains)
- Cello Part -

Serban NICHIFOR
(July 27, 2007)



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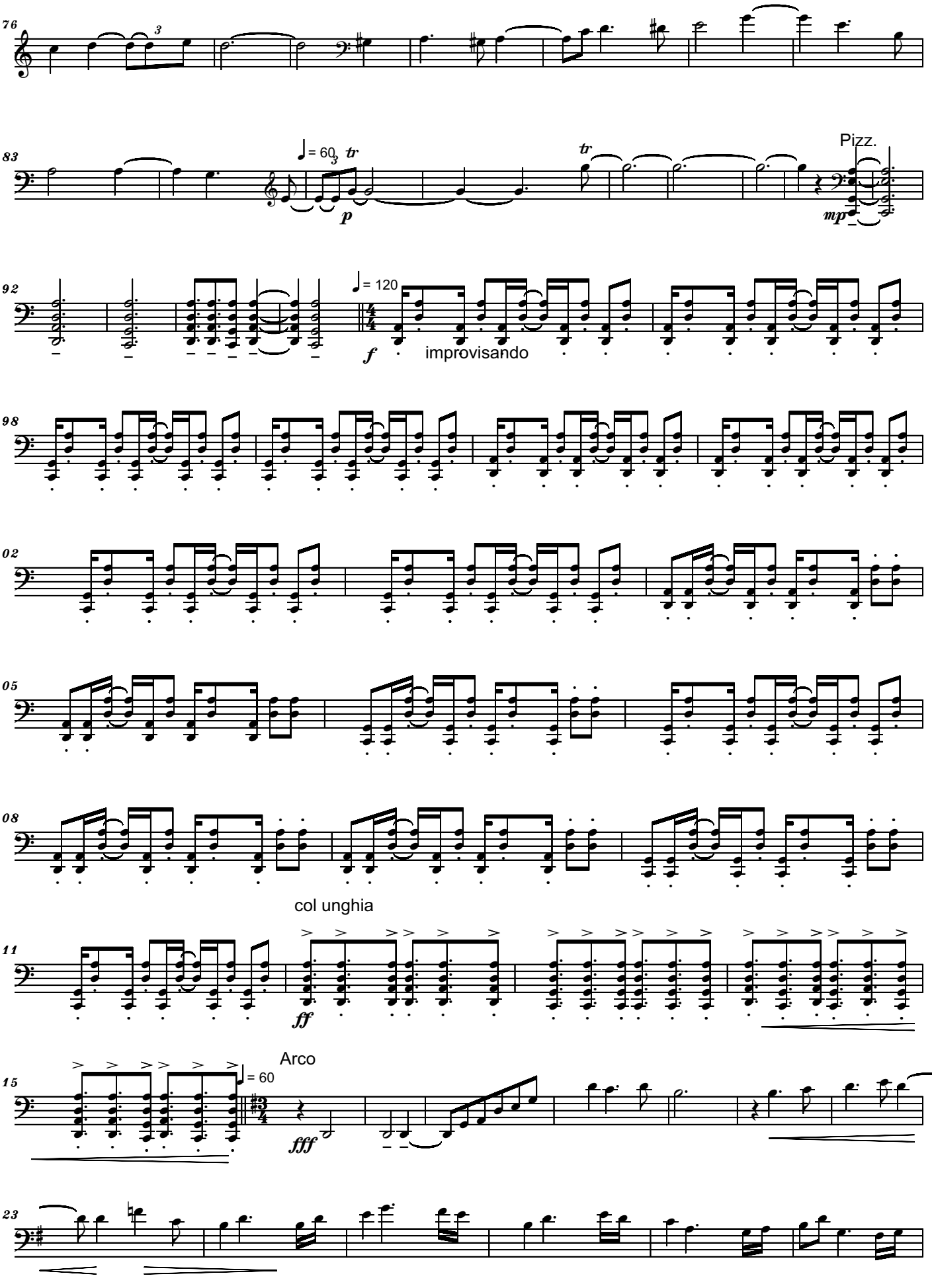
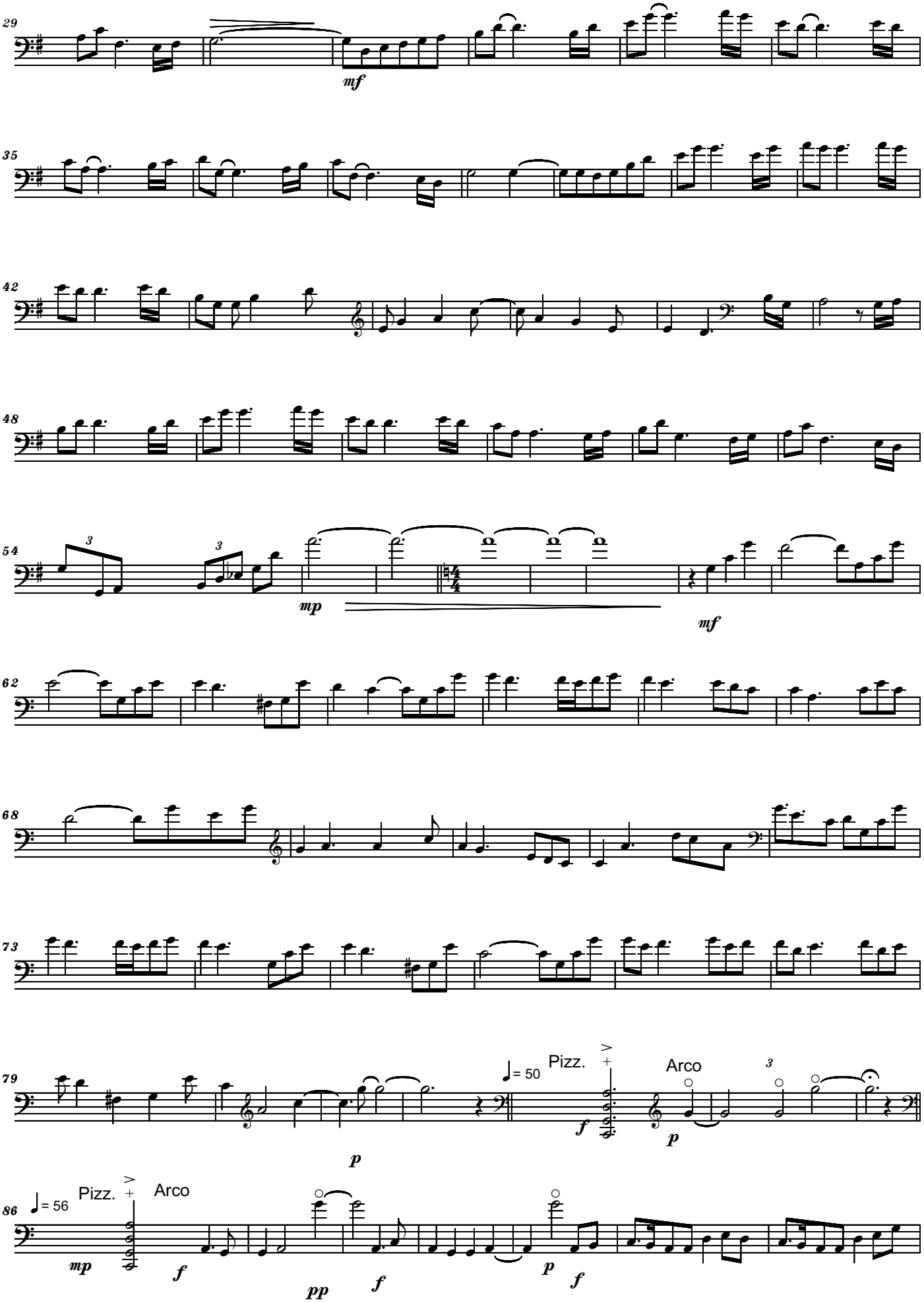
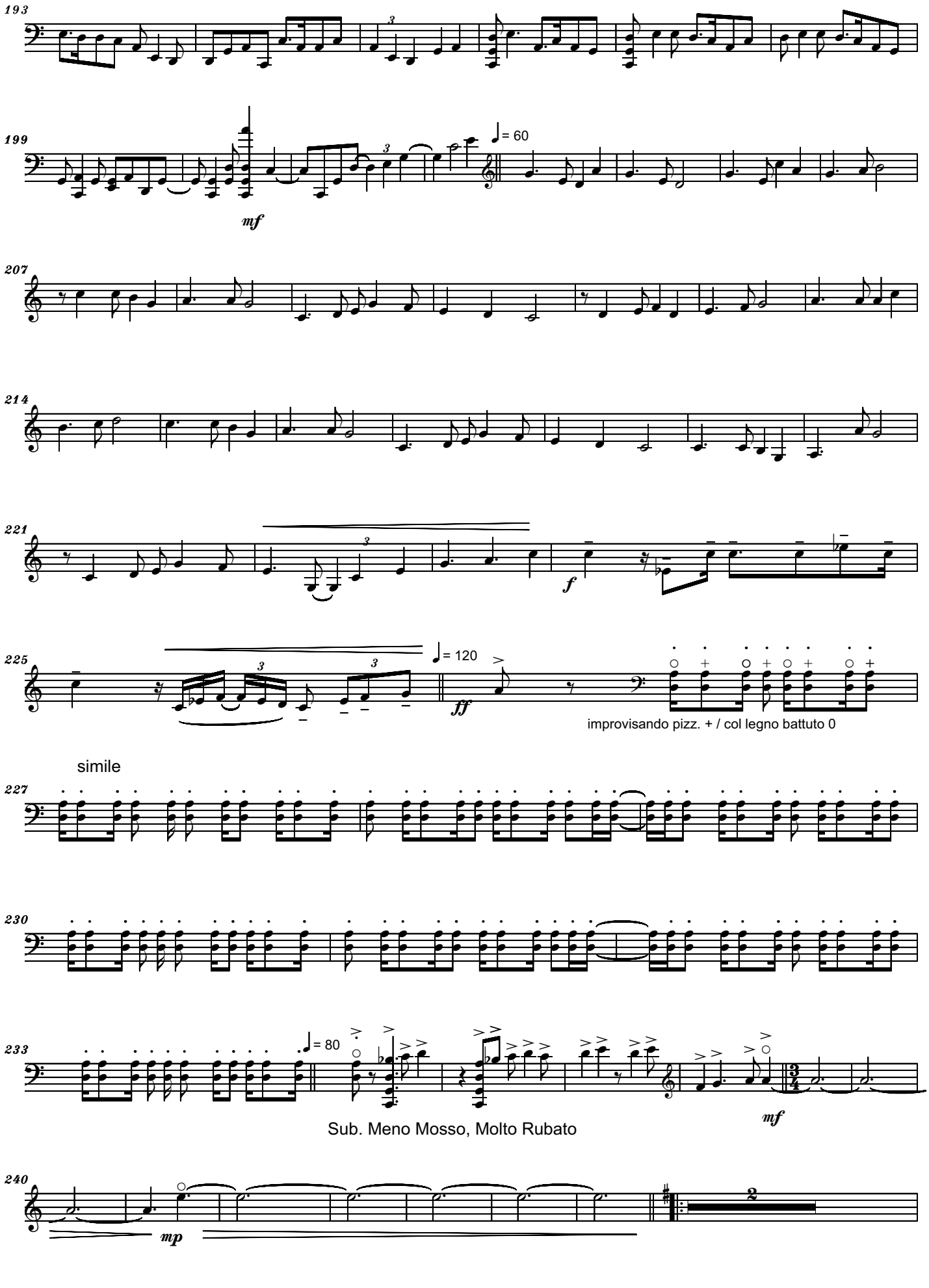
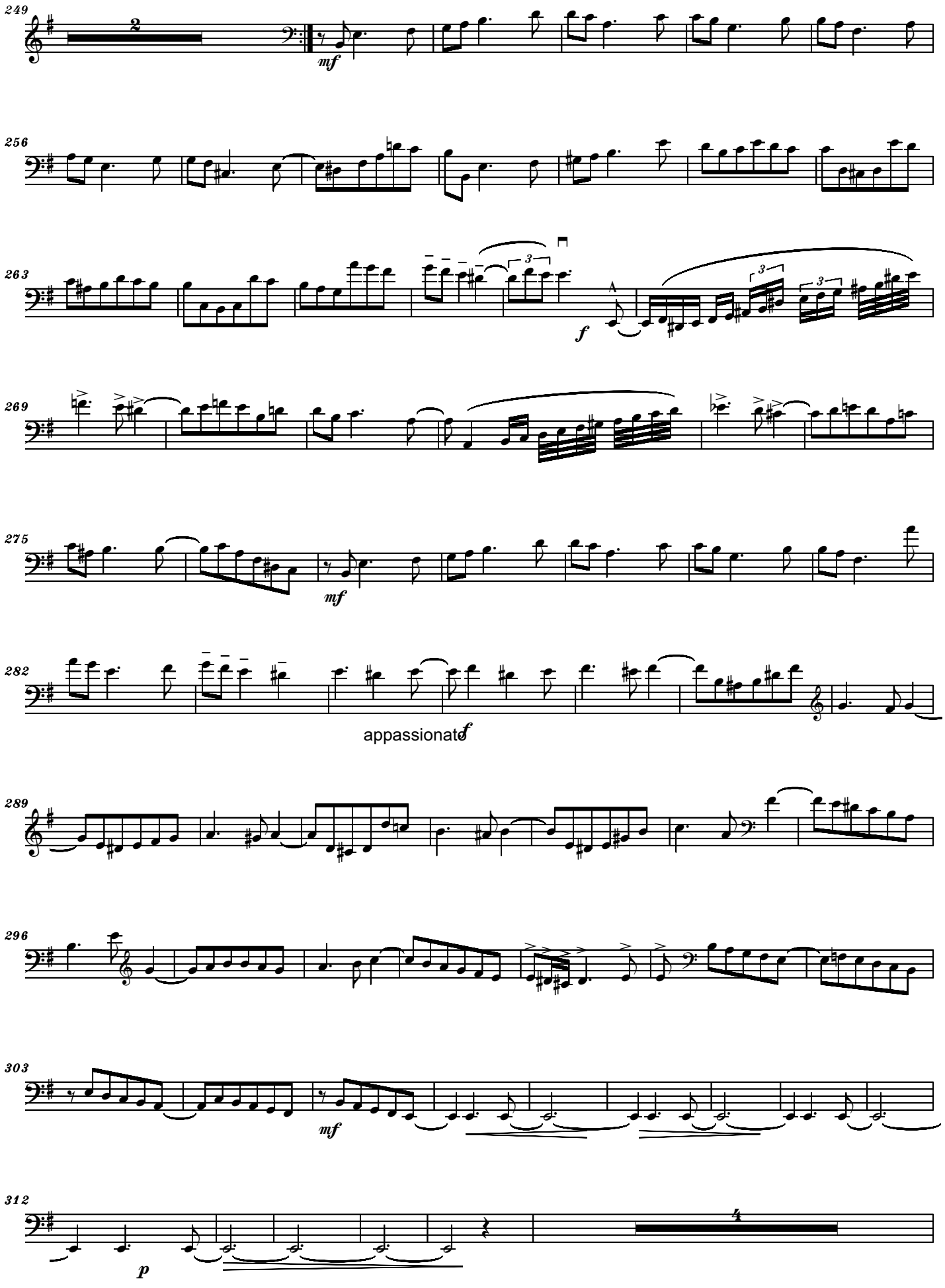
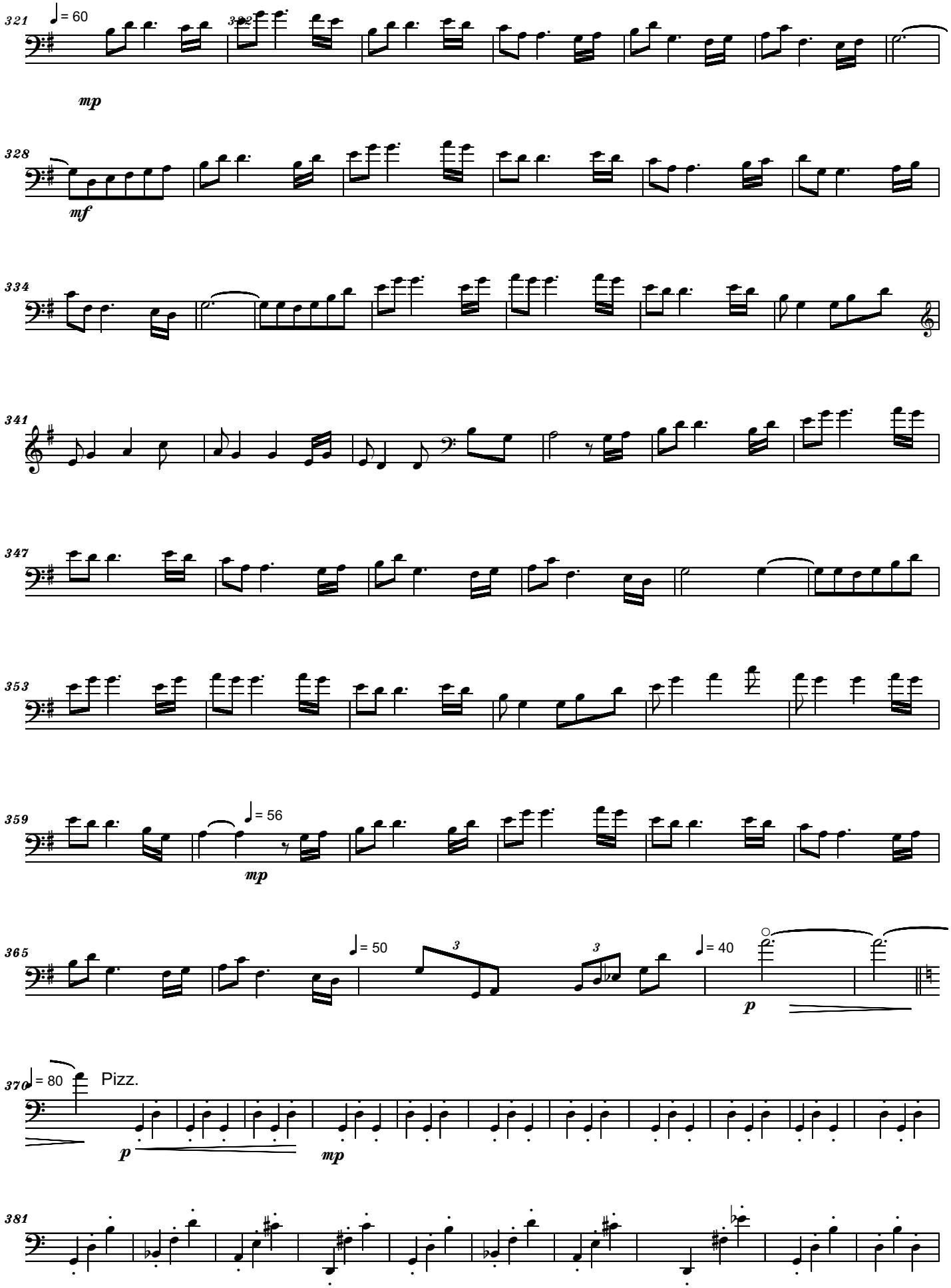
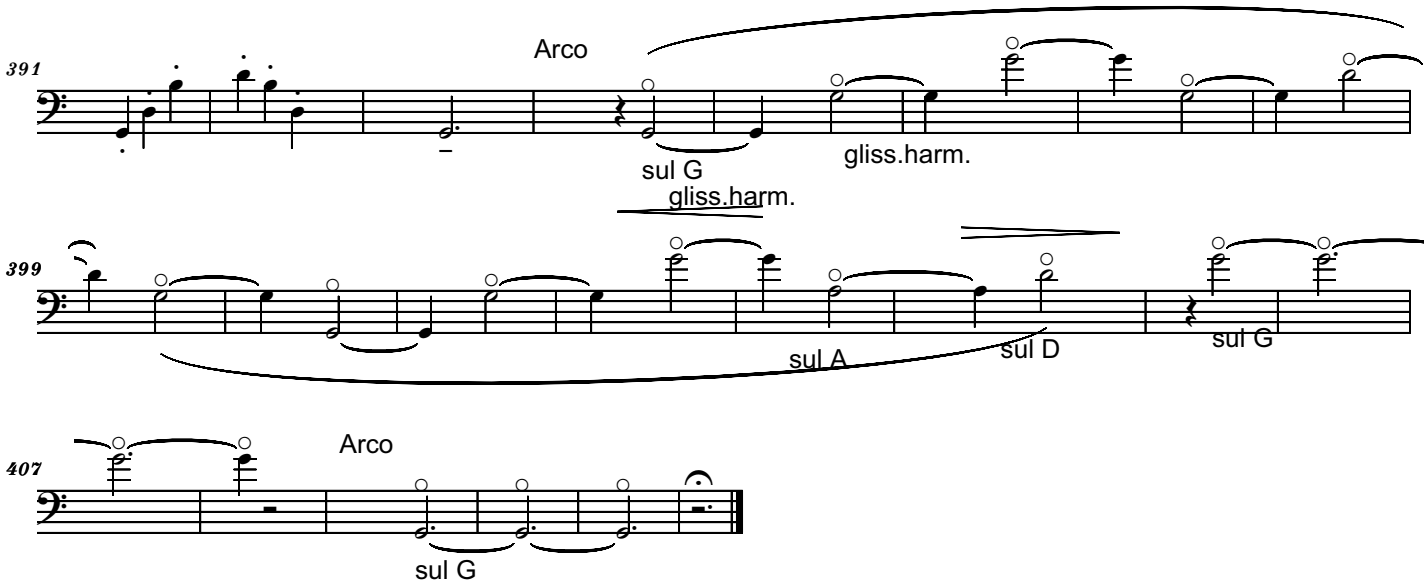

76
83
♩= 60
tr
p
tr
Pizz.
mp
92
♩= 120
f
improvisando
98
102
105
108
col unghia
111
ff
115
Arco
♩= 60
fff
123


129
mf
135
142
148
154
3
3
mp
mf
162
168
173
179
= 50
Pizz.
Arco
f
p
p
186
= 56
Pizz.
Arco
mp
f
pp
f
p
f


193
199
mf
♩= 60
207
214
221
f
225
♩= 120
ff
improvisando pizz. + / col legno battuto 0
simile
227
230
233
♩= 80
mf
Sub. Meno Mosso, Molto Rubato
240
mp
2


249
2
mf
256
263
f
269
275
mf
282
appassionato
f
289
296
303
mf
312
p
4


321
♩= 60
mp
328
mf
334
341
347
353
359
♩= 56
mp
365
♩= 50
3
3
♩= 40
p
370
♩= 80
Pizz.
p
mp
381

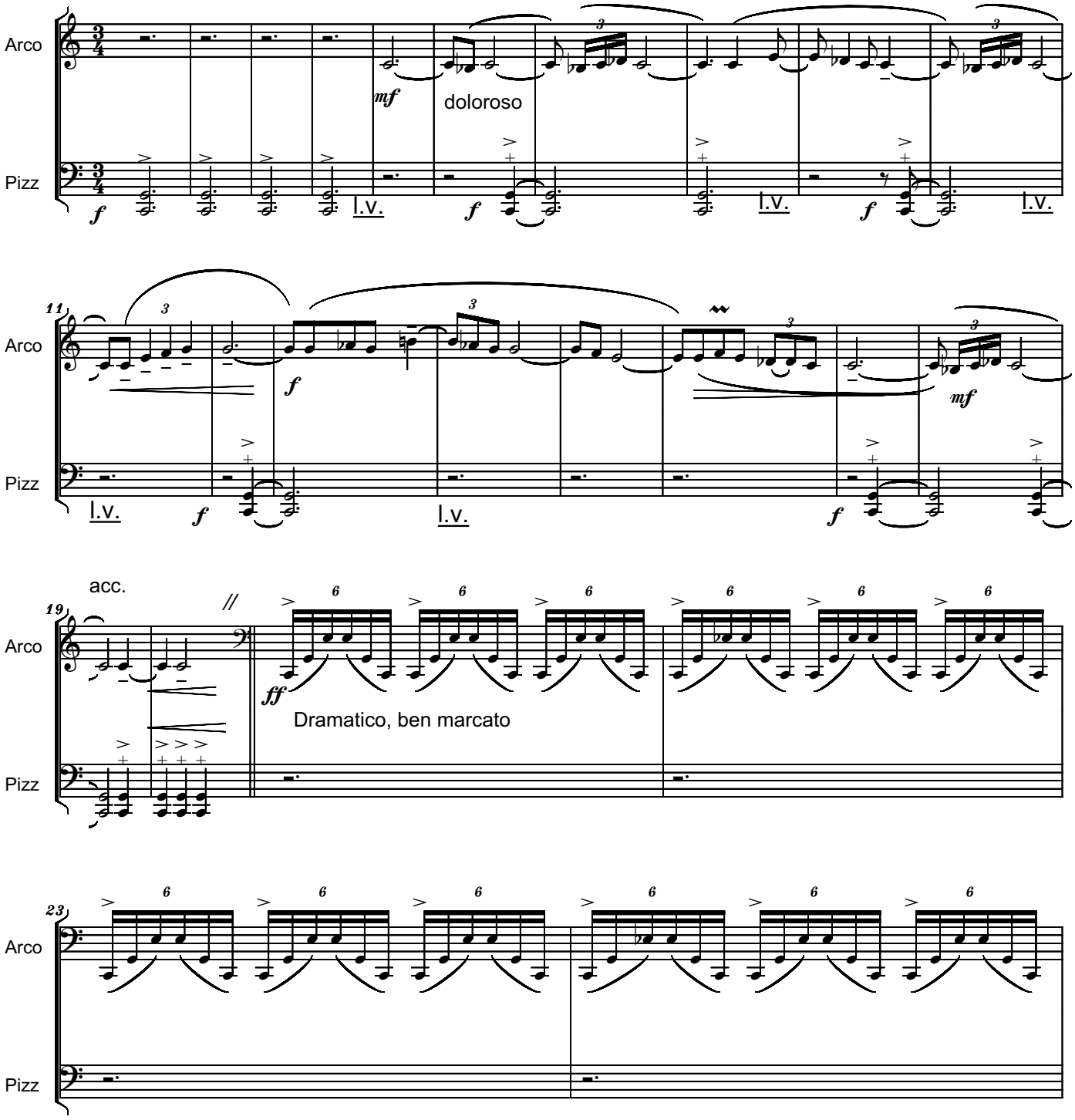

391
Arco
sul G
gliss.harm.
gliss.harm.
399
sul A
sul D
sul G
407
Arco
sul G

Dedicated to the Holocaust Martyrs of the Bucharest Pogrom (21-23 January 1941)

HA'SHOAH
for cello solo
Motto: "Hope, Despair, and Memory" Elie Wiesel, Nobel Lecture (11-XII-1986)

TRAGICO
Sempre Molto Rubato, Quasi Improvisando

Serban Nichifor (27-X-2015)



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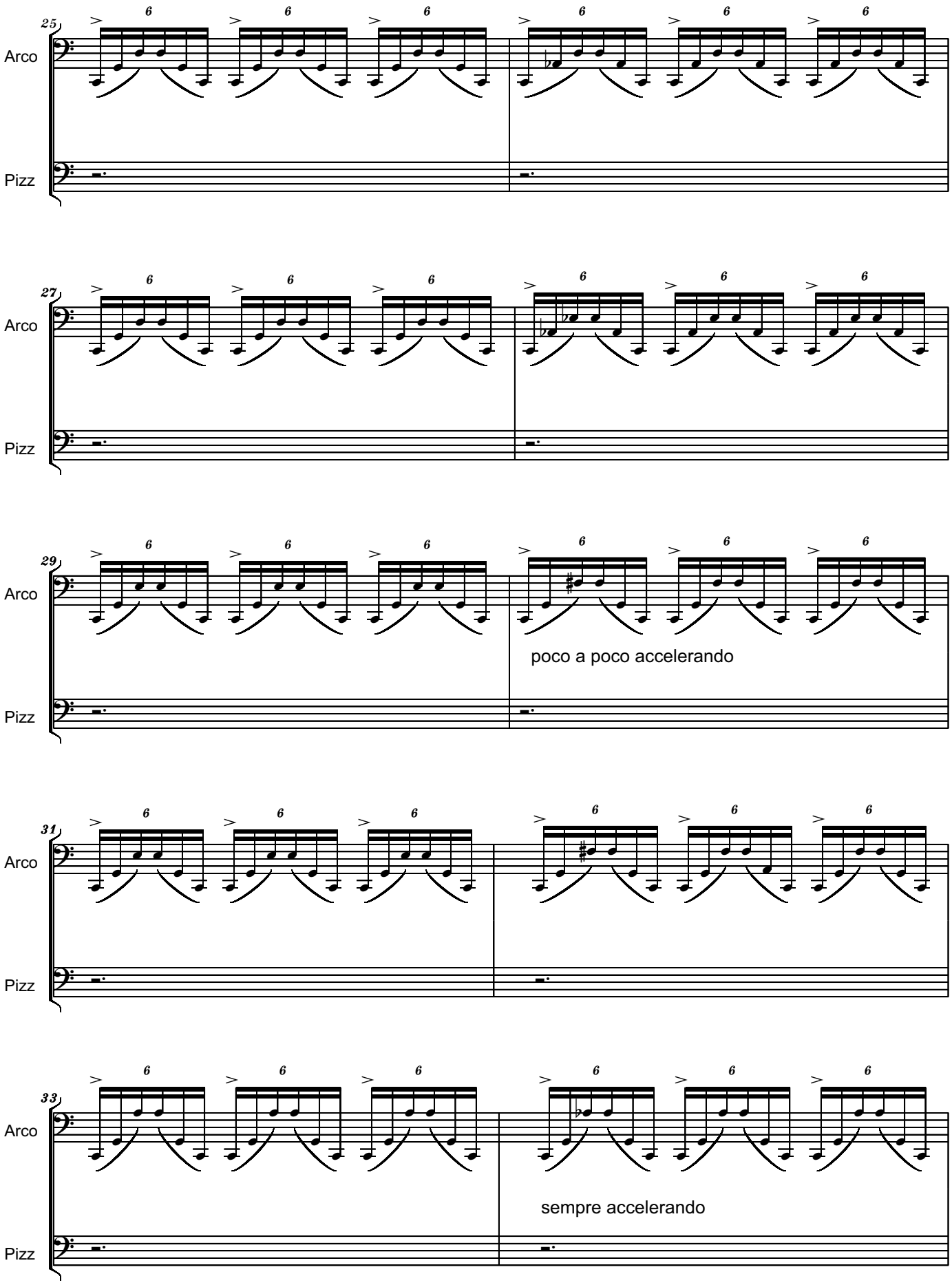
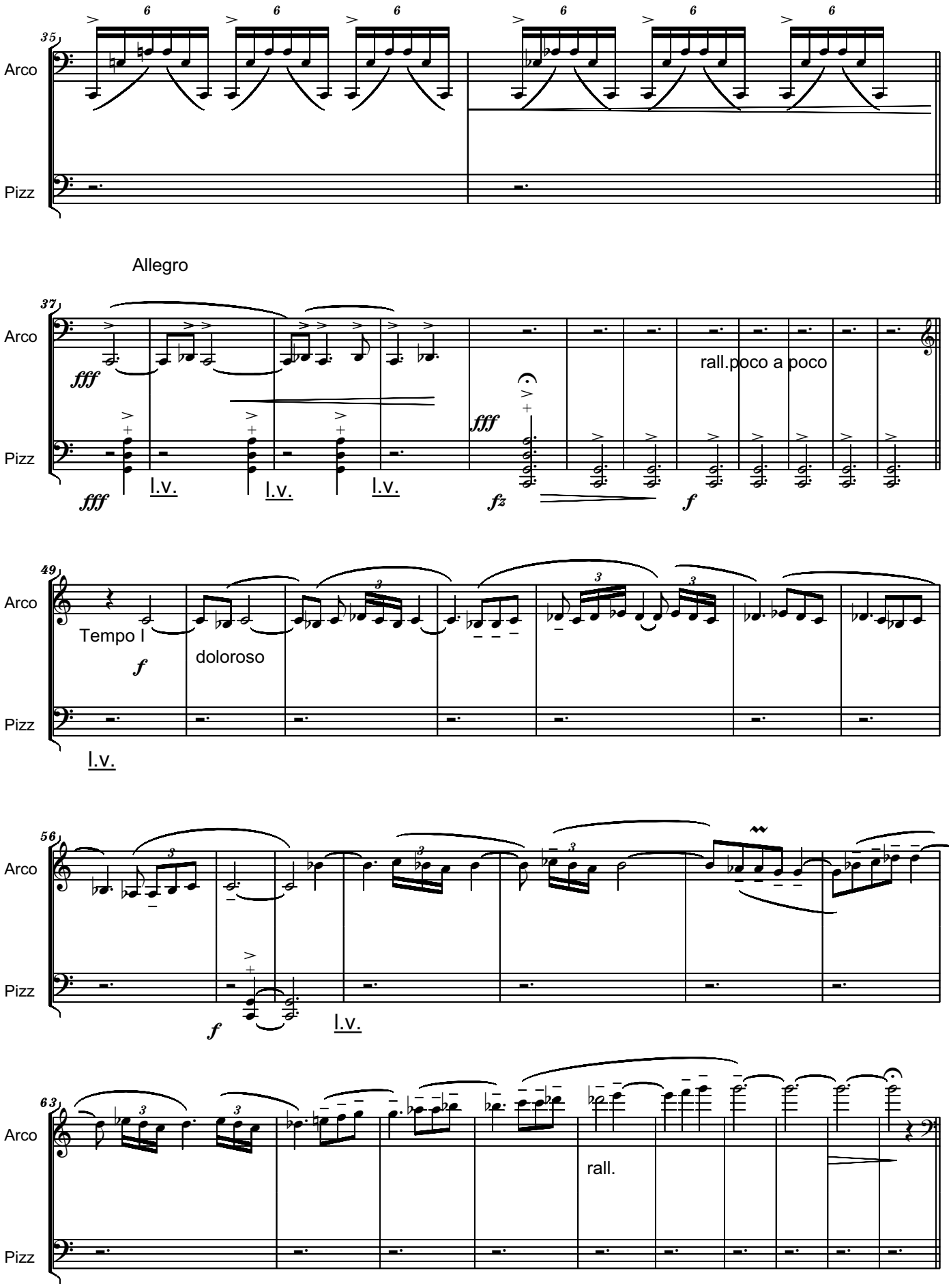
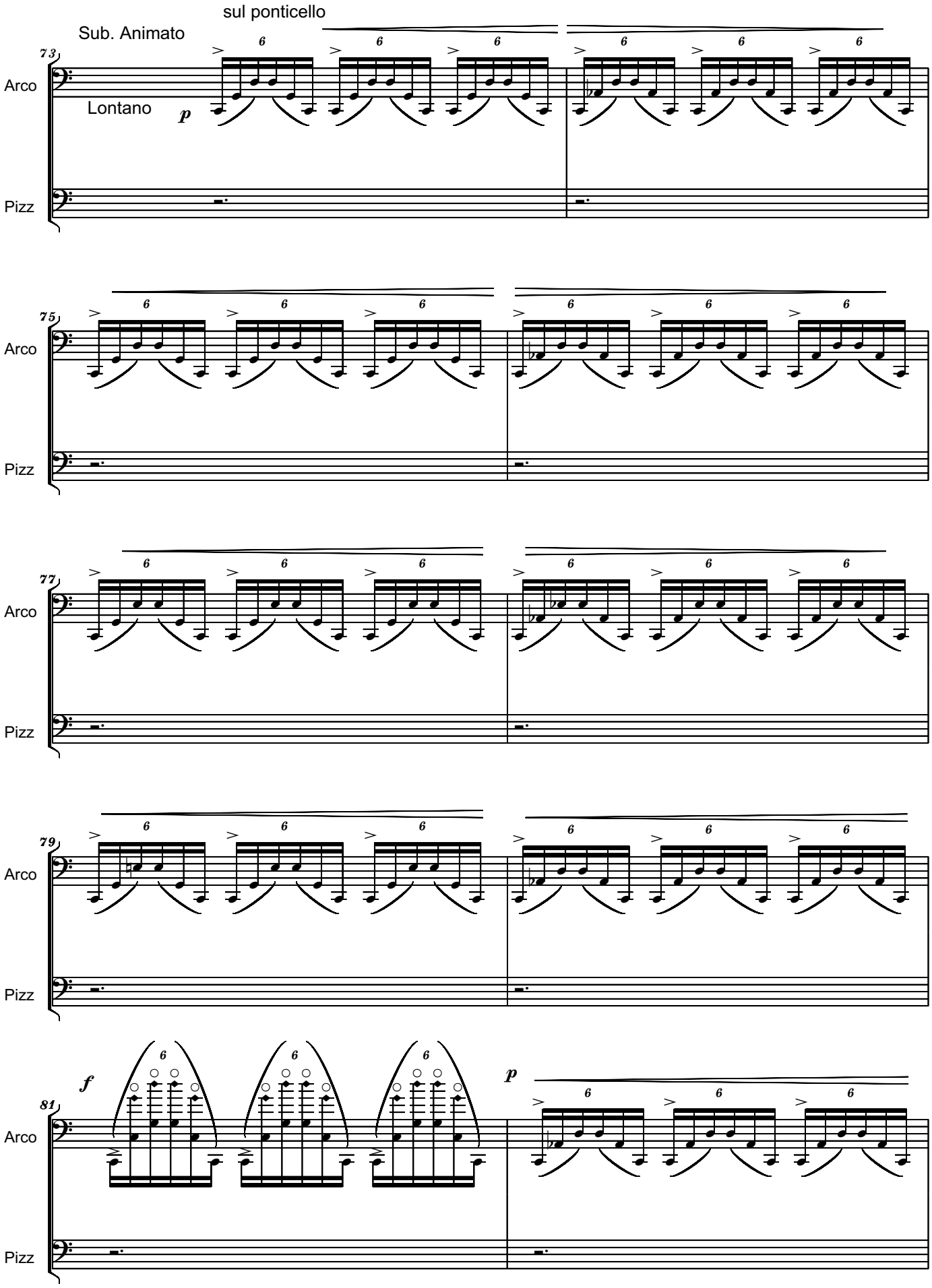
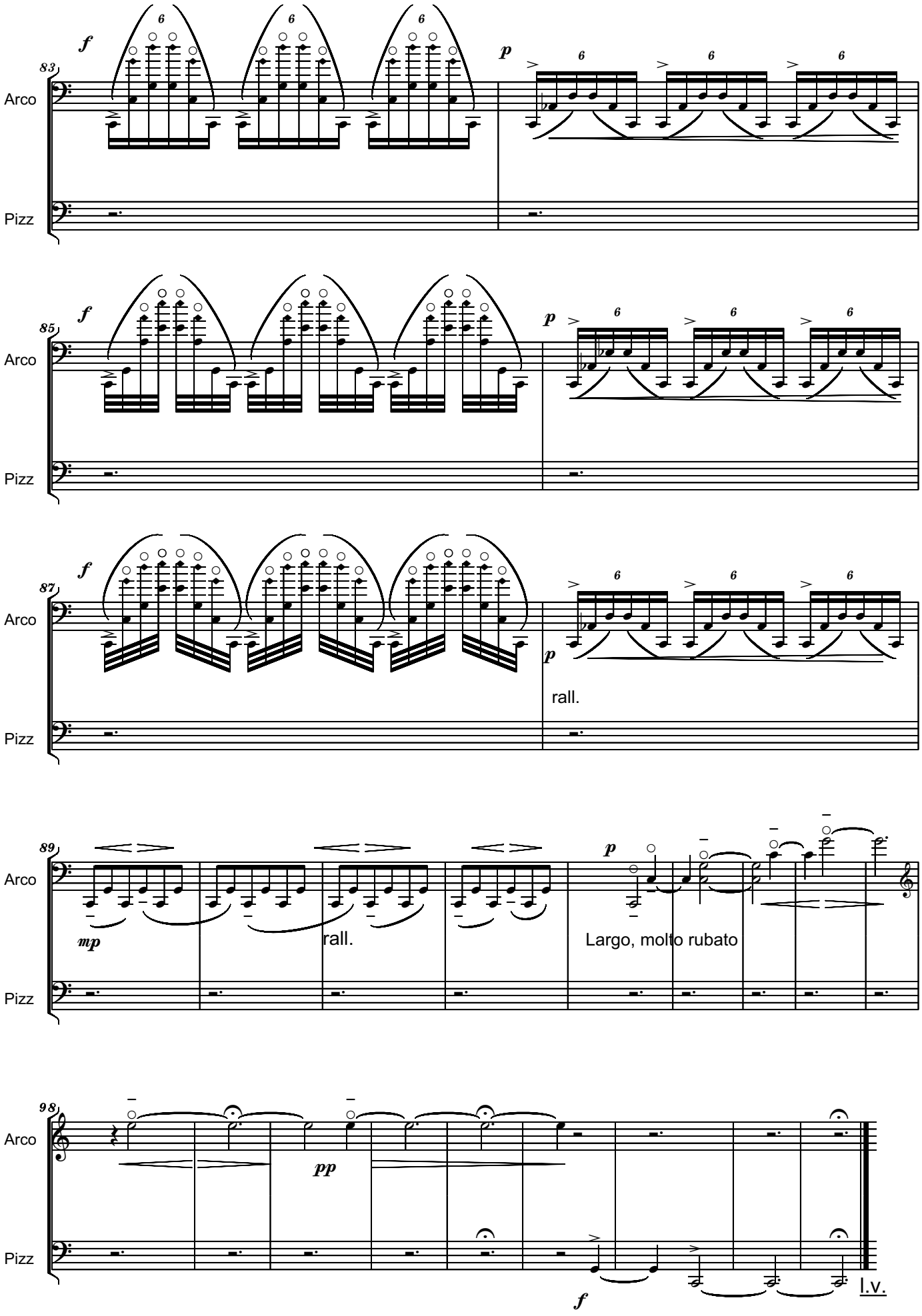

25
Arco
Pizz
27
Arco
Pizz
29
Arco
poco a poco accelerando
Pizz
31
Arco
Pizz
33
Arco
sempre accelerando
Pizz


35
Arco
Pizz
Allegro
37
fff
l.v.
fz
rall.poco a poco
f
49
Tempo I
doloroso
56
63
rall.

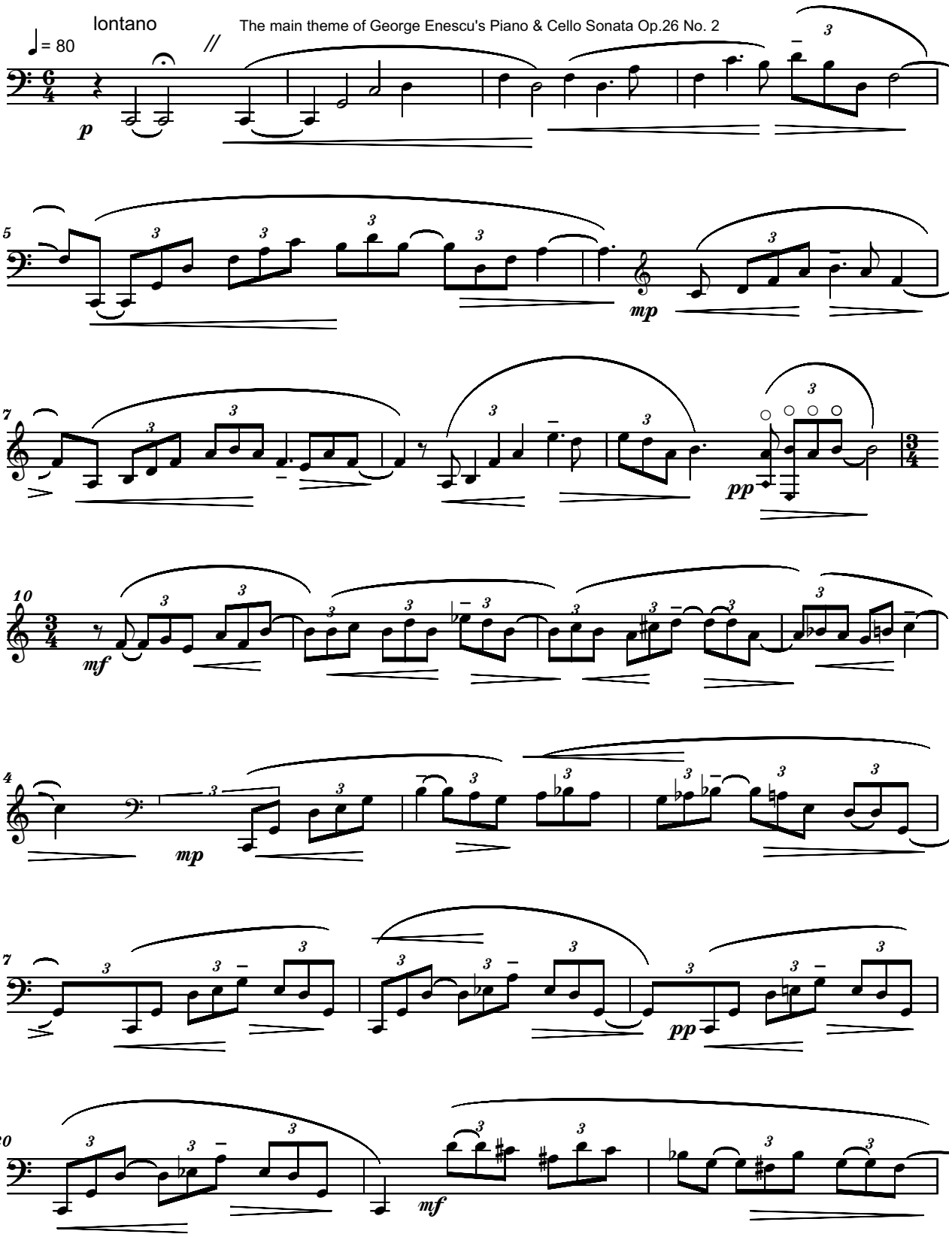

sul ponticello
Sub. Animato
73
Arco
Lontano
p
Pizz
75
Arco
Pizz
77
Arco
Pizz
79
Arco
Pizz
f
p
81
Arco
Pizz


83
Arco
Pizz
f
p
6
85
87
rall.
89
mp
rall.
Largo, molto rubato
98
pp
f
l.v.

HOMAGE TO ENESCU
for Cello Solo

Molto Espressivo, Sempre Rubato, Quasi Improvisando
Arco ad libitum

Serban Nichifor
(2014)



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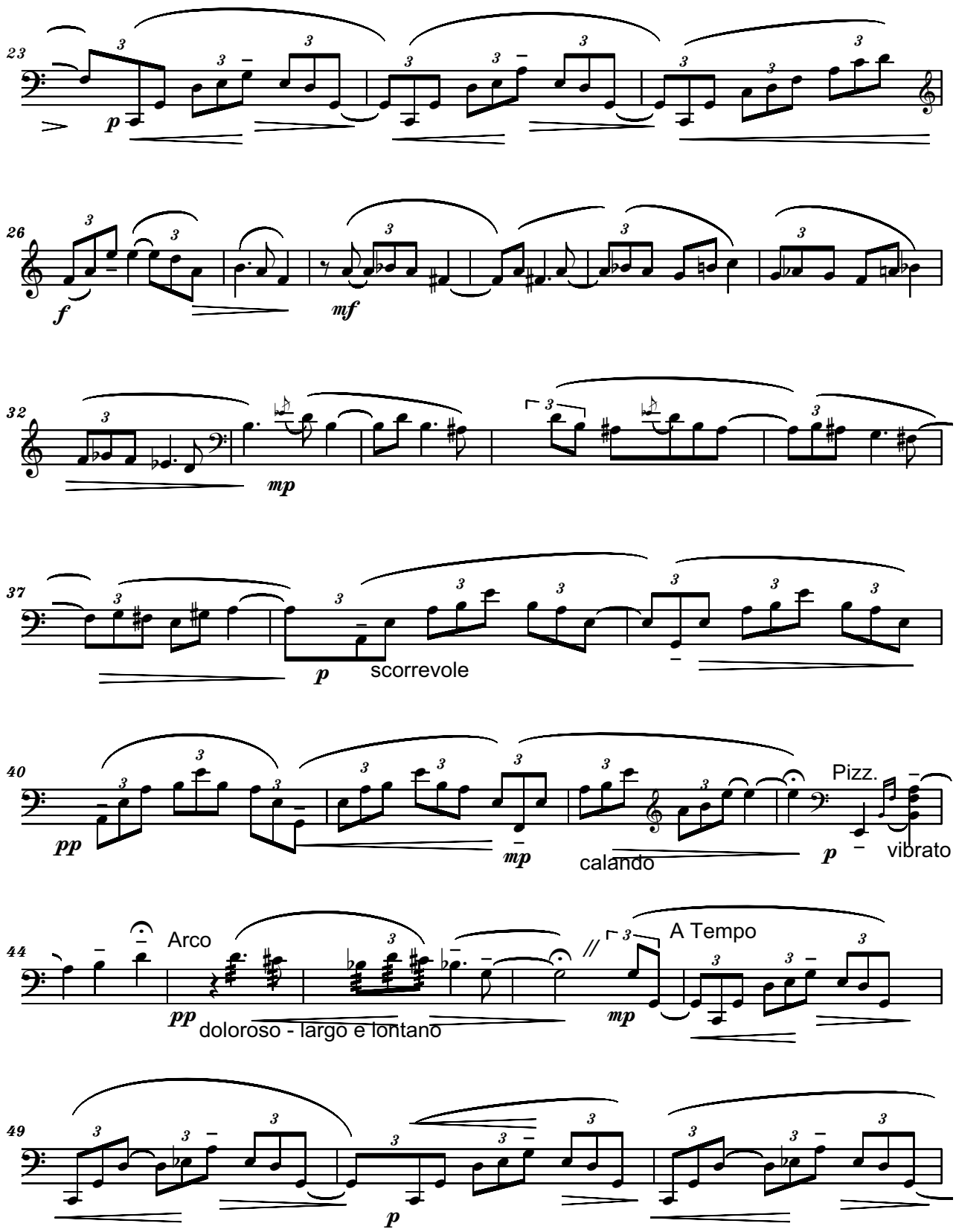
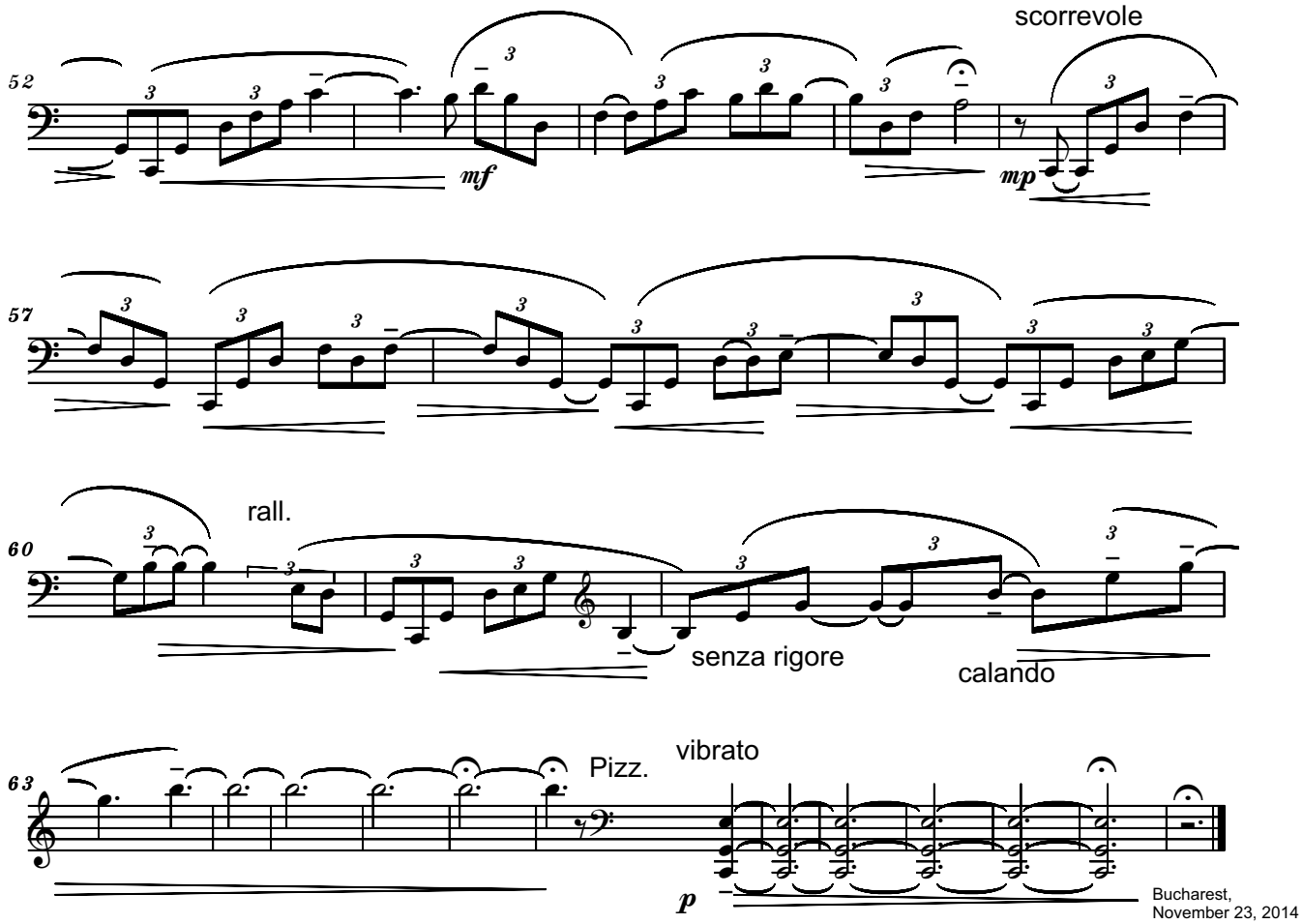

23
p
26
f
mf
32
mp
37
p
scorrevole
40
pp
mp
calando
Pizz.
p
vibrato
44
Arco
pp
doloroso - largo e lontano
mp
A Tempo
49
p


52
mf
scorrevole
mp
57
60
rall.
senza rigore
calando
63
Pizz.
vibrato
p
Bucharest,
November 23, 2014
75

File: !!!.mz

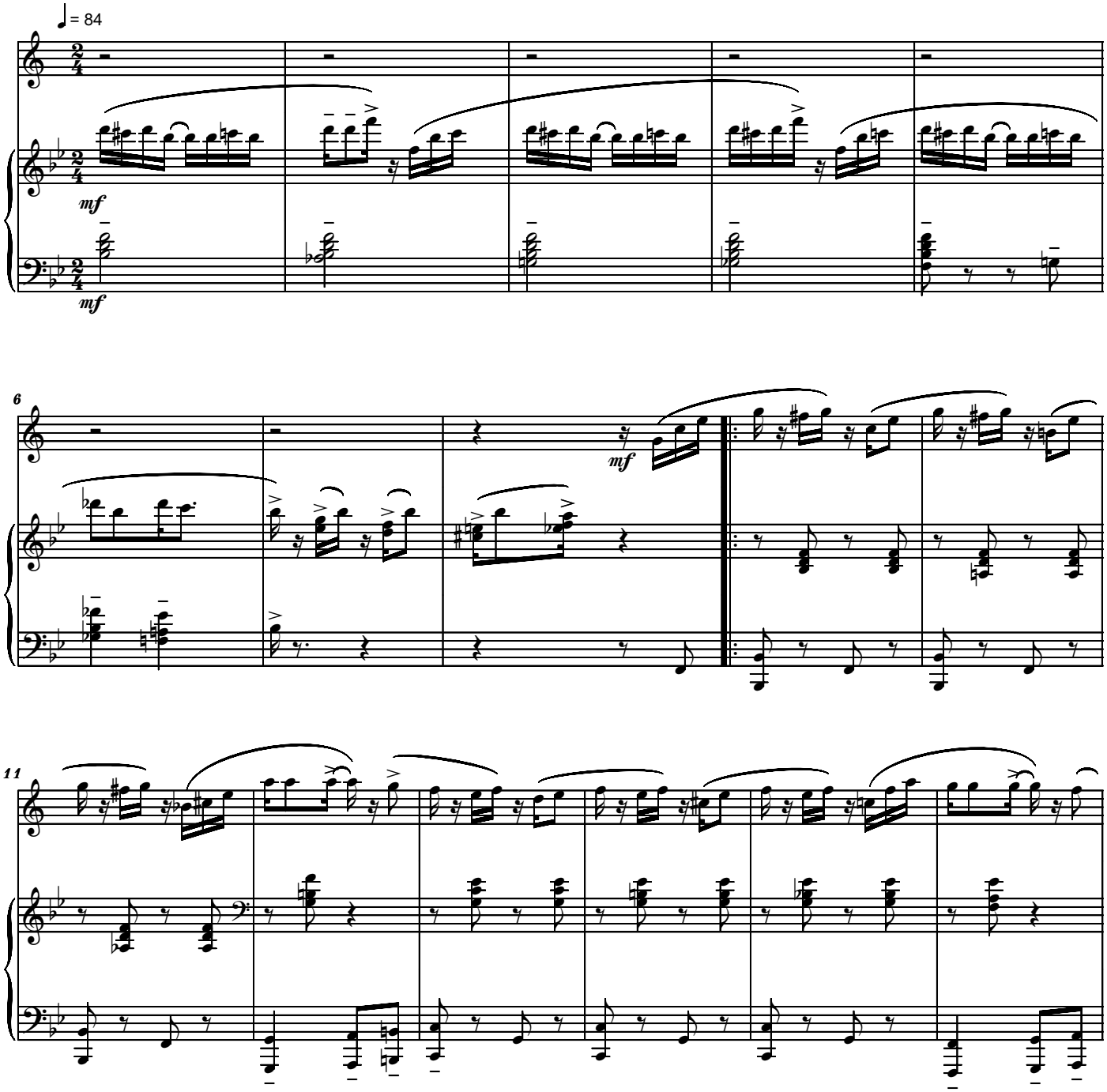
TRIBUTE TO NICK LAROCCA

for Trumpet in B-flat and Piano

Ragtime

- Dedicated to Maestro IVANO ASCARI -

Serban Nichifor



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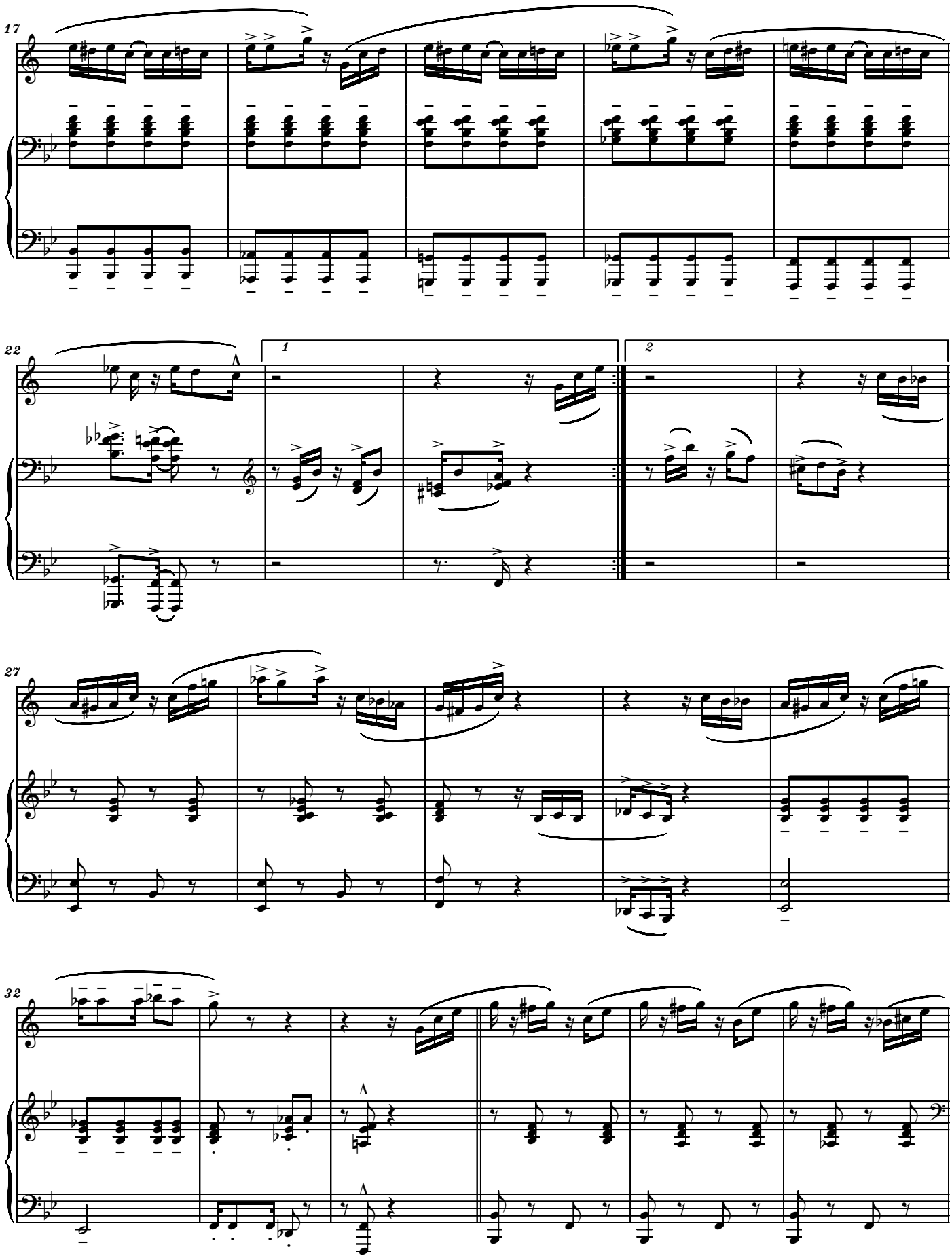
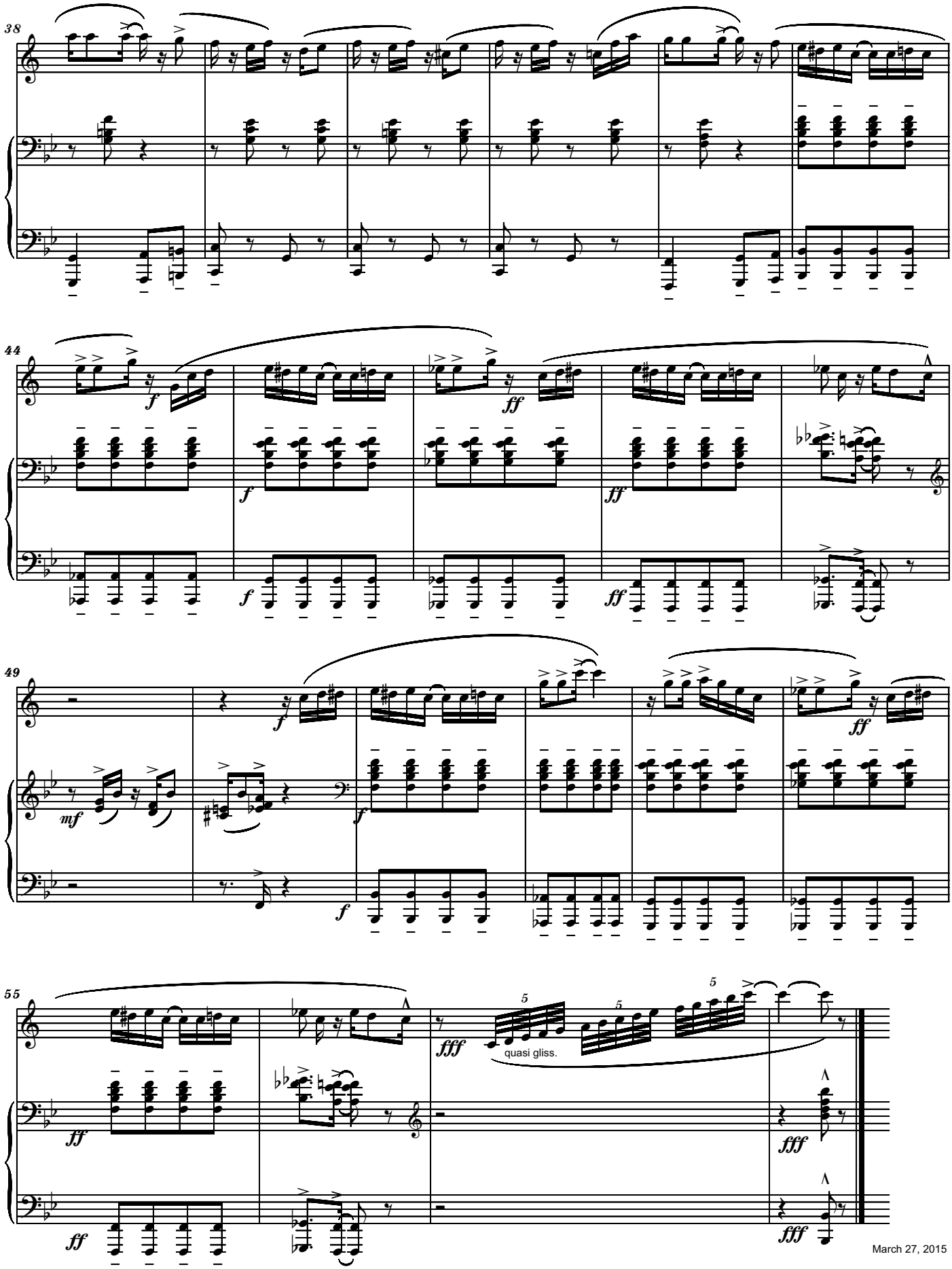

17
22
1
2
27
32


38
44
49
55
quasi gliss.
March 27, 2015

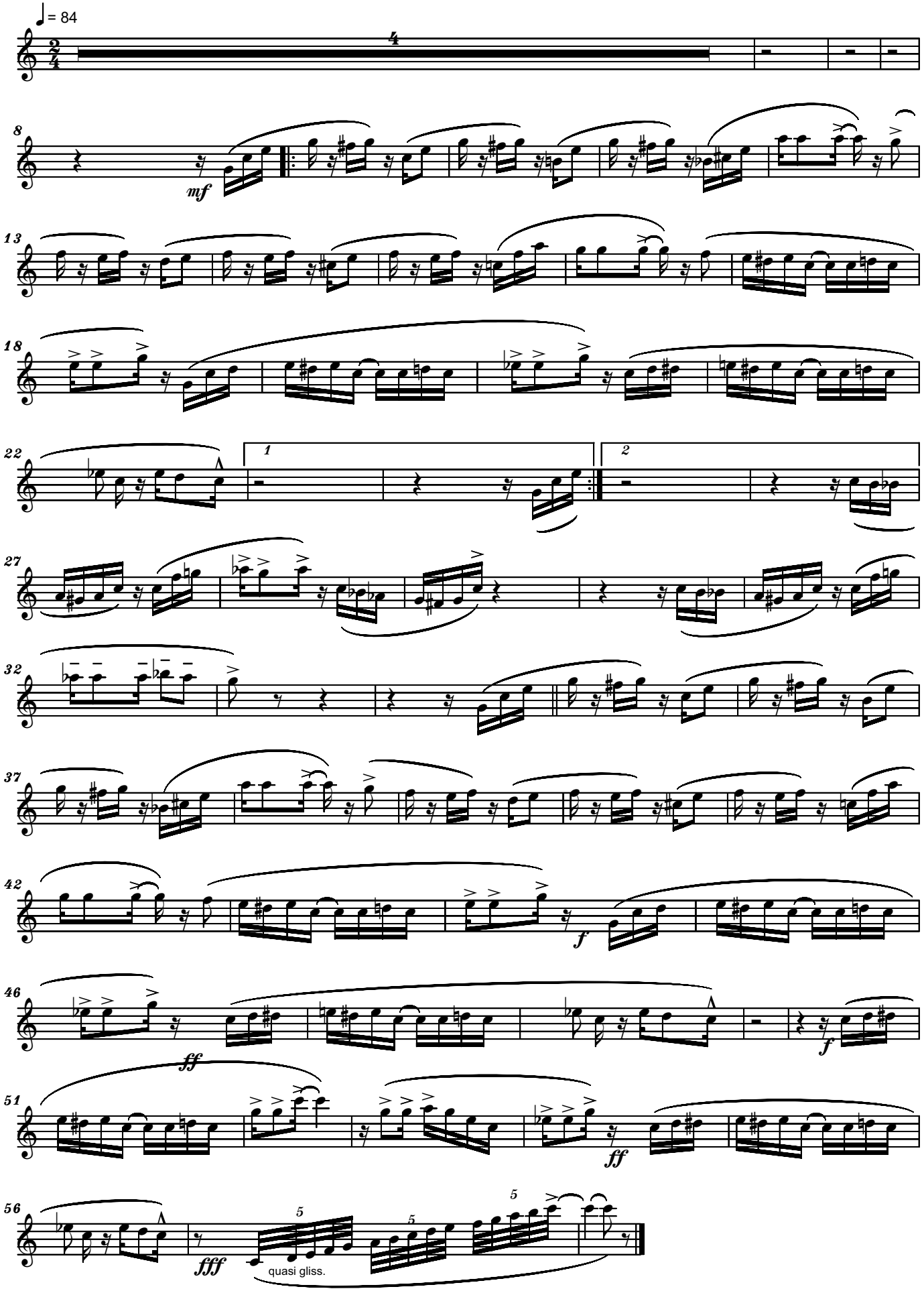
File: !!!tr.mz

TRIBUTE TO NICK LAROCCA
for Trumpet in B-flat and Piano
- Dedicated to Maestro IVANO ASCARI -

Ragtime

Trumpet in |B-flat Part

Serban Nichifor



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File: TributeLaRocca.mz

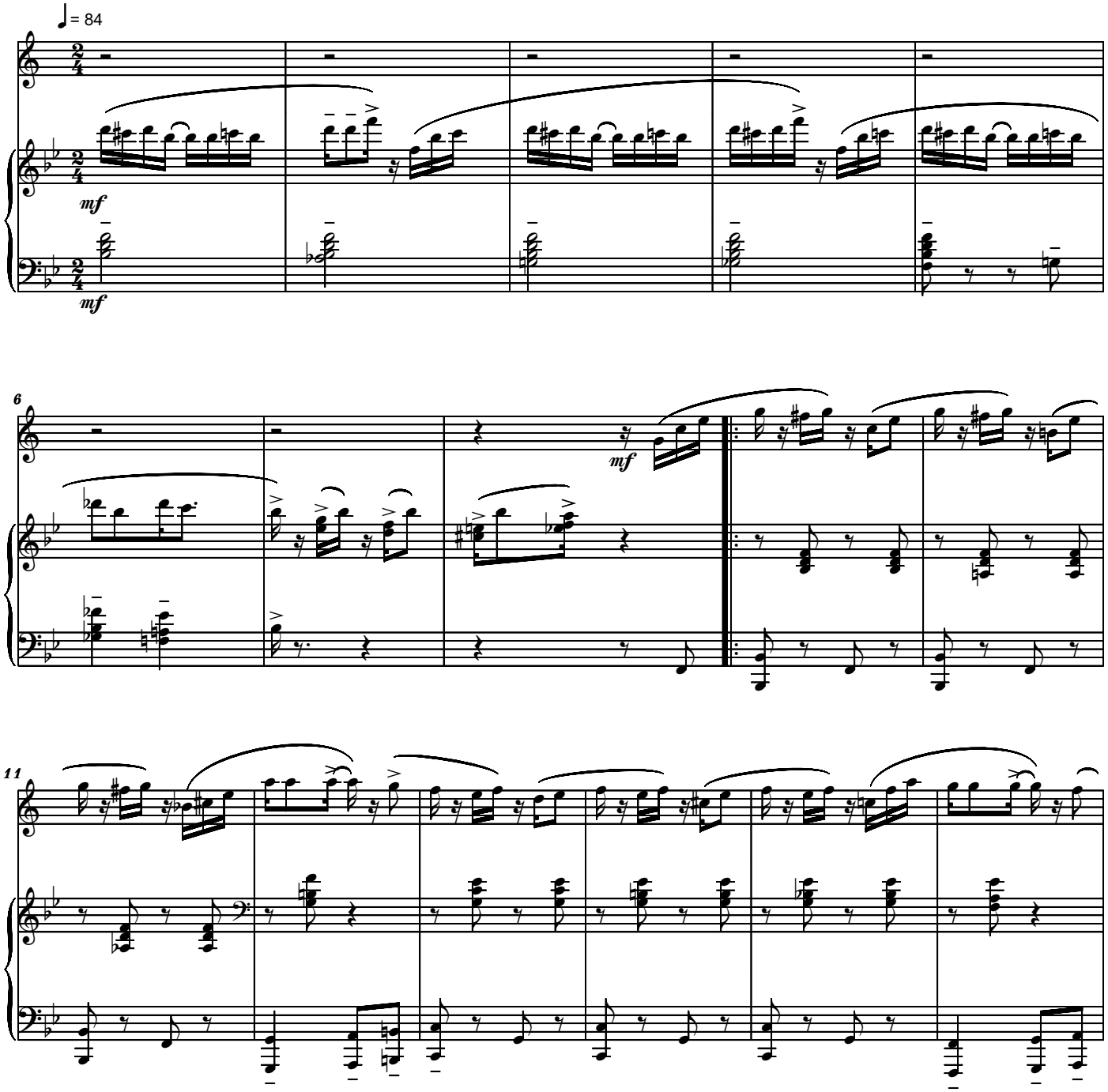
TRIBUTE TO NICK LAROCCA

for Trumpet in B-flat and Piano

Ragtime

- Dedicated to Maestro IVANO ASCARI -

Serban Nichifor



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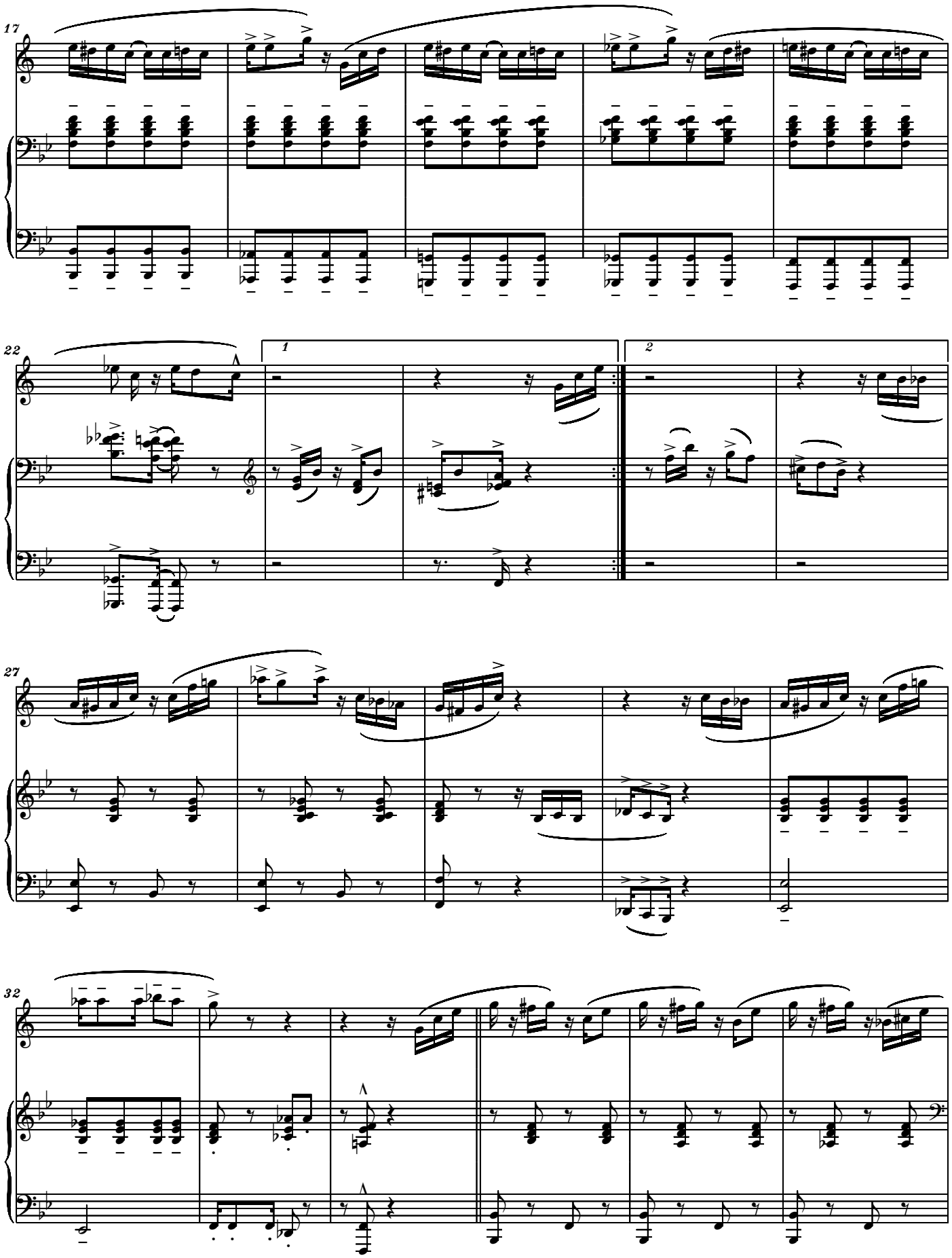
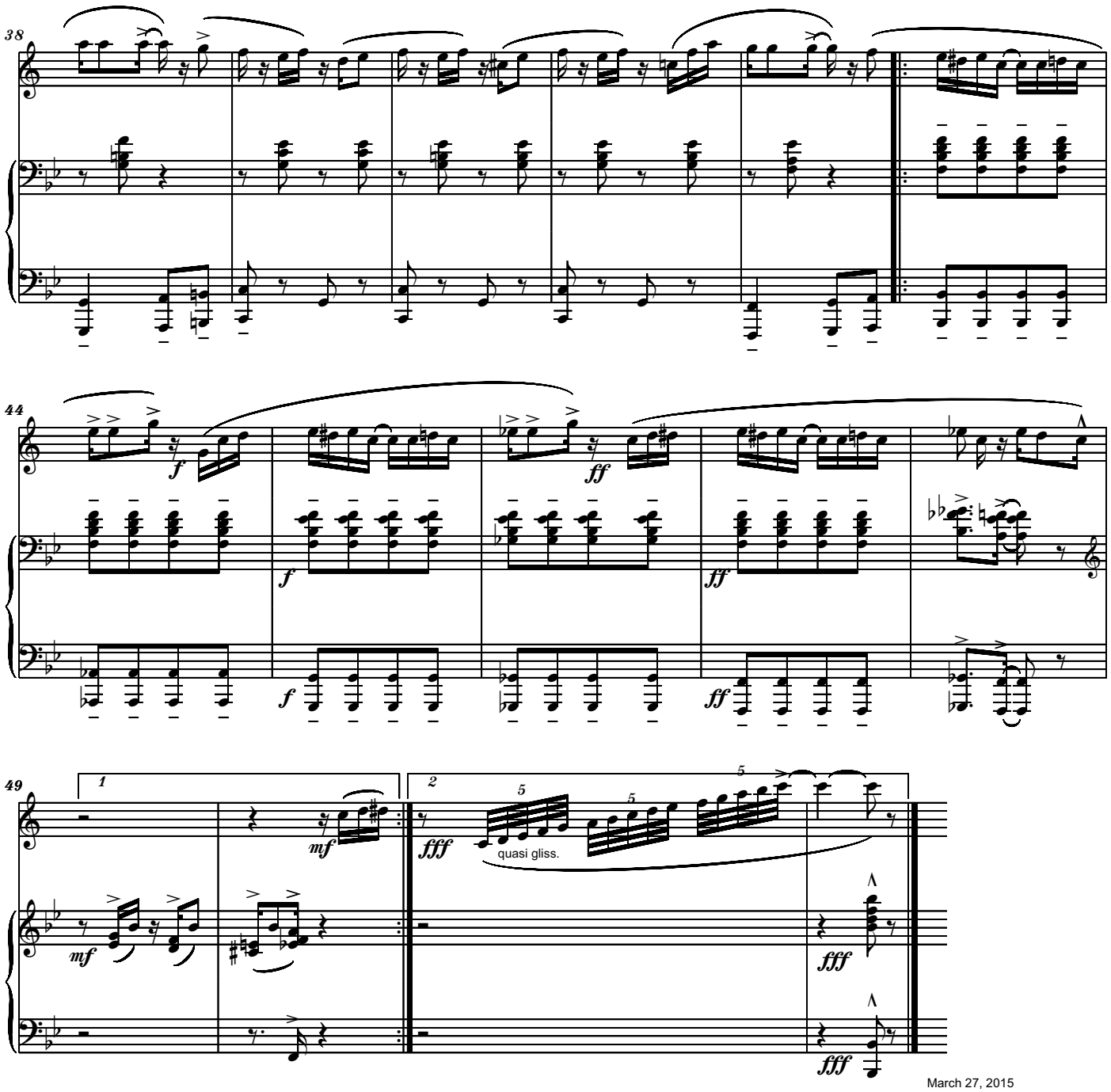

17
22
1
2
27
32


38
44
49
1
2
mf
f
ff
fff
quasi gliss.
March 27, 2015

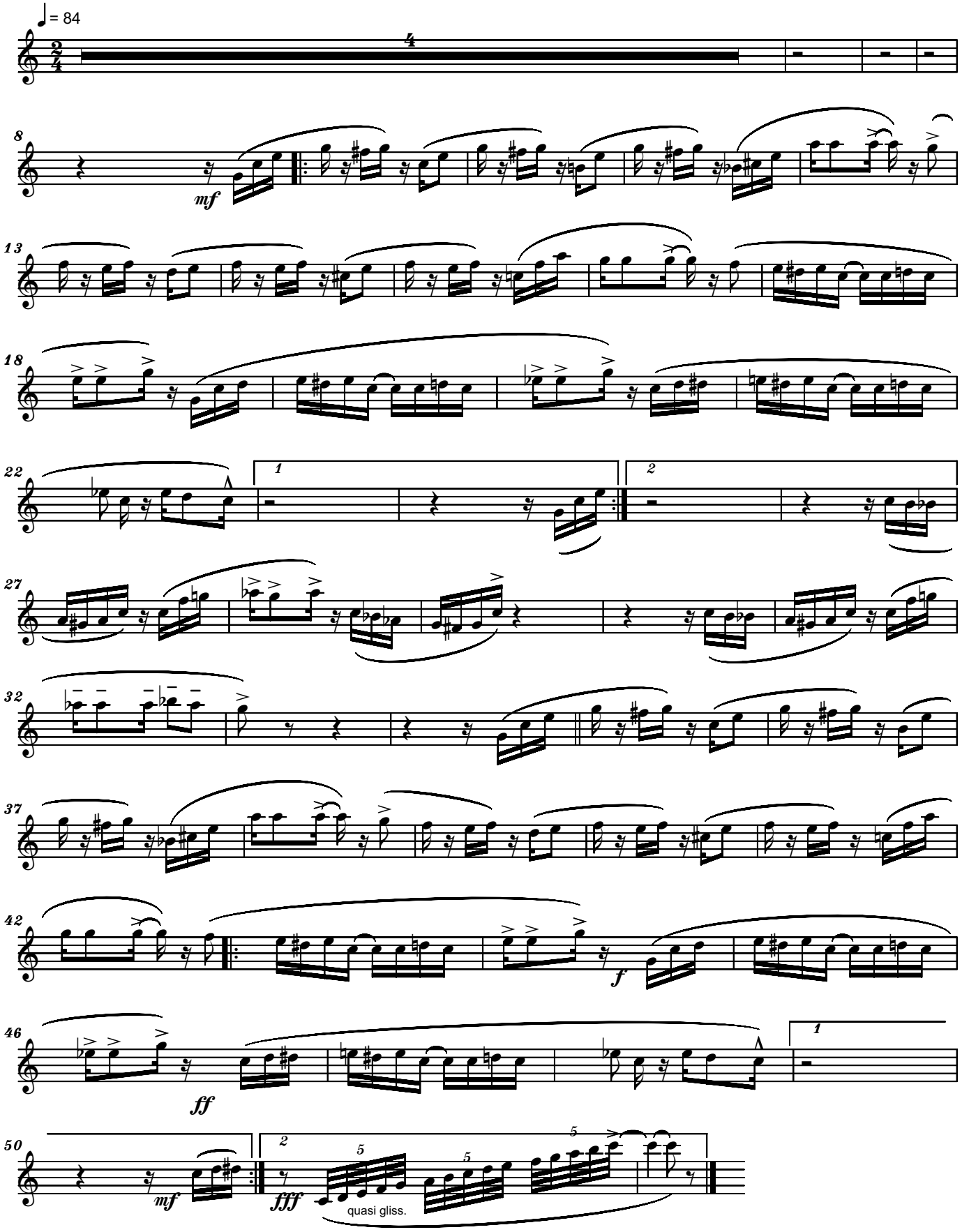
File: tr.mz

TRIBUTE TO NICK LAROCCA
for Trumpet in B-flat and Piano
- Dedicated to Maestro IVANO ASCARI -

Ragtime

Trumpet in |B-flat Part

Serban Nichifor



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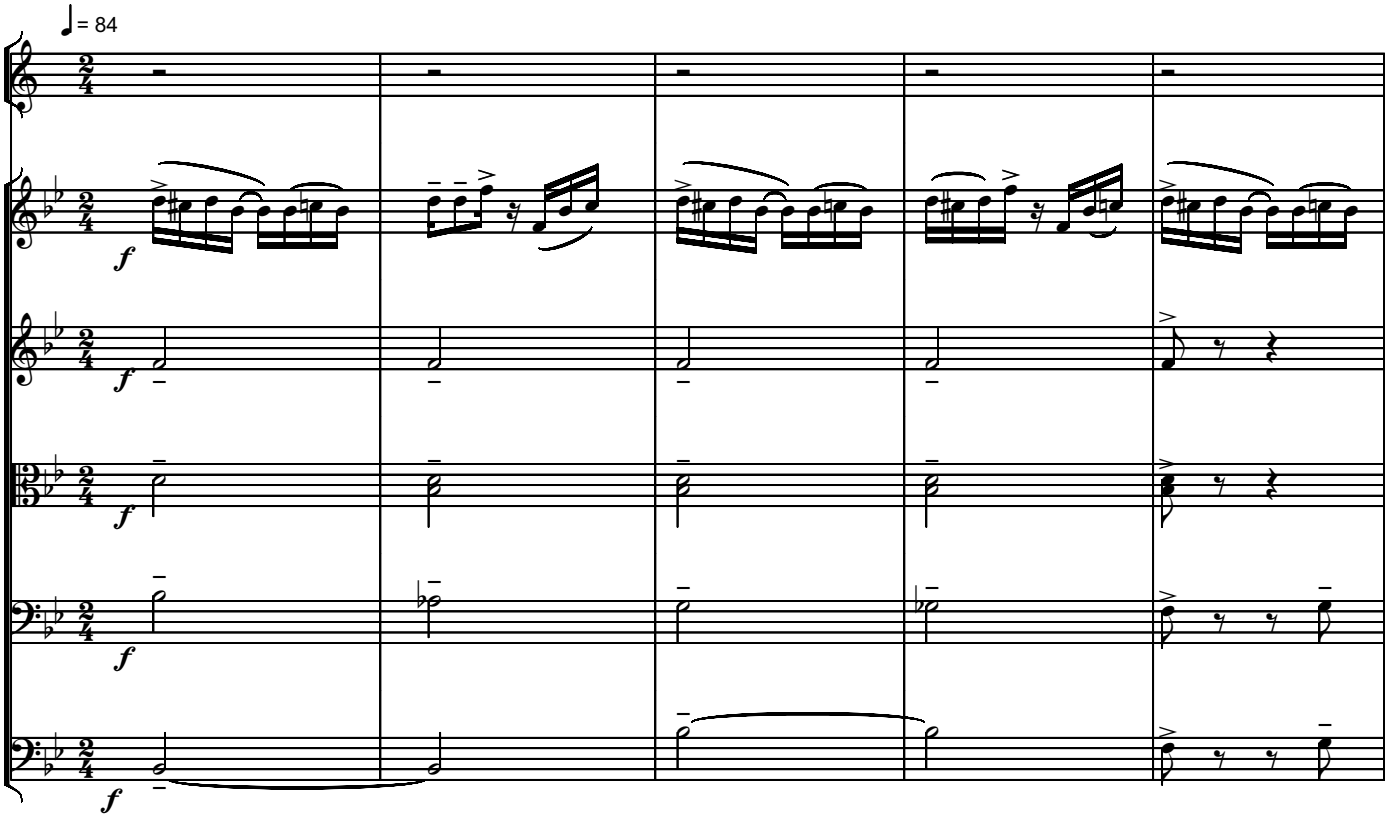
2.) TRIBUTE TO NICK LAROCCA

Trumpet in B-flat and Strings

Ragtime

- To Maestro Ivano Ascari -

Serban Nichifor



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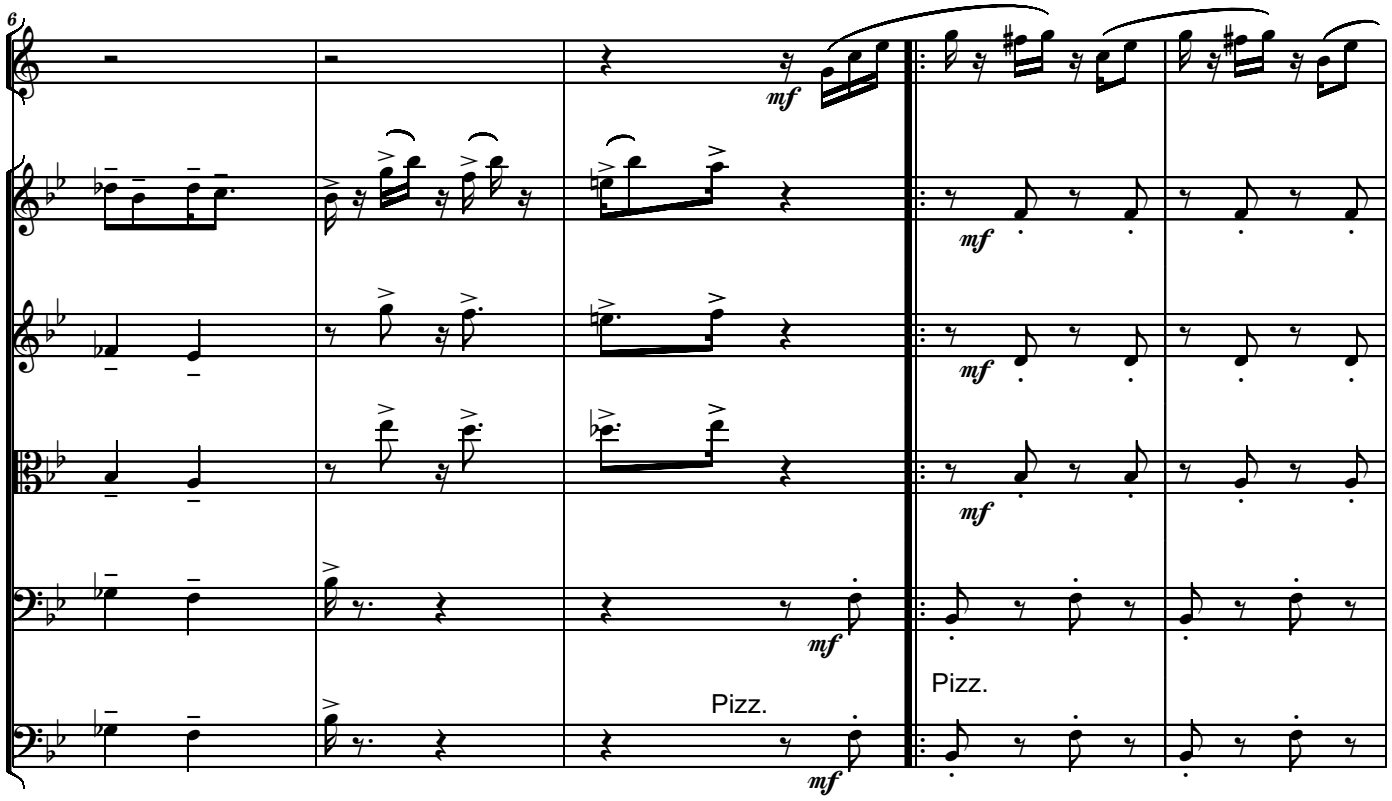
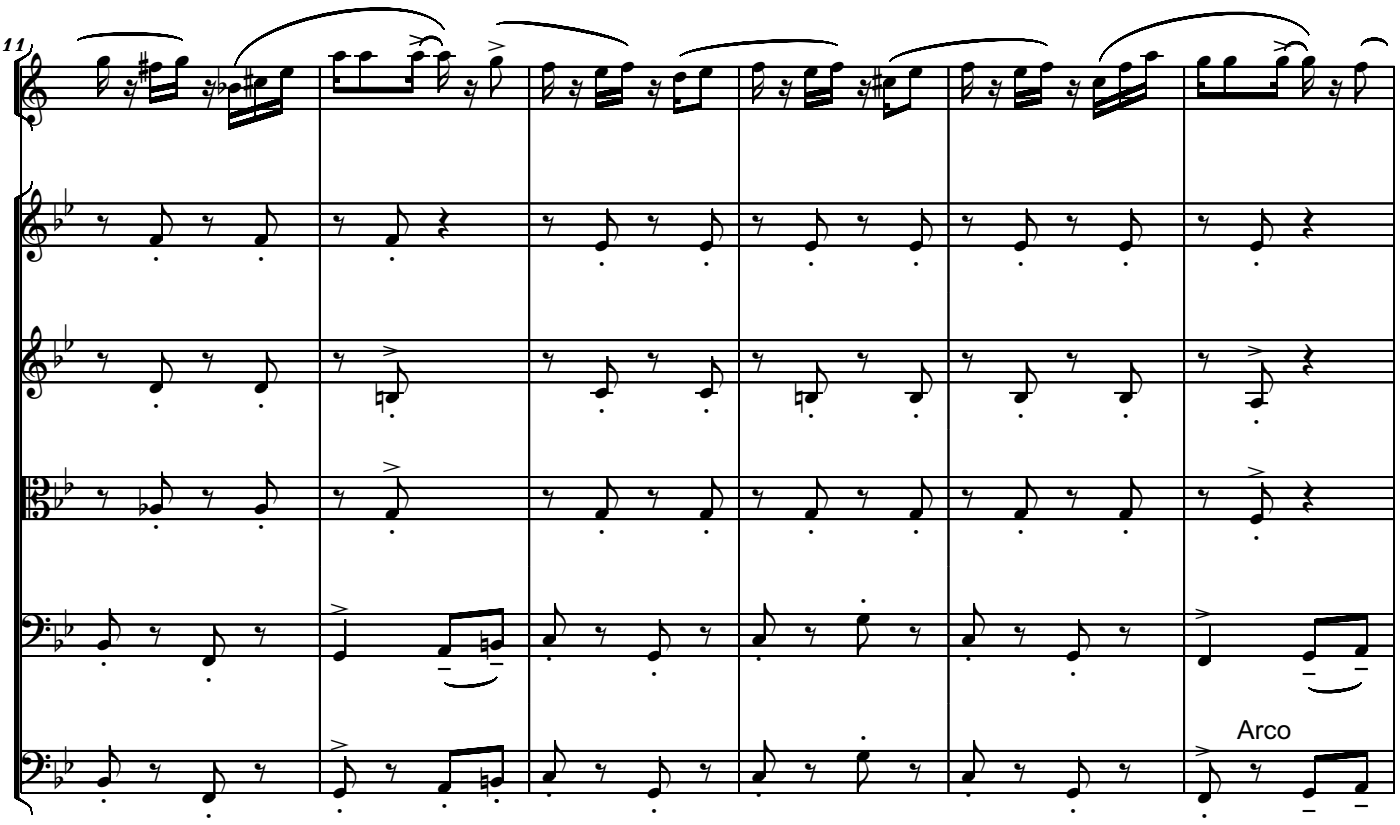
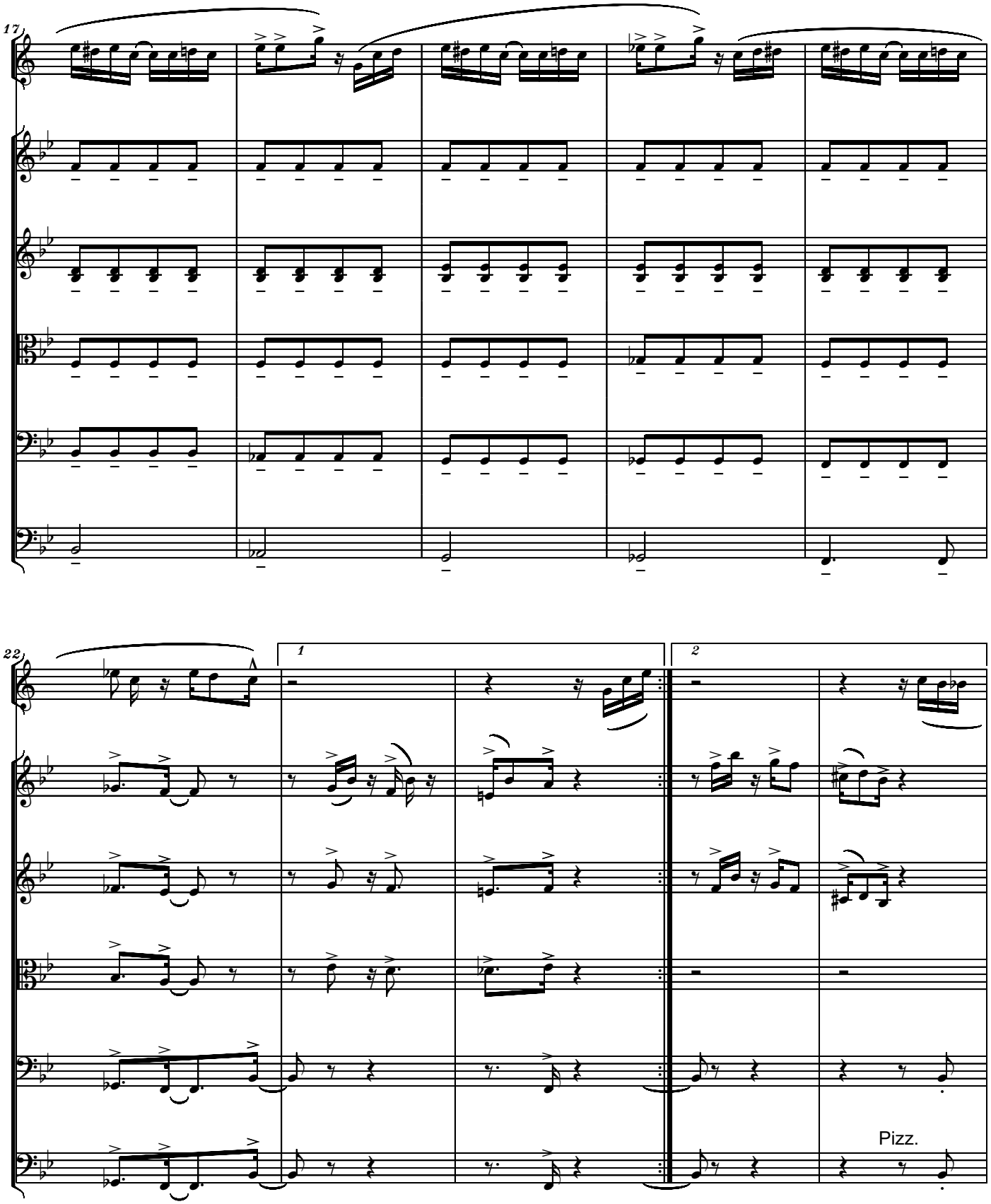
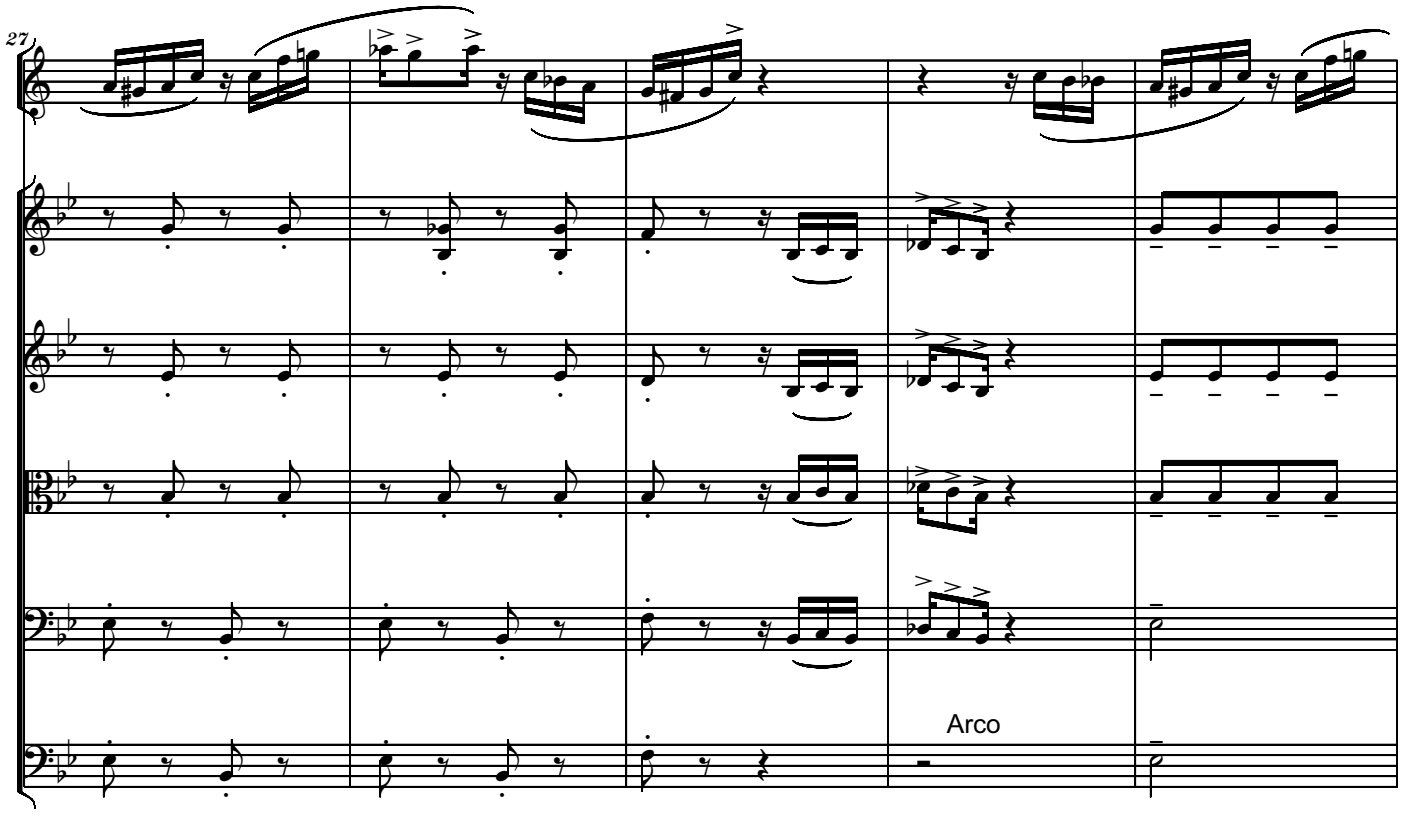
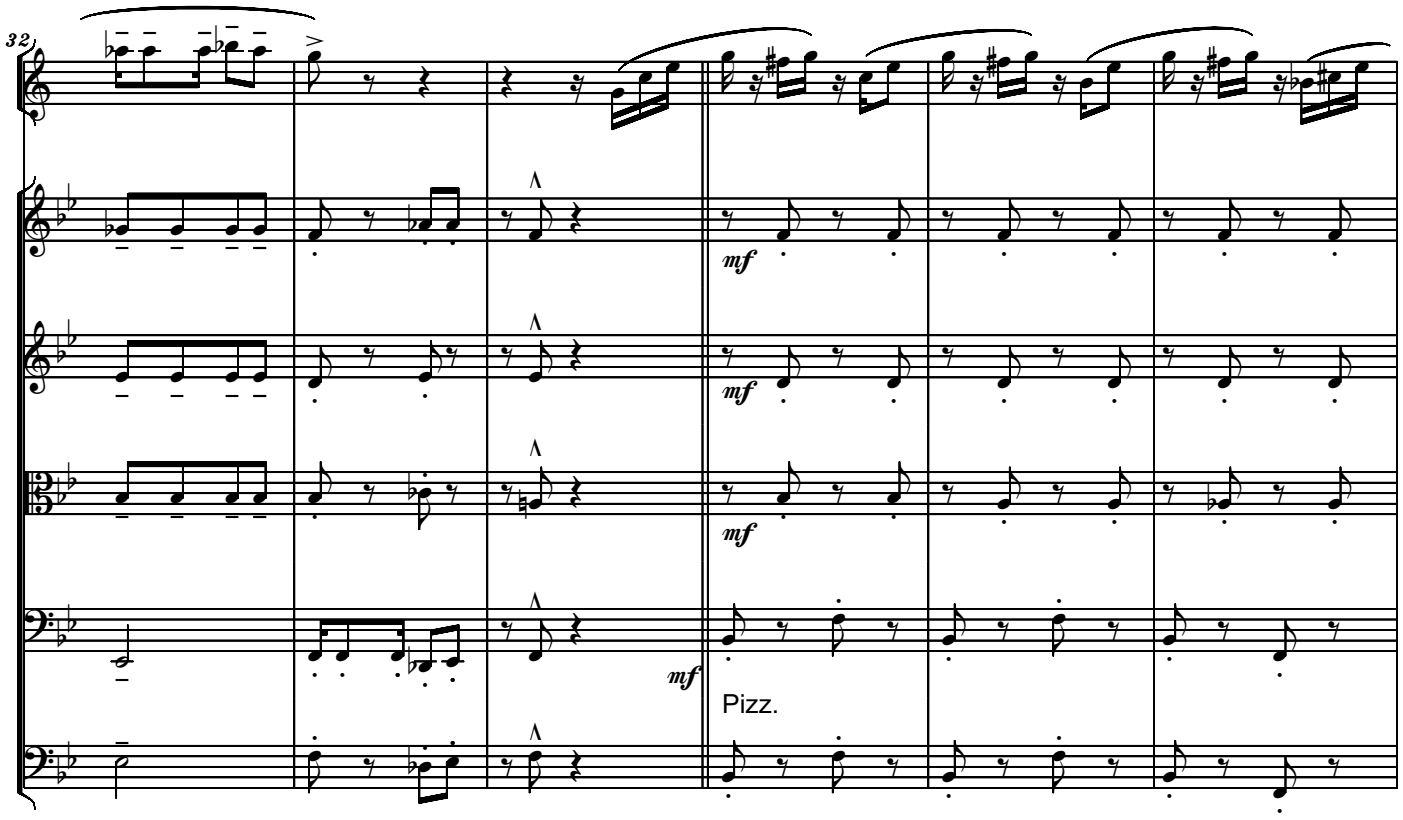
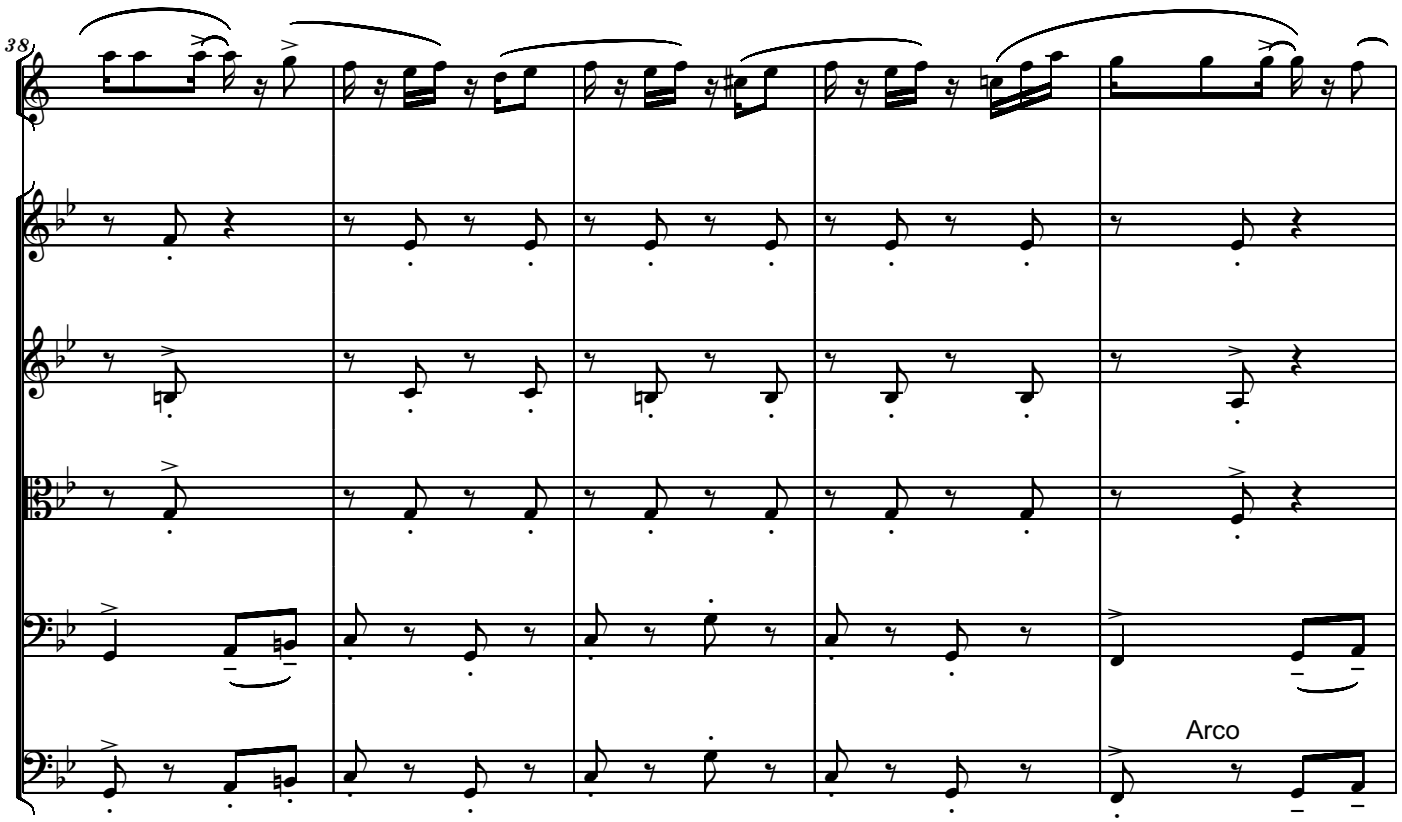

6
mf
mf
mf
mf
Pizz.
mf
Pizz.

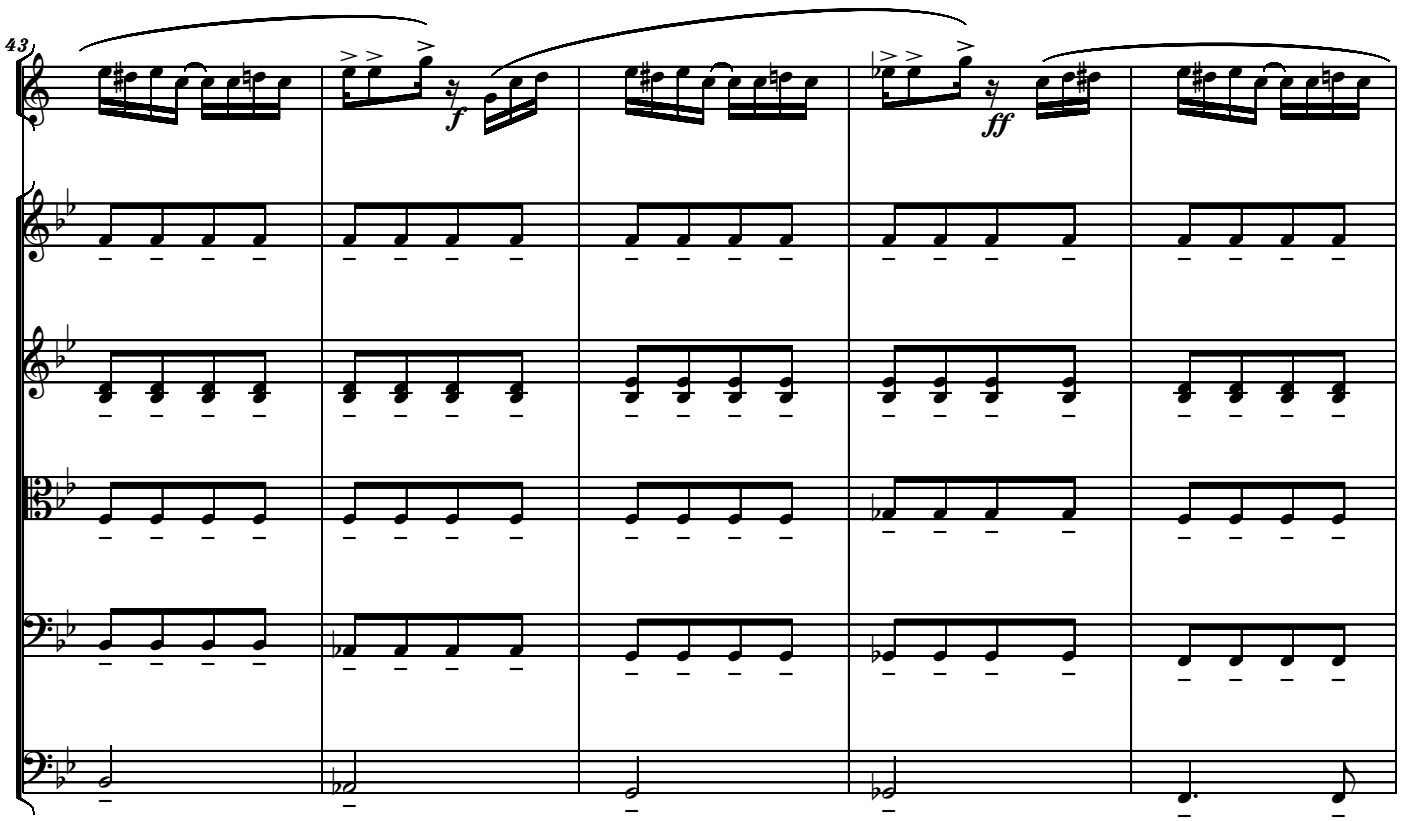

11
Arco

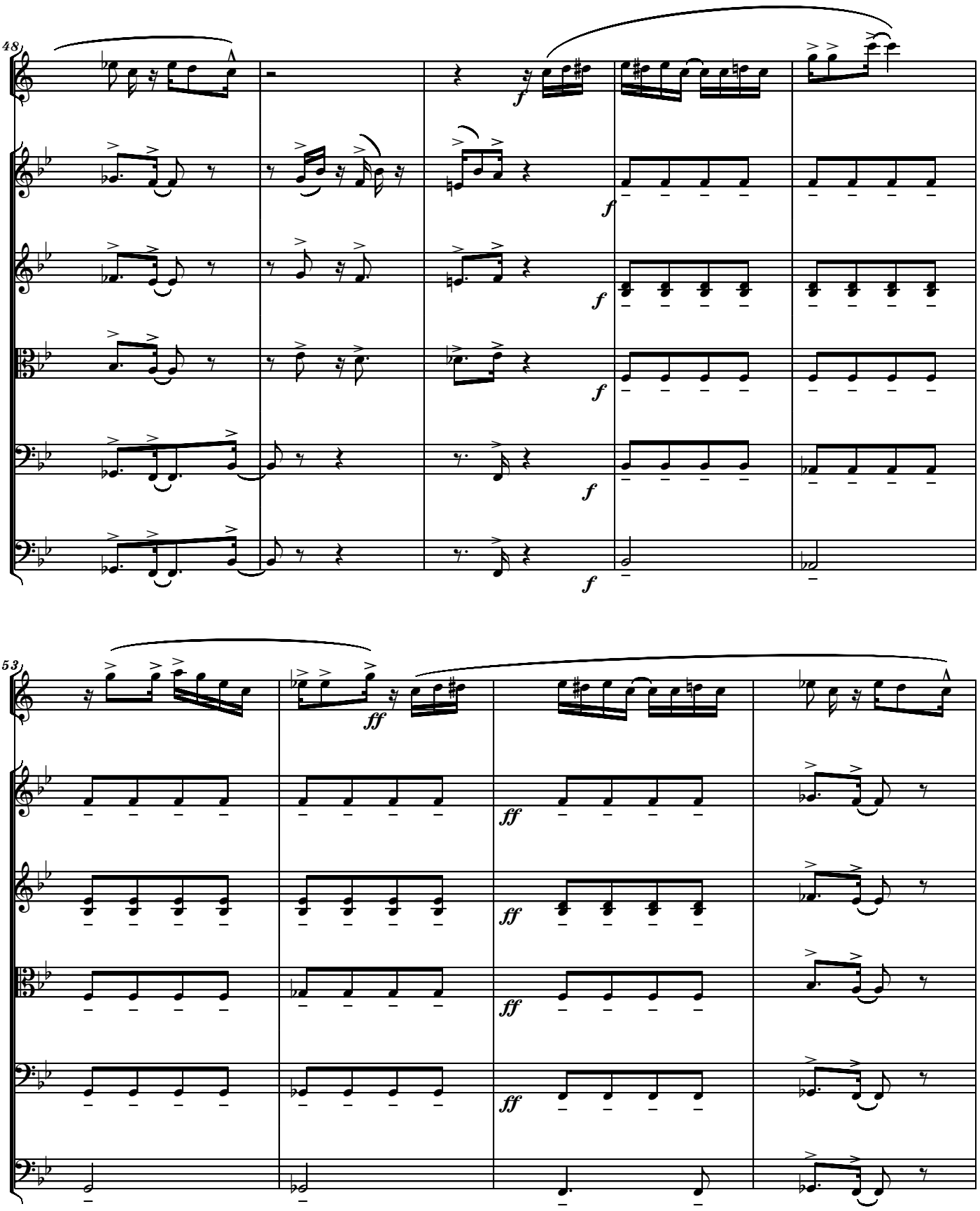

17
22
1
2
Pizz.

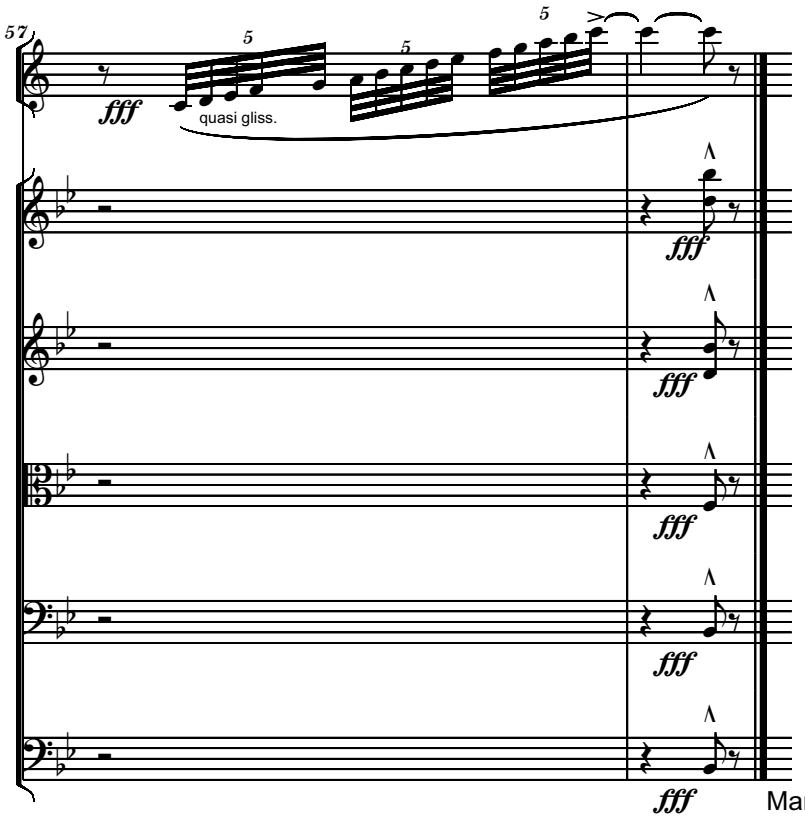

27
Arco


32
mf
mf
mf
mf
Pizz.


38
Arco


43
f
ff


48
f
f
f
f
f
f
53
ff
ff
ff
ff
ff



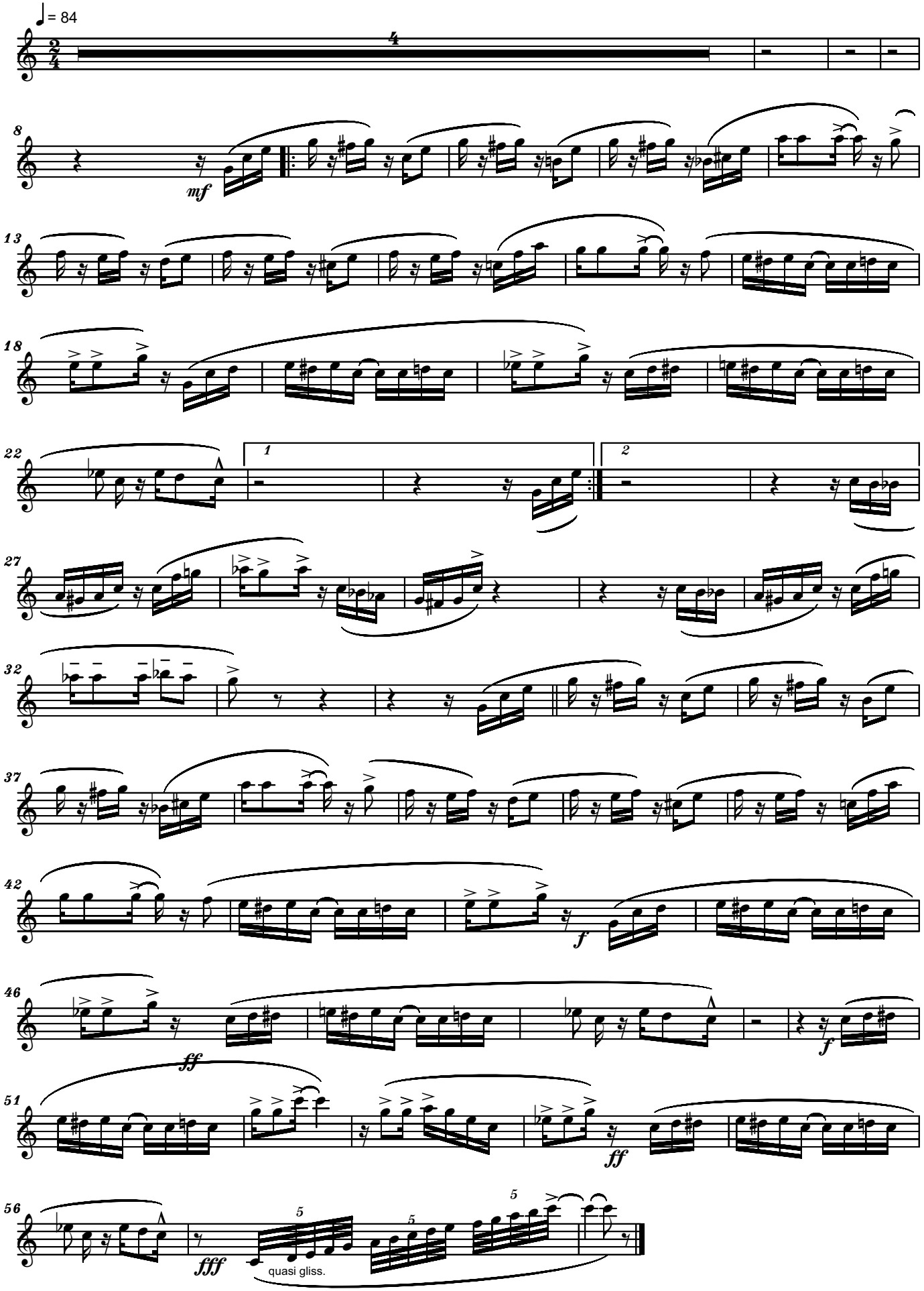
March 27, 2015

File: 2tr.mz

TRIBUTE TO NICK LAROCCA
for Trumpet in B-flat and Strings
- To Maestro Ivano Ascari -
Trumpet in B-flat Part

Ragtime

Serban Nichifor



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2.) TRIBUTE TO NICK LAROCCA

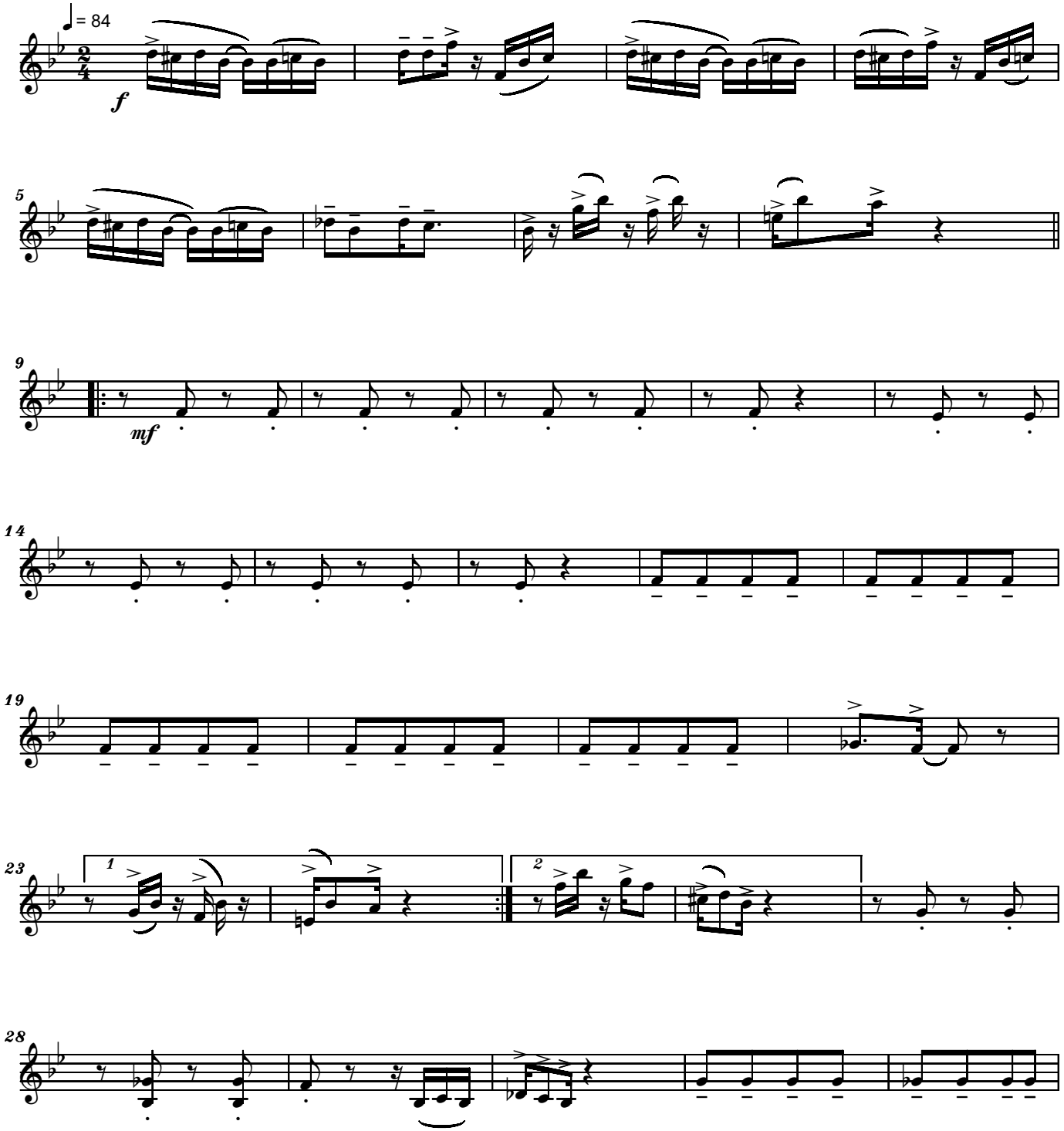
Trumpet in B-flat and Strings

- To Maestro Ivano Ascari -

Ragtime

Violino I Part

Serban Nichifor



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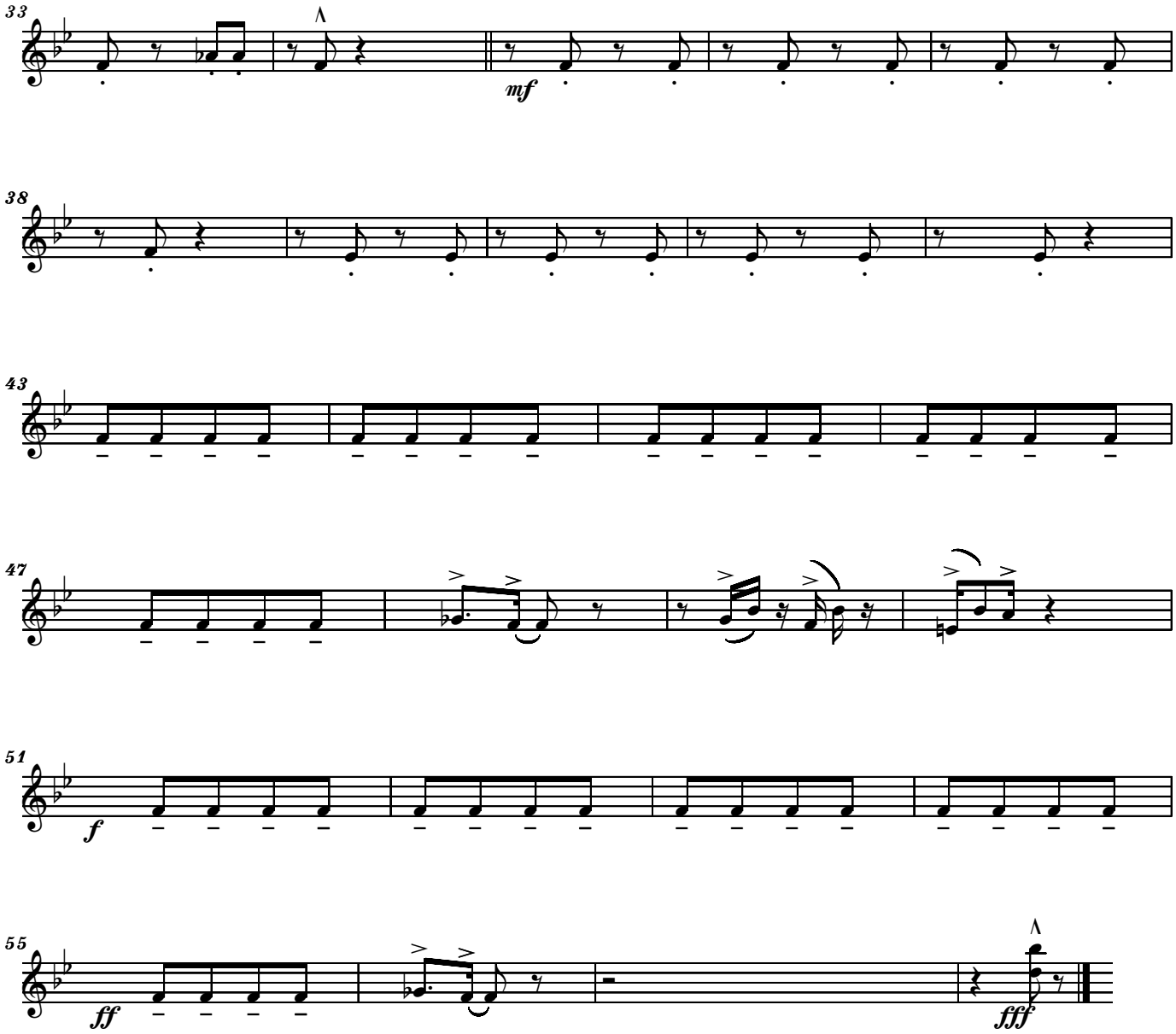

33
mf
38
43
47
51
f
55
ff
fff

2.) TRIBUTE TO NICK LAROCCA

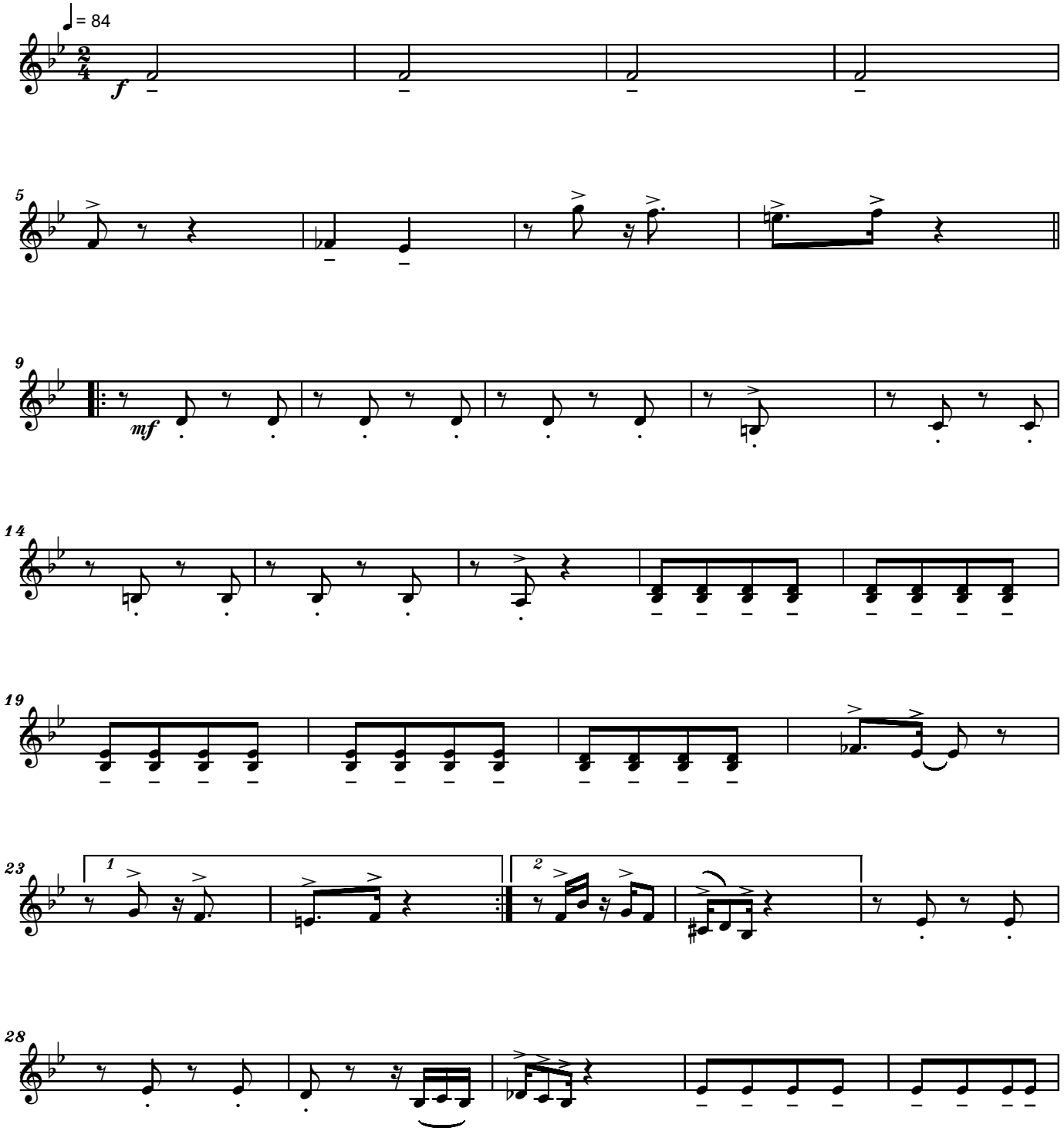
Trumpet in B-flat and Strings

- To Maestro Ivano Ascari -

Ragtime

Violino II Part

Serban Nichifor



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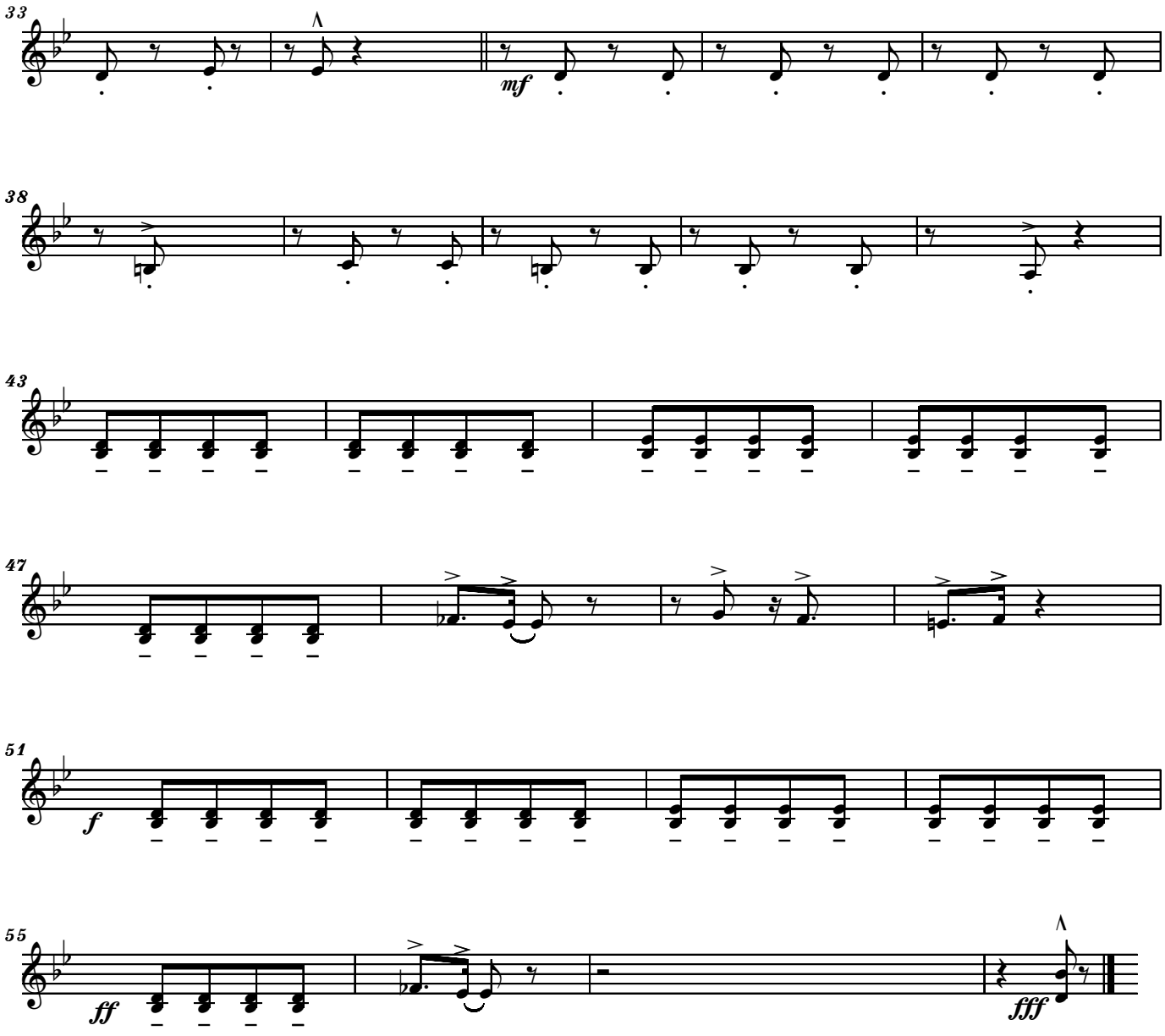
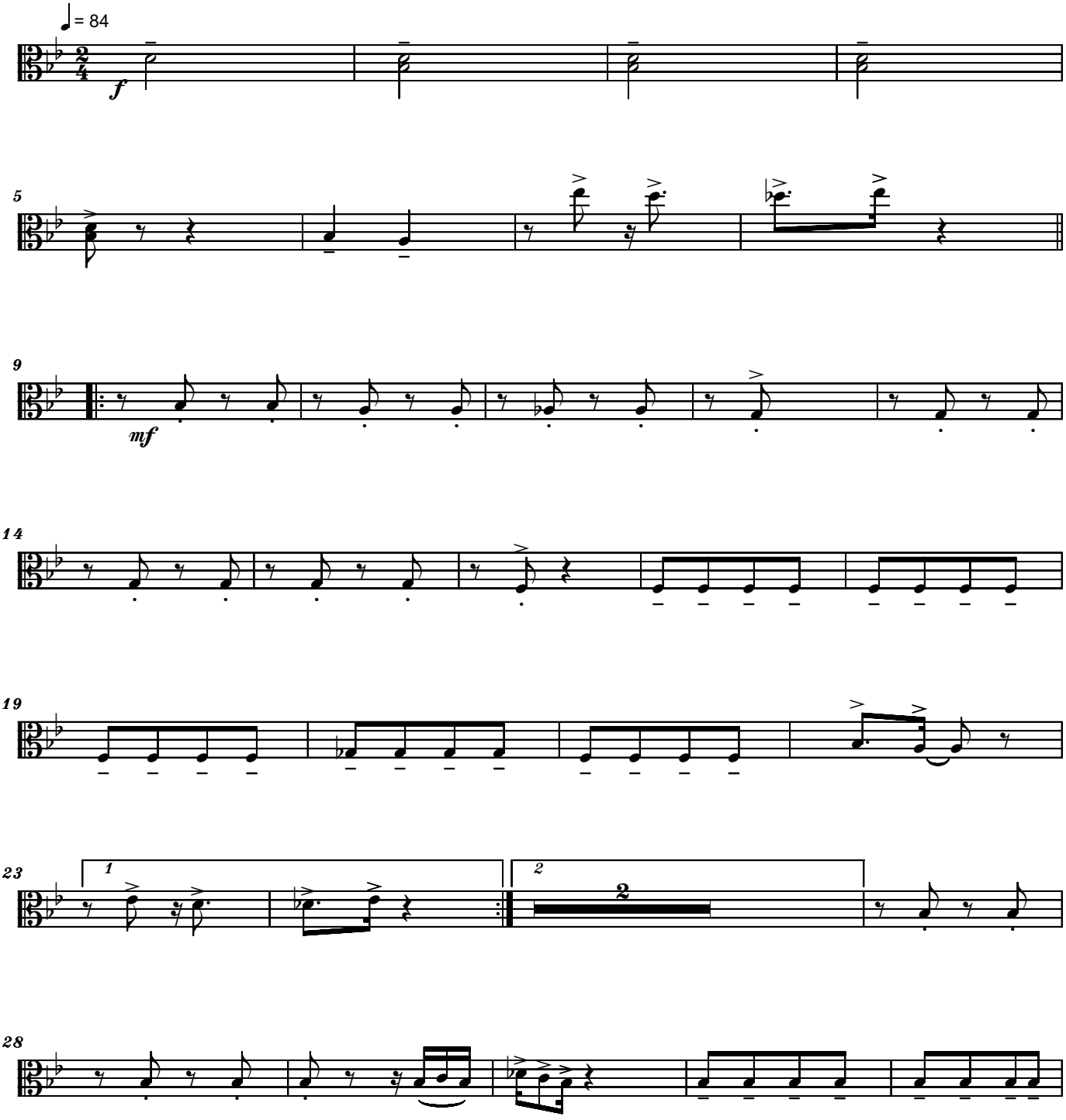

33
mf
38
43
47
51
f
55
ff
fff

2.) TRIBUTE TO NICK LAROCCA
Trumpet in B-flat and Strings
- To Maestro Ivano Ascari -

Ragtime

Viola Part

Serban Nichifor



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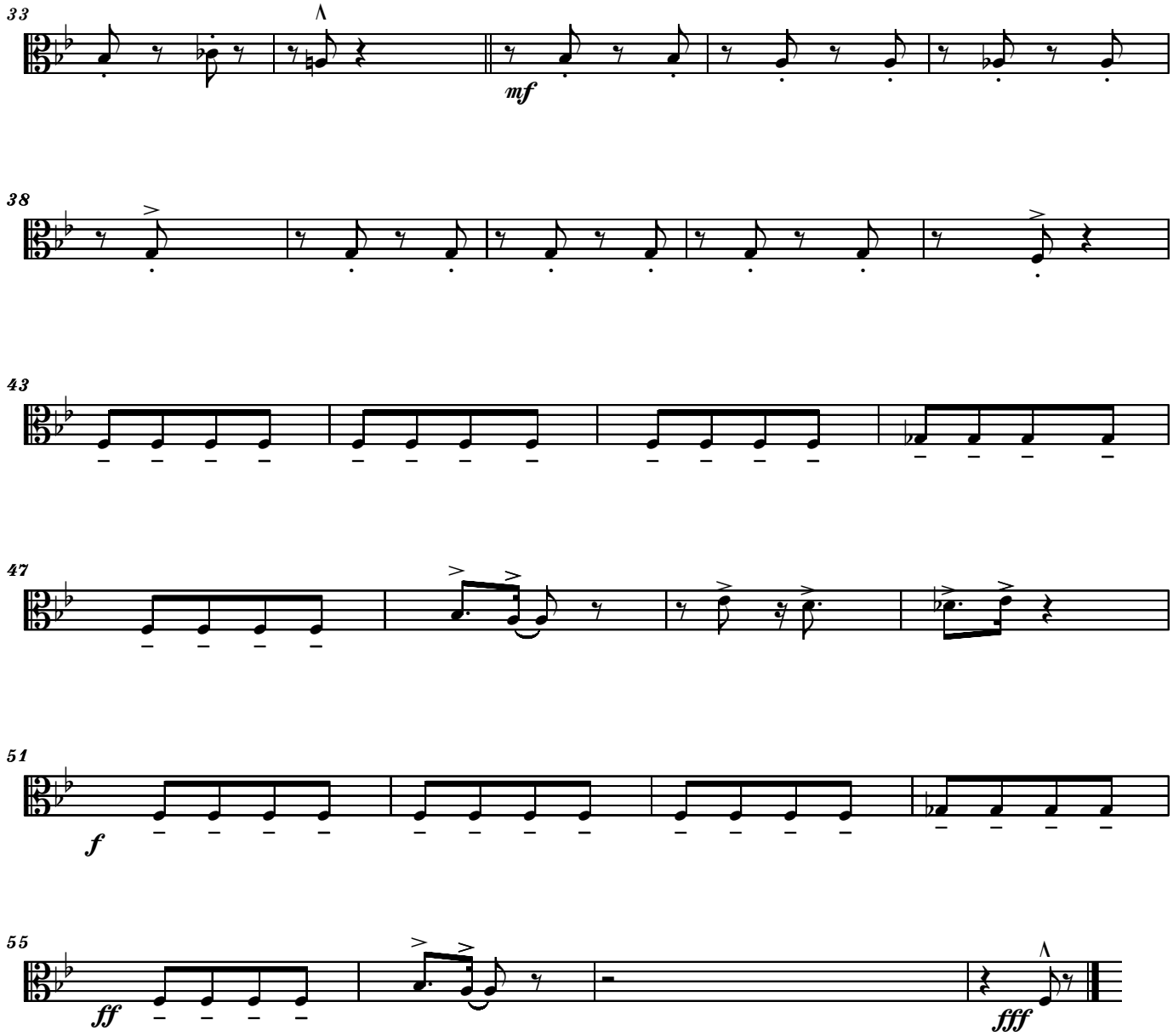

33
mf
38
43
47
51
f
55
ff
fff

2.) TRIBUTE TO NICK LAROCCA

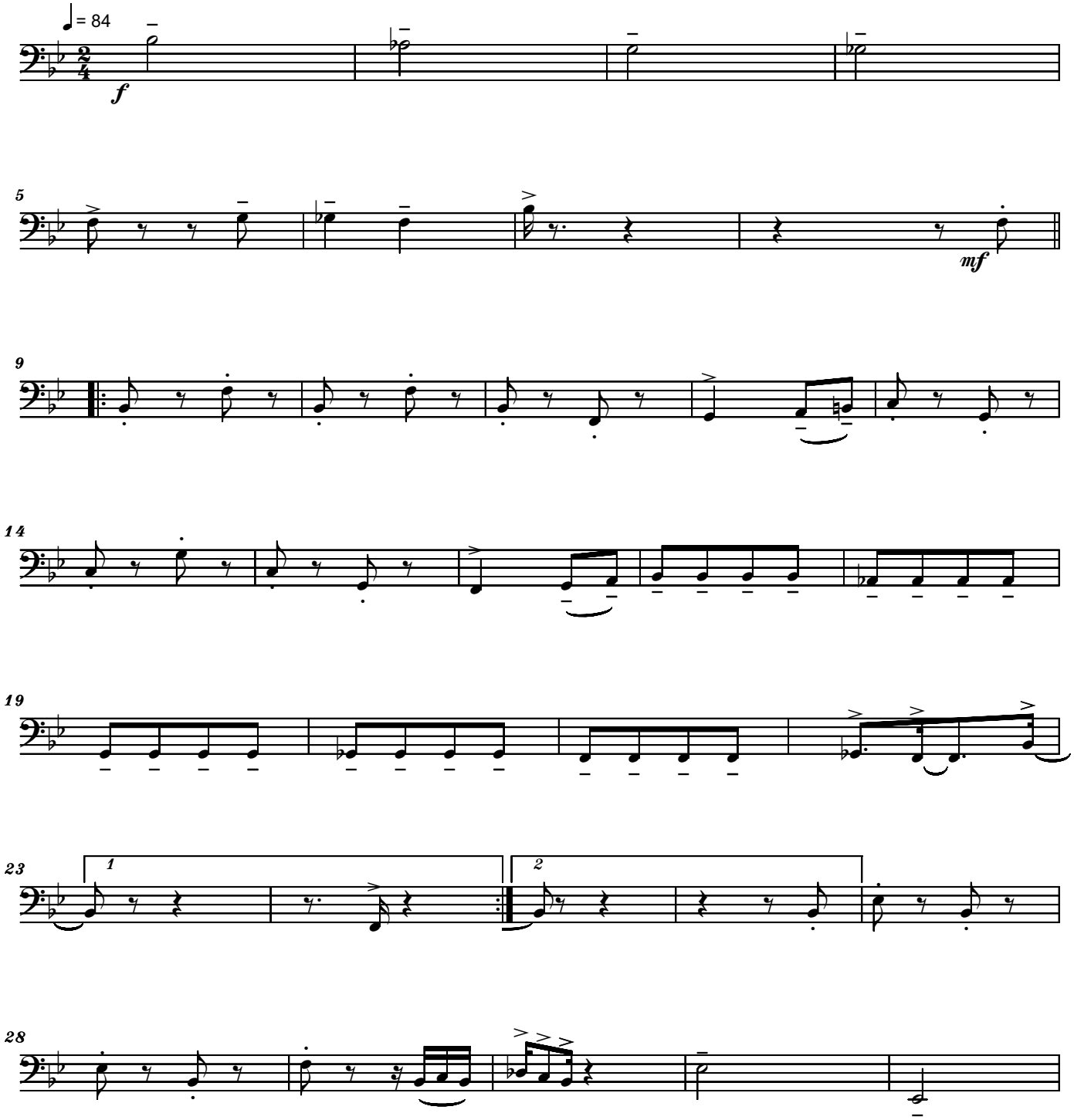
Trumpet in B-flat and Strings

- To Maestro Ivano Ascari -

Ragtime

Cello Part

Serban Nichifor



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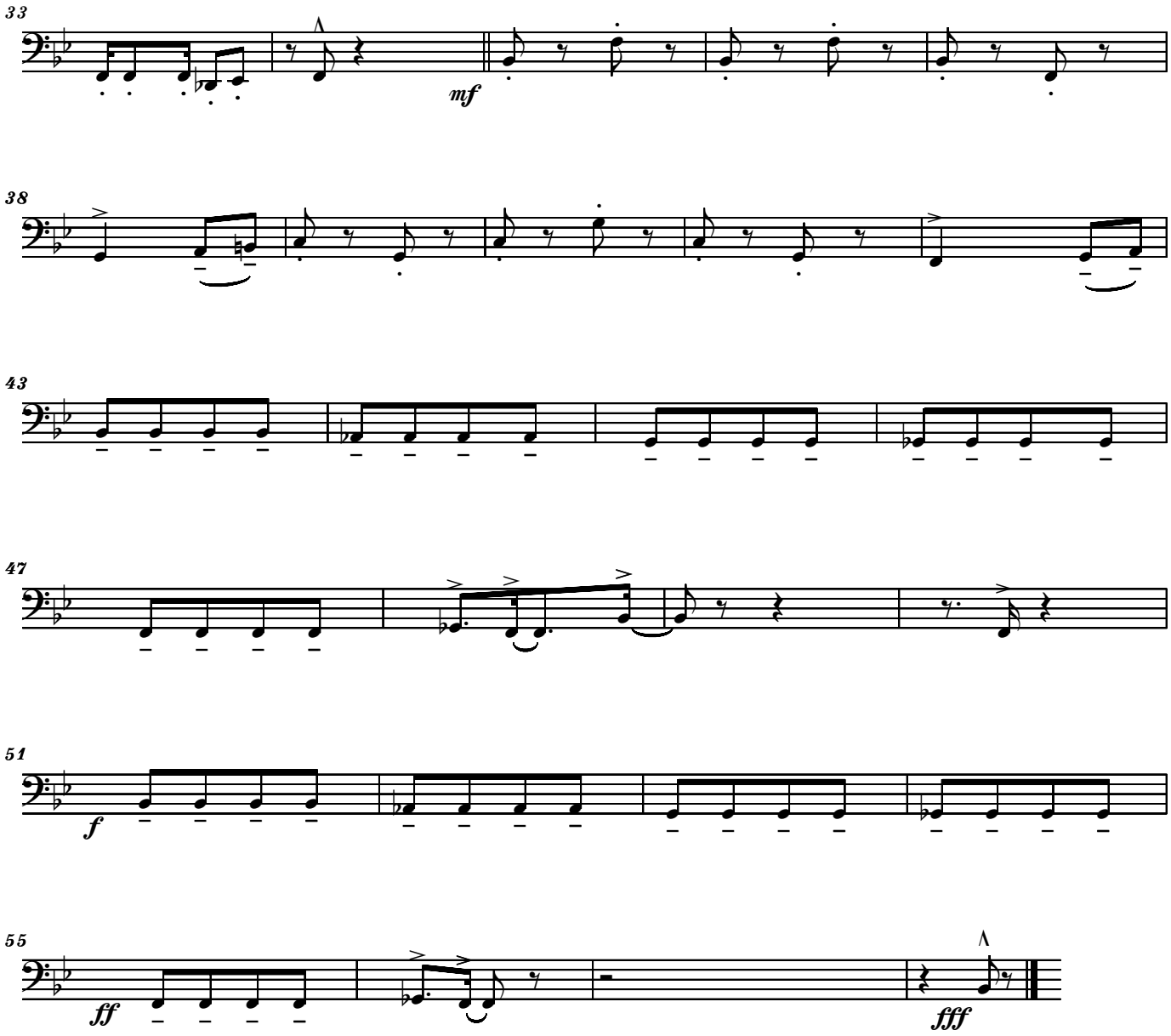

33
mf
38
43
47
51
f
55
ff
fff

2.) TRIBUTE TO NICK LAROCCA

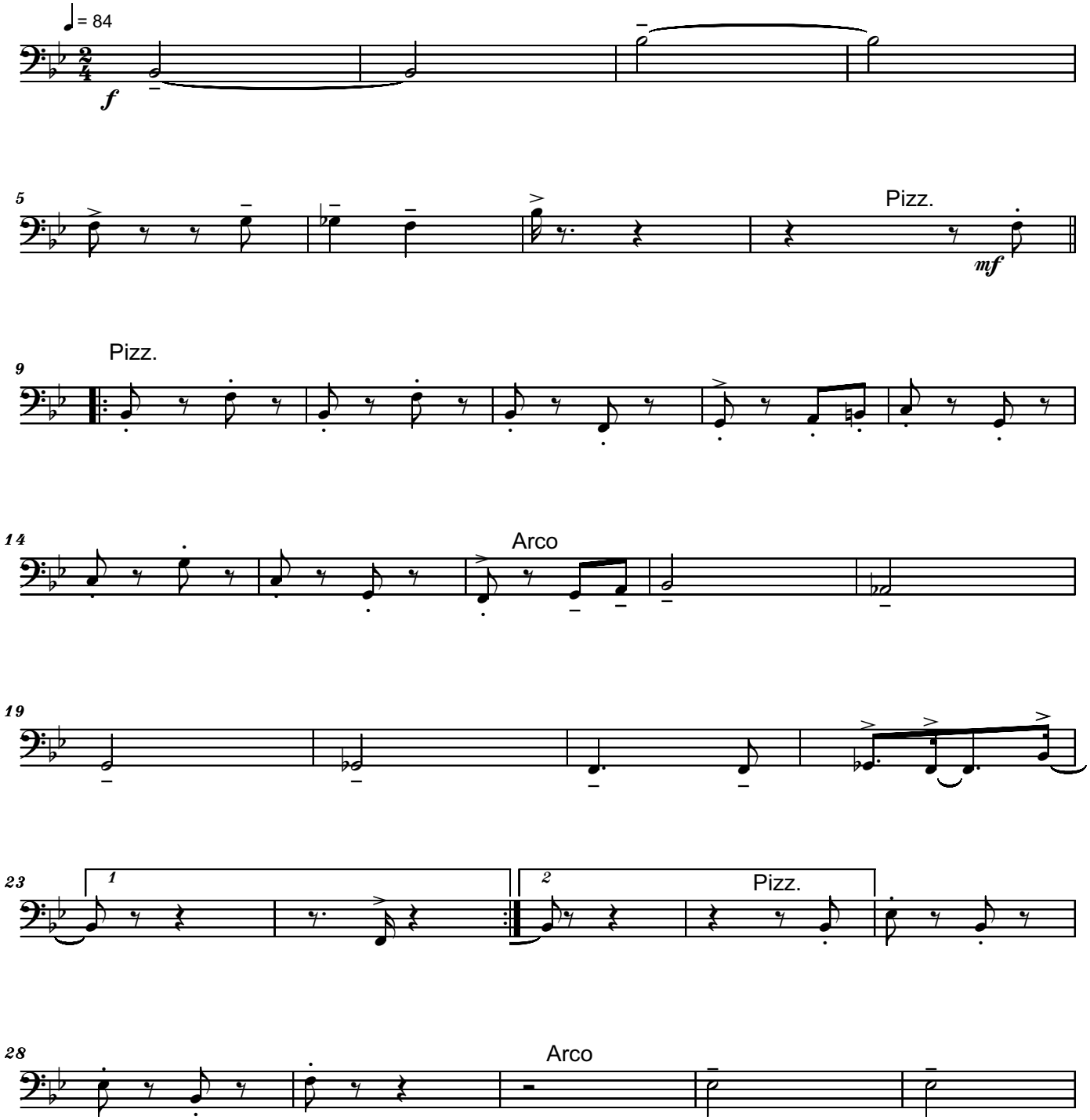
Trumpet in B-flat and Strings

Ragtime

- To Maestro Ivano Ascari -

Serban Nichifor

Contrabasso Part



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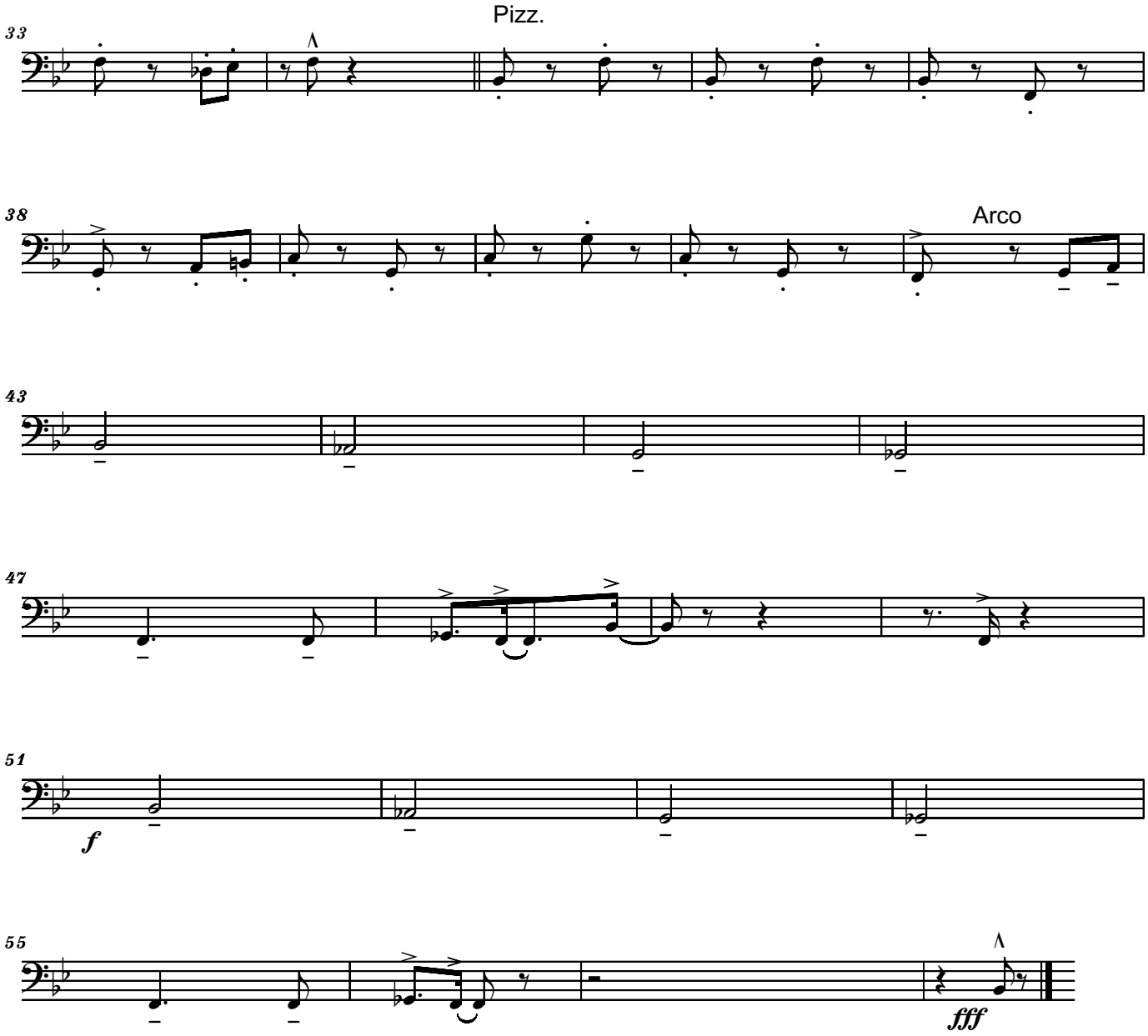

Pizz.
33
38
Arco
43
47
51
f
55
fff

Premiul "Scara Paradisului", Arad, 1996

IMNUL SFÂNTULUI APOSTOL ANDREI

- Începătorul creştinării Românilor -

Versurile: Arhimandrit Ioan-Ioasaf POPA
Muzica: Şerban NICHIFOR

- variantă monodică (populară)

- variantă pentru cor de femei şi/sau copii (S./A.)

- variantă pentru cor bărbătesc (T./B.)

- variantă pentru cor mixt a cappella (S.A.T.B.)

DURATA: cca 4-5'

IMNUL SFÂNTULUI APOSTOL ANDREI

- Începătorul încreştinării Românilor -

Versurile: Arhimandrit Ioan Ioasaf POPA
Muzica: Şerban NICHIFOR

- 1.) Ai băut, Andree, sfinte, din izvorul
Cel trimis de Duhul, prin Botezătorul.
Cu-al tău frate Simon te-a chemat Hristos
Şi-ai lăsat năvodul, L-ai urmat voios.

- Refren (cu volta 1)
Cu cei sfinţi, cu îngerii, cu Cea-n veci curată,
Roagă, Sfinte-n Duhul, pe Hristos, pe Tată:
Dumnezeu s-aducă înfrăţirea-n toţi,
De Româna viţă, grijă tu să porţi.
Grijă tu să porţi de România ! (vers adăugat la volta 3)

- 2.) Ai smerirea haină, armă Sfânta Cruce,
Cincizecimea harul din Hristos ţi-aduce,
Vii la Geto-Dacii cu credinţa lor
Şi în ceruri fi-va pururi viaţa lor.

- Refren (cu volta 2)

- 3.) Sadul tău ajuns-a pomi cu crengi mulţime,
Mai străvechi, mai rodnici ca în ţări vecine,
Tot smeriţi ca tine am crescut şi noi,
Cu mult duh de jertfă în vremi de nevoi.

- Refren (cu volta 2 dacă se continuă cu strofa 3.bis); cu volta 3 dacă se încheie imnul)

- 3. bis) (cuplet facultativ, ce poate fi inserat după cupletul 3.), sau în locul acestuia)

Prin Sfânt Har fi macini în creştina moară,
Să fi faci făină, cu Hristos dospeală,
Creştinezi strămoşii, preoţi sfinţi le dai,
Scară nevăzută le întinzi spre Rai.

- Refren (cu volta 3, ce încheie imnul)

.----------.

NB - Cupletul facultativ 3.bis) (ce poate fi inserat după cupletul 3, sau în locul acestuia) va fi urmat de Refren cu volta 3, după schema C.1-R.v.1; C.2-R.v.2; C.3-R.v.2; C.3 bis-R.v.3.
În orice caz, Refrenul cu volta 3 va apărea doar în final, după ultimul cuplet (ce poate fi C.3, sau C.3 bis).

Imnul Sfântului Apostol Andrei

Muzica: Sabin Nichifor

Versurile: Arhimandrit Ioan-Ioasaf Popa

Durata: ~4-5'

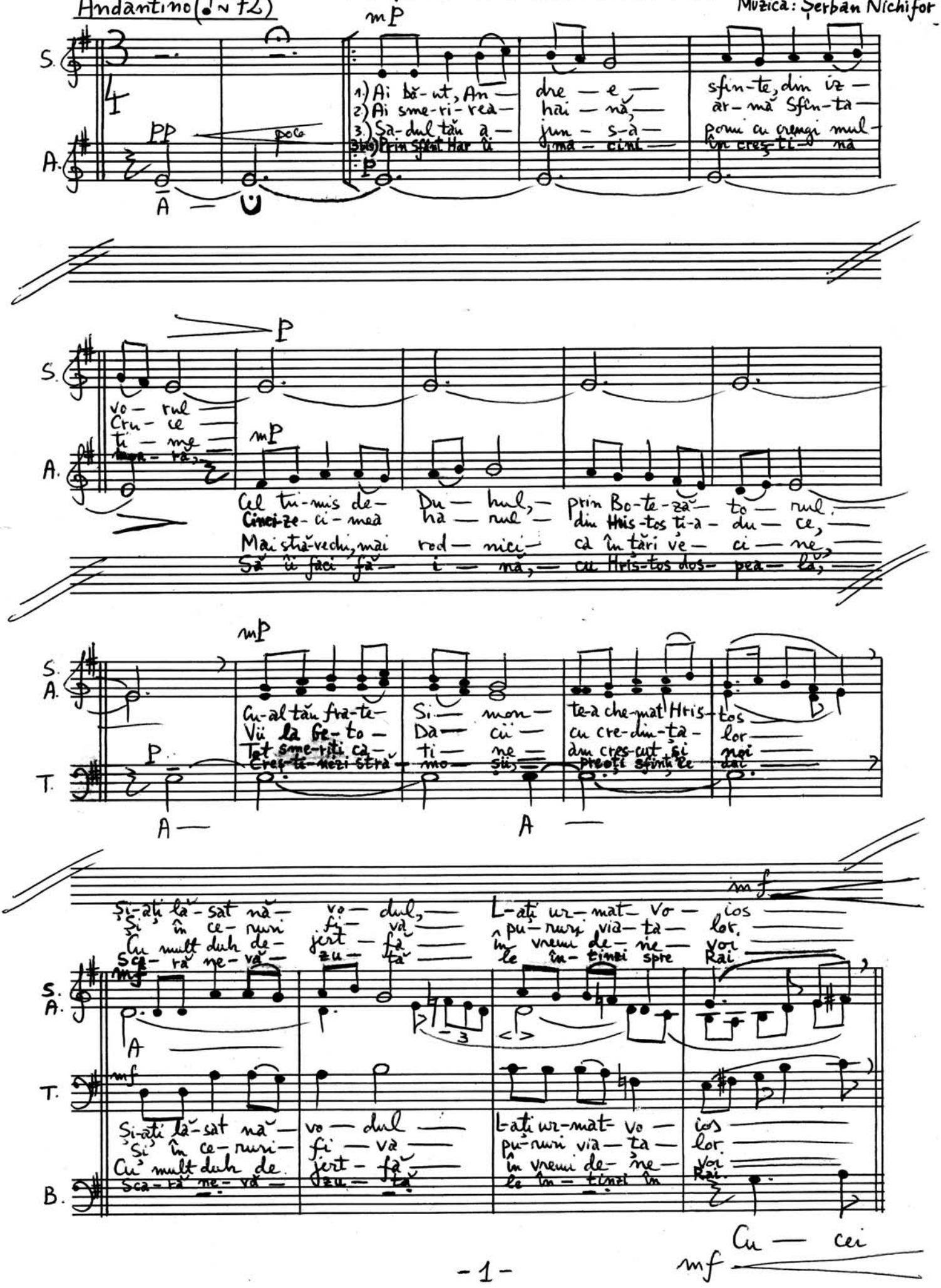
Varianta pentru cor mixt

IMNUL SFÎNTULUI APOSTOL ANDREI

- Începătorul creștinării Românilor -

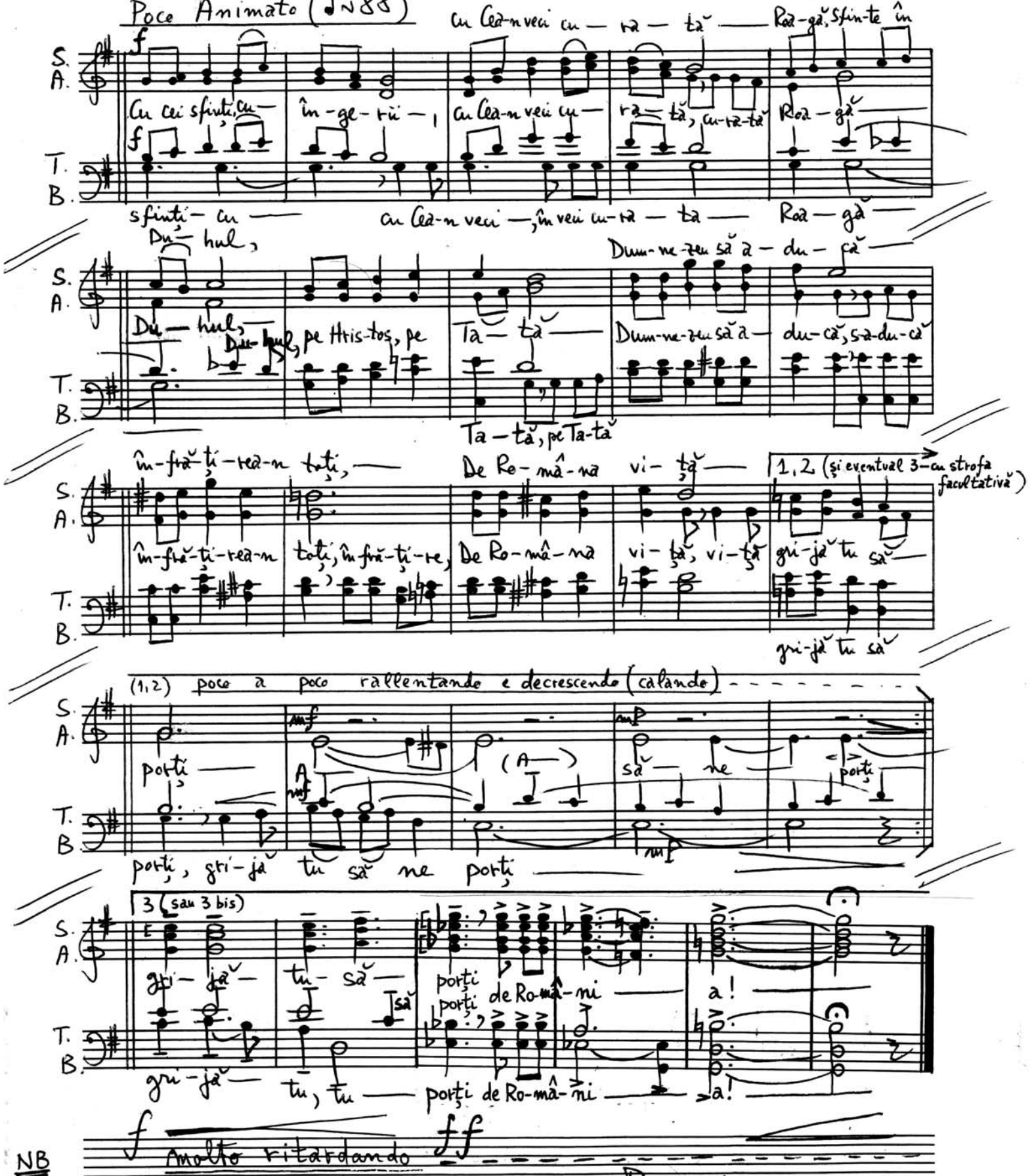
Versurile: Arh. Ioan-Ioasaf Popa
Muzica: Șerban Nichifor

Andantino (♩ ~ 72)



Refren

Poco Animato (♩=88)



NB

Cuplet facultativ 3.bis (urmat de Refren cu volta 3):

3bis) Prin Sfânt Har îi macini în creștina moară,
Să îi faci făină, cu Hristos dospeală,
Creștinezi strămoșii, preoți sfinți le dai,
Scară nevăzută le întinzi spre Rai.

- Refren (cu volta a 3-a)

Brumuți, 1-2 - XI - 1991

Durată: ≈4-5'

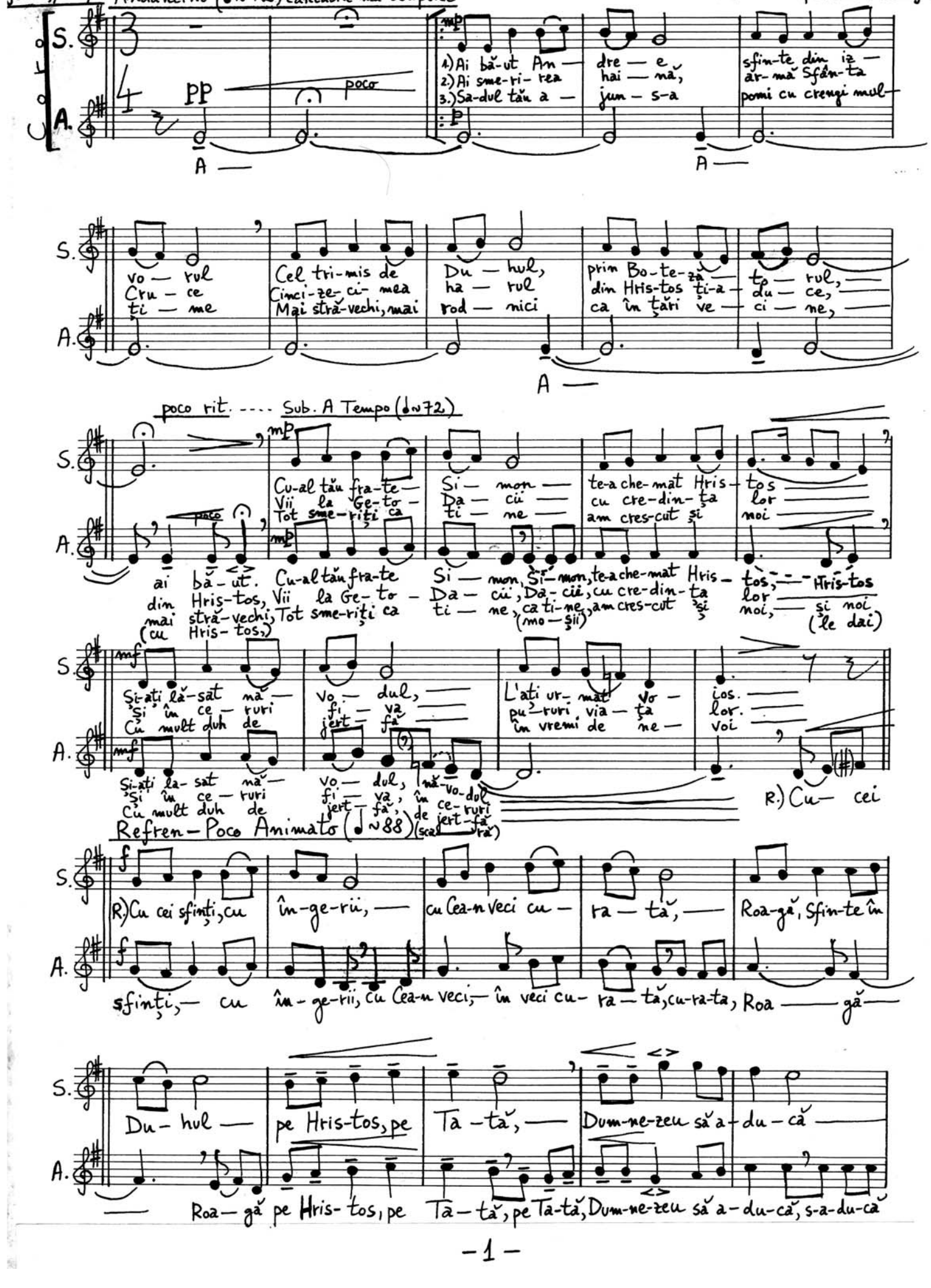
Variantă pe voci egale de femei și/sau copii

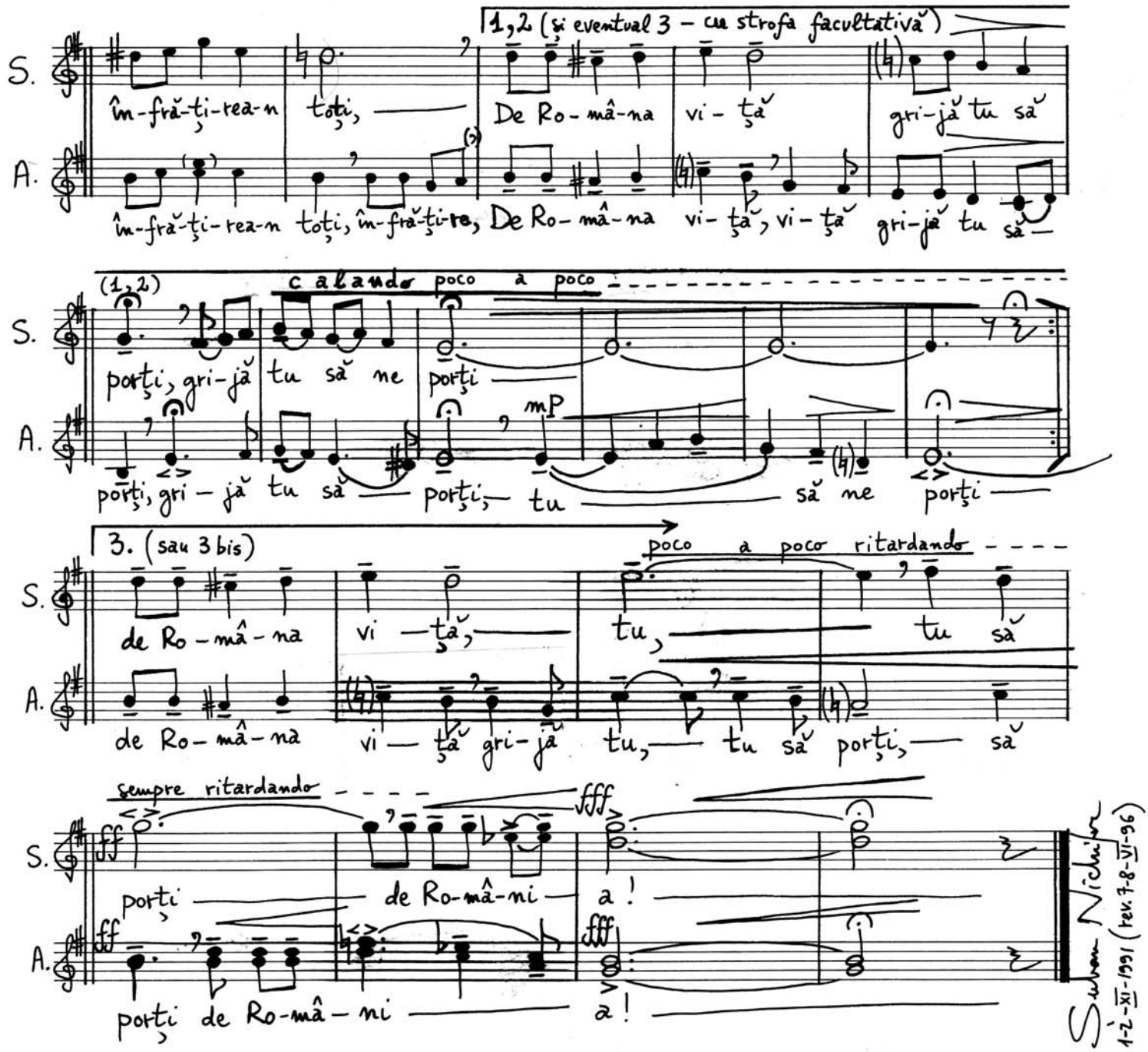
IMNUL SFÂNTULUI APOSTOL ANDREI

– Începătorul creștinării Românilor –

Versurile: Arh. Ioan-Ioasaf Popa
Muzica: Șerban Nichifor

Andantino (♩≈72) cantabile ma semplice





NB – Cupletul facultativ 3.bis (ce poate fi inserat după cupletul 3, sau în locul acestuia) va fi urmat de Refren cu volta 3, după schema C.1–R.v.1; C.2–R.v.2; C.3–R.v.2; C.3bis–R.v.3. În orice caz, Refrenul cu volta 3 va apărea doar în final, după ultimul cuplet (C.3 sau C.3 bis).

3.bis) – Prin Sfânt Har îi macini în creștina moară,
Să îi faci făină, cu Hristos dospeală,
Creștinezi strămoșii, preoți sfinți le dai,
Scară nevăzută le întinzi spre Rai.

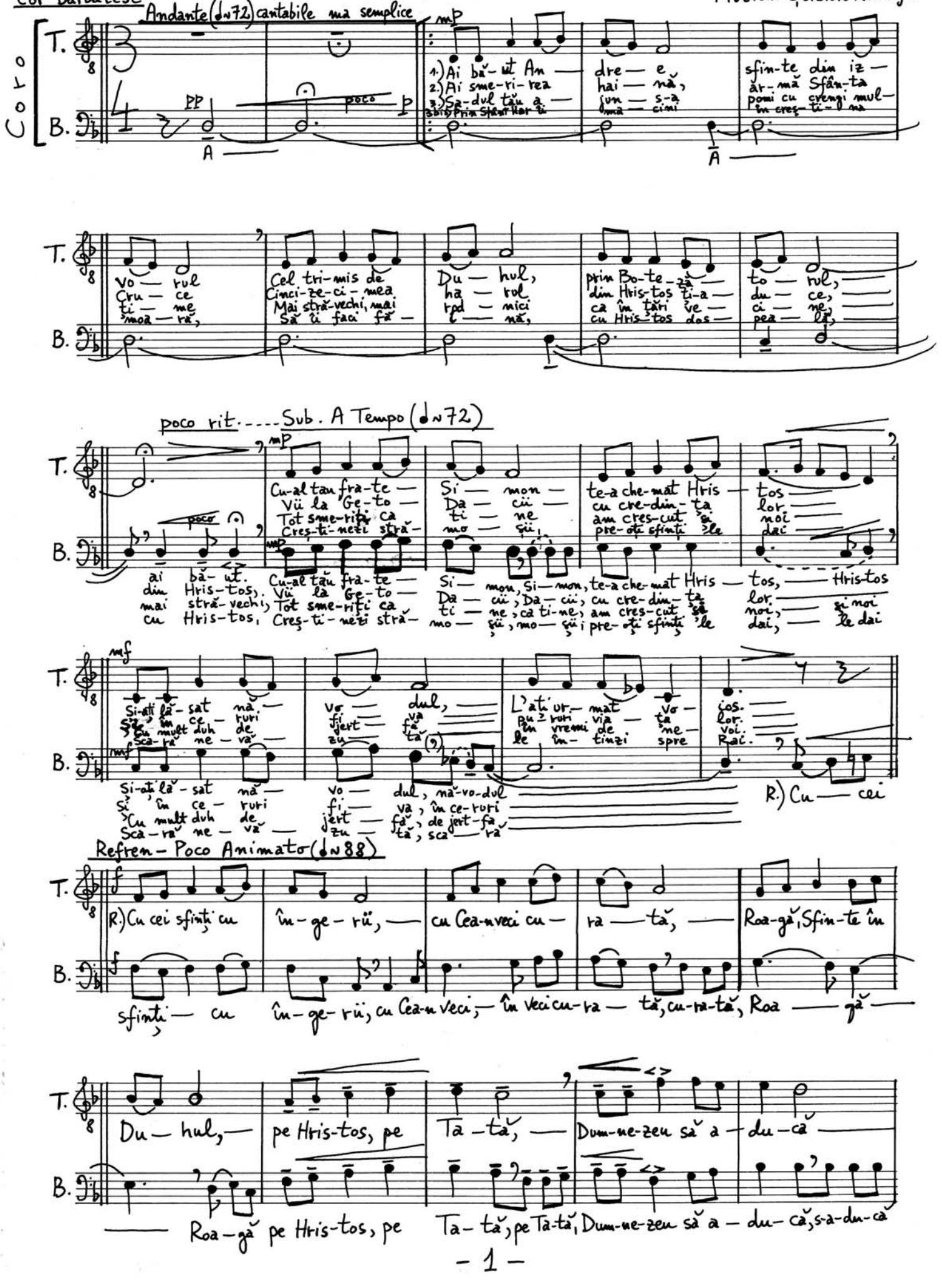
– Refren (cu volta a 3-a)

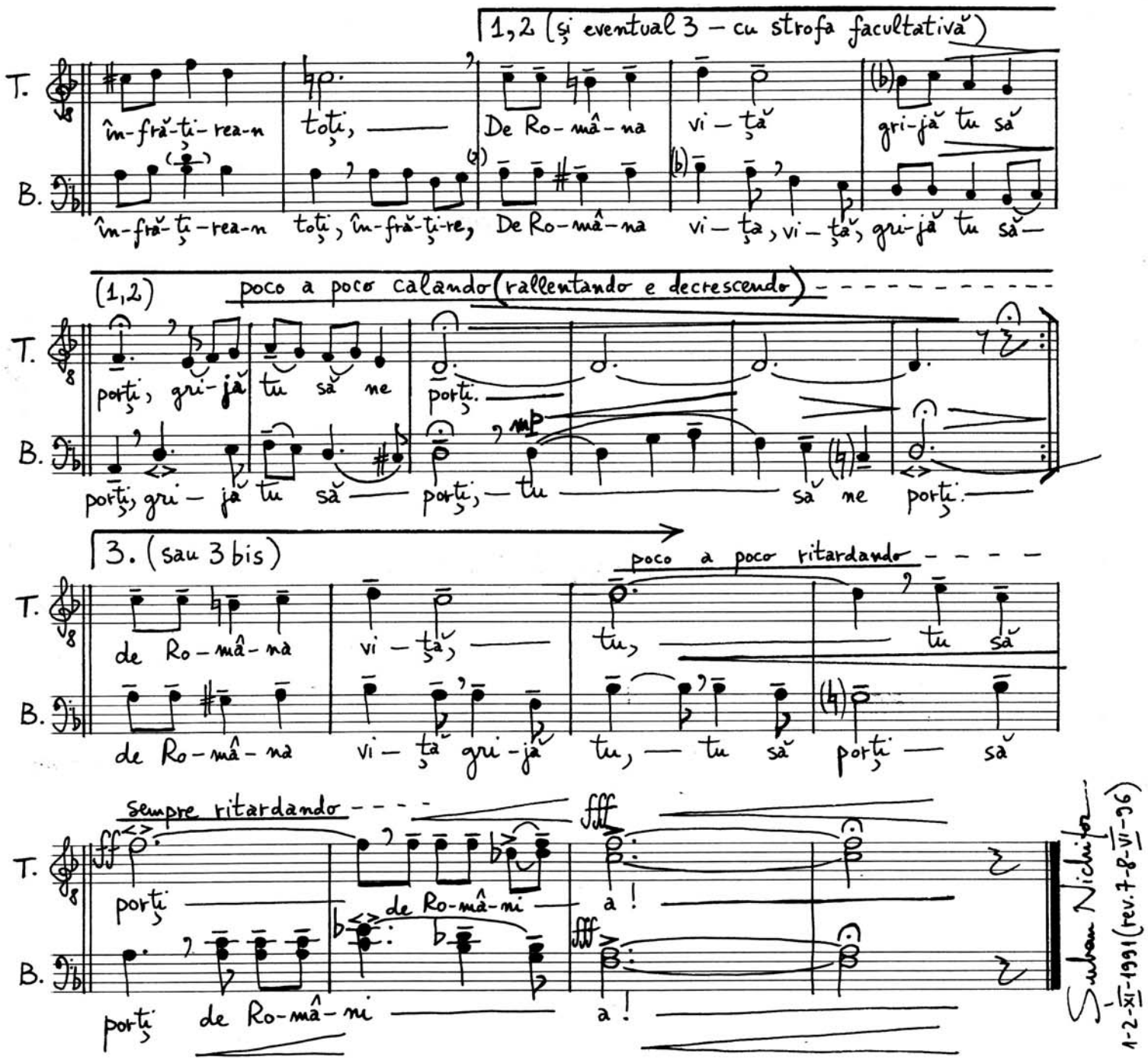
Durata: ♩=72 4-5'
Variantă pentru cor bărbătesc

IMNUL SFÂNTULUI APOSTOL ANDREI

- Începătorul creștinării Românilor -

Versurile: Arh. Ioan-Ioasaf Popa
Muzica: Șerban Nichifor





NB – Cupletul facultativ 3.bis (ce poate fi inserat după cupletul 3, sau în locul acestuia) va fi urmat de Refren cu volta 3, după schema C.1/R.v.1; C.2/R.v.2; C.3/R.v.2; C.3 bis/R.v.3.
În orice caz, Refrenul cu volta 3 va apărea doar în final, după ultimul cuplet (C.3 sau C.3 bis).

Durata: ~4-5'

Variantă monodică (populară)

IMNUL SFÂNTULUI APOSTOL ANDREI

- Începătorul creştinării Românilor -

Versurile: Arhimandrit Ioan-Ioasaf Popa
Muzica: Şerban Nichifor

Andantino (♩~72) cantabile ma semplice

mp

1.) Ai bă-ut An — dre — e, sfin-te din iz — vo — rul
2.) Ai sme-ri-rea hai — nă ar — mă Sfân-ta Cru — ce
3.) Sa-dul tău a — jun — s-a pomi cu crengi mul — ti — me
4.) Prin Sfânt Har îi ma — cini în creş-ti-na moa — ră

Cel tri-mis de Du — hul prin Bo-te-ză — to — rul
Cinci-ze-ci-mea ha — rul din Hris-tos ţi-a — du — ce
Mai stră-vechi, mai rod — nici ca în ţări ve — ci — ne
Să îi faci fă — i — nă, cu Hris-tos dos — pea — lă

mp

Cu-al tău fra-te Si — mon te-a che-mat Hri — stos
Vii la Ge-to — Da — cii cu cre-din-ţa lor
Tot sme-riţi ca ti — ne am creş-cut şi noi
Creş-ti-nezi stră — mo — şii pre-oţi sfinţi le dai

mf

Şi-aţi lă-sat nă — vo — dul, L'aţi ur-mat vo — ios.
Şi în ce-ruri fi — va pu-ruri via-ţa lor.
Cu mult duh de jert — fă în vremi de ne voi.
Sca-ră ne-vă — zu — tă le în — tinzi spre Rai.

R) Cu — cei

REFREN - Poco Animato (♩~88)

f

sfinţi — cu în-ge-rii, — cu Cea-n veci cu — ra — tă, — Roa-gă, Sfin-te în

Du — hul — pe Hris-tos, pe Ta — tă, — Dum-ne-zeu să a — du — că —

1,2,3 calando poco a poco

în-fră-ţi-rea-n toţi, — De Ro-mâ-na vi — ţă gri-jă tu să

(1,2,3) mf molto

porţi, gri — jă tu să ne porţi.

4. poco a poco ritardando

De Ro-mâ-na vi — ţă gri — jă — tu să porţi —

(4.) molto rit.

— de Ro-mâ-ni — a! —

fff

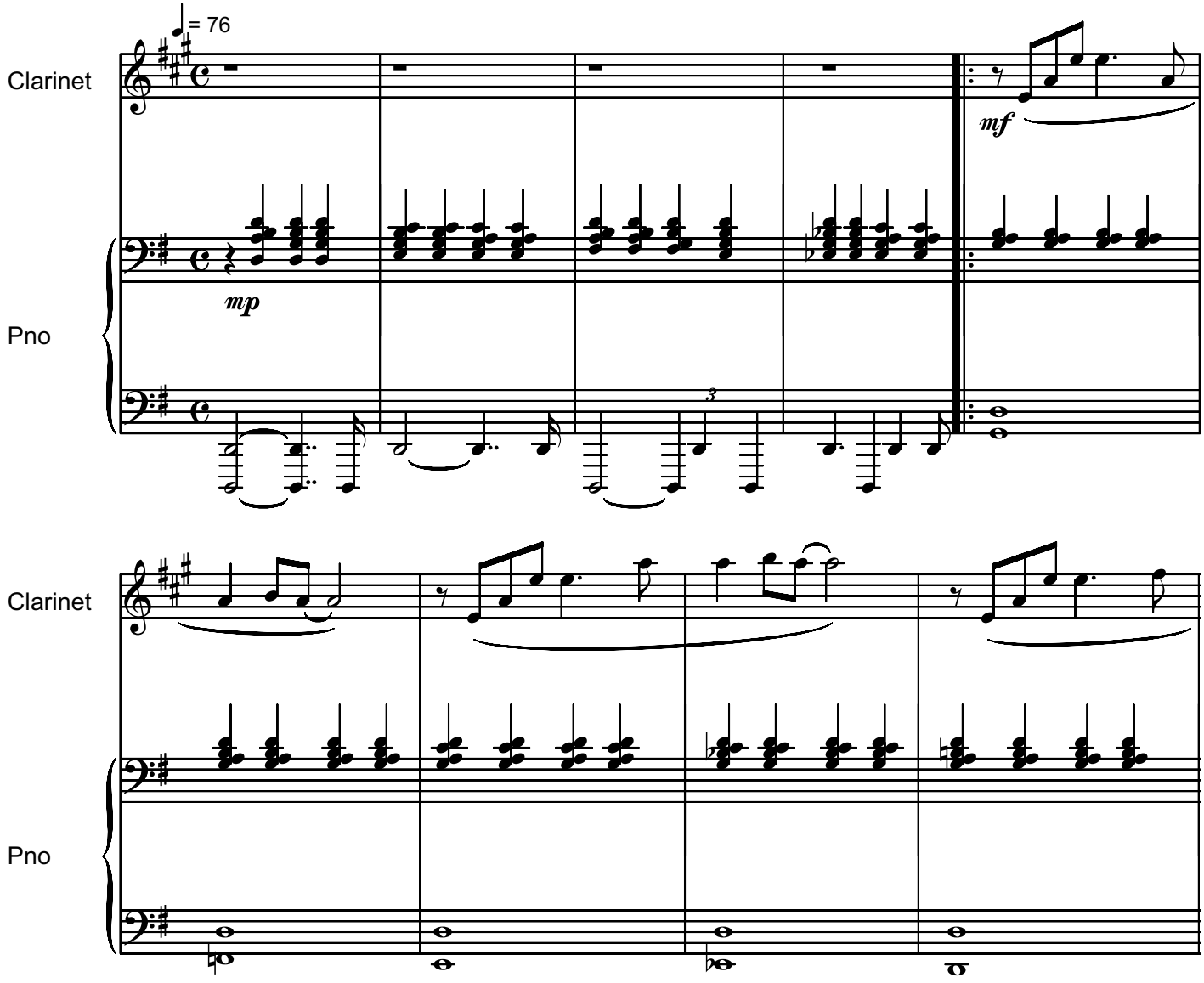
Şuban Nichifor
1-2-XI-91 (rev. 7-8-VI-96)

File: !HappyNewYearMichele.mz

Happy New Year, Michele !
for Clarinet in B-flat and Piano
- Dedicated to Michele Gingras -

Andante Cantabile

Serban Nichifor
27-XII-2015



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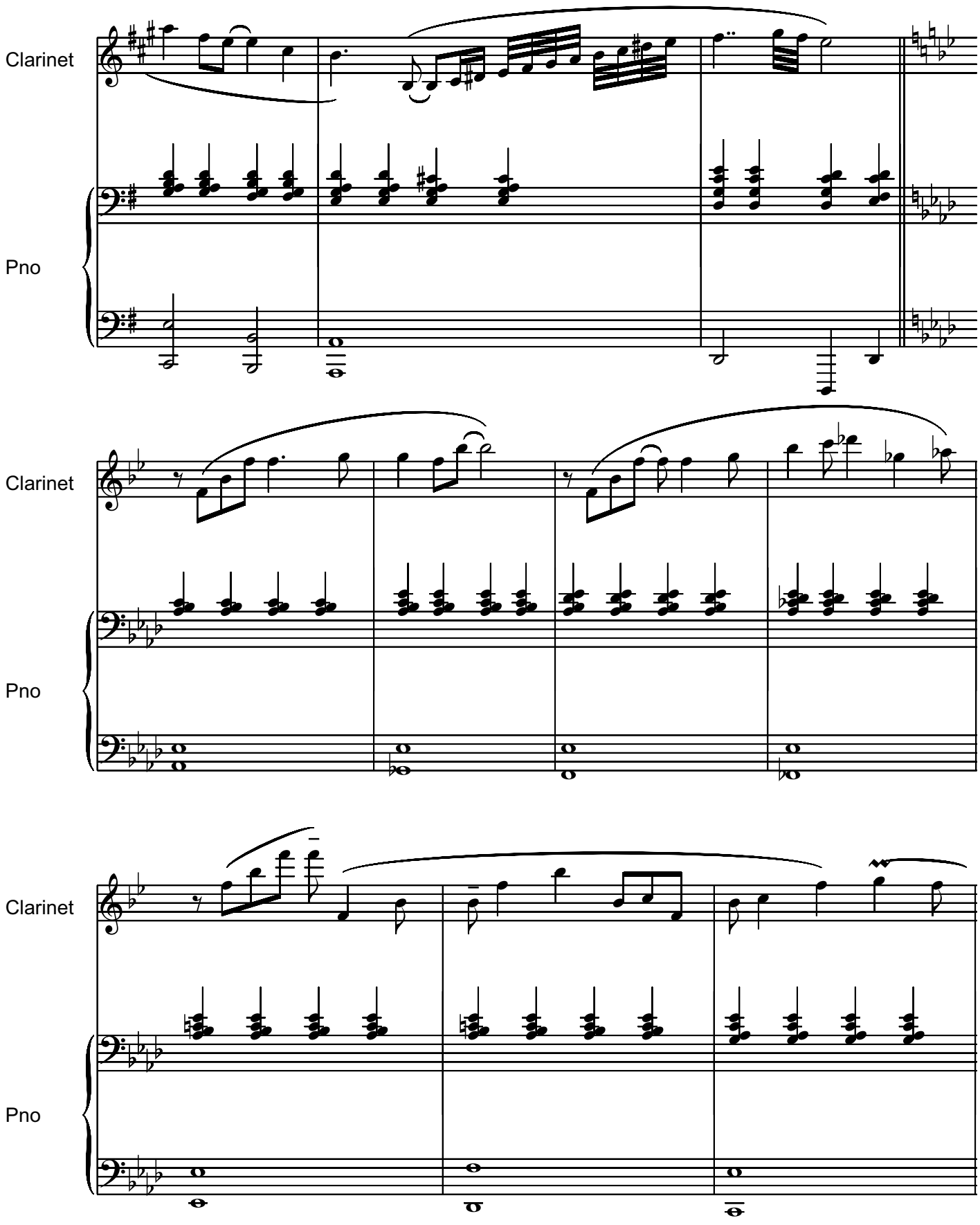
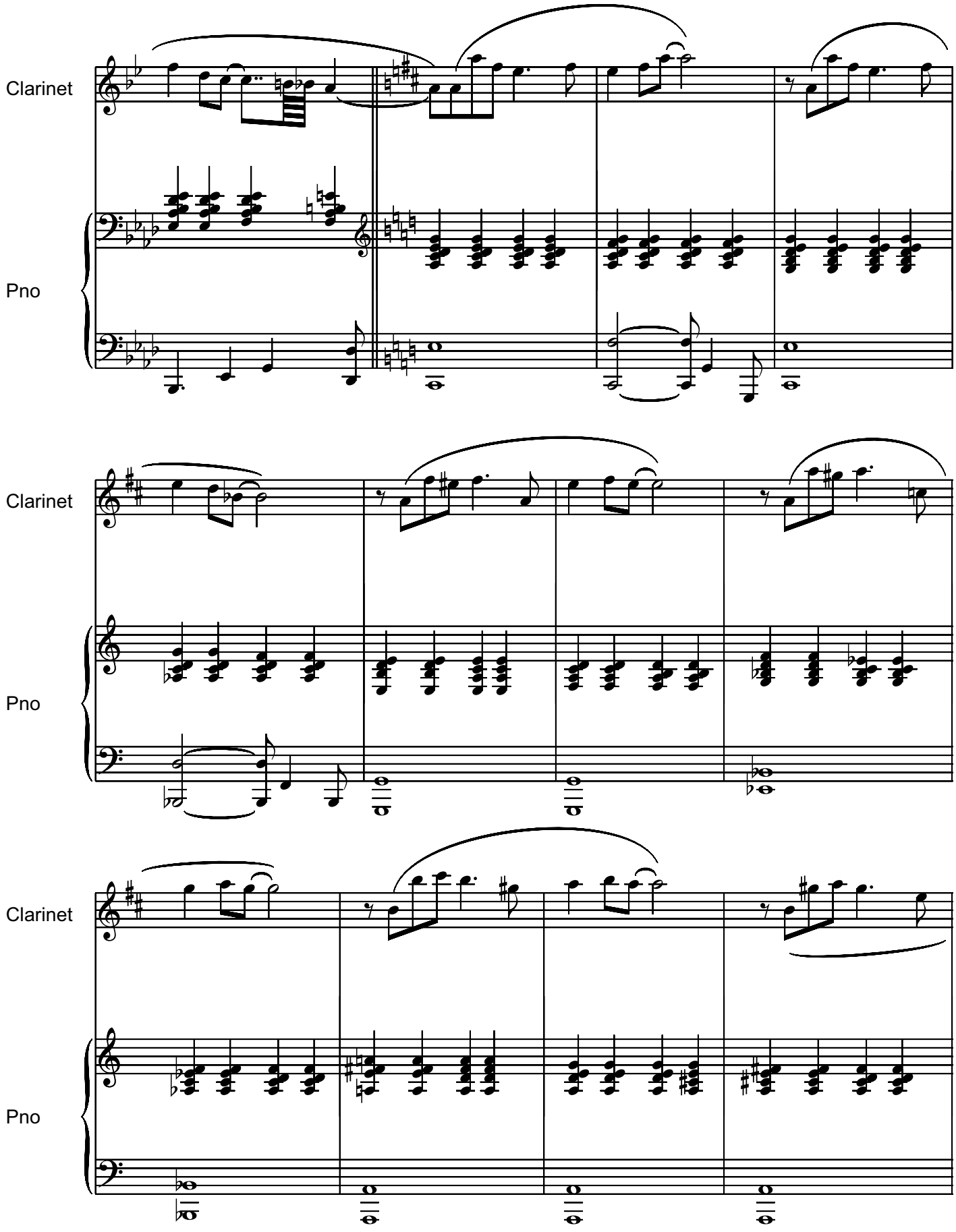
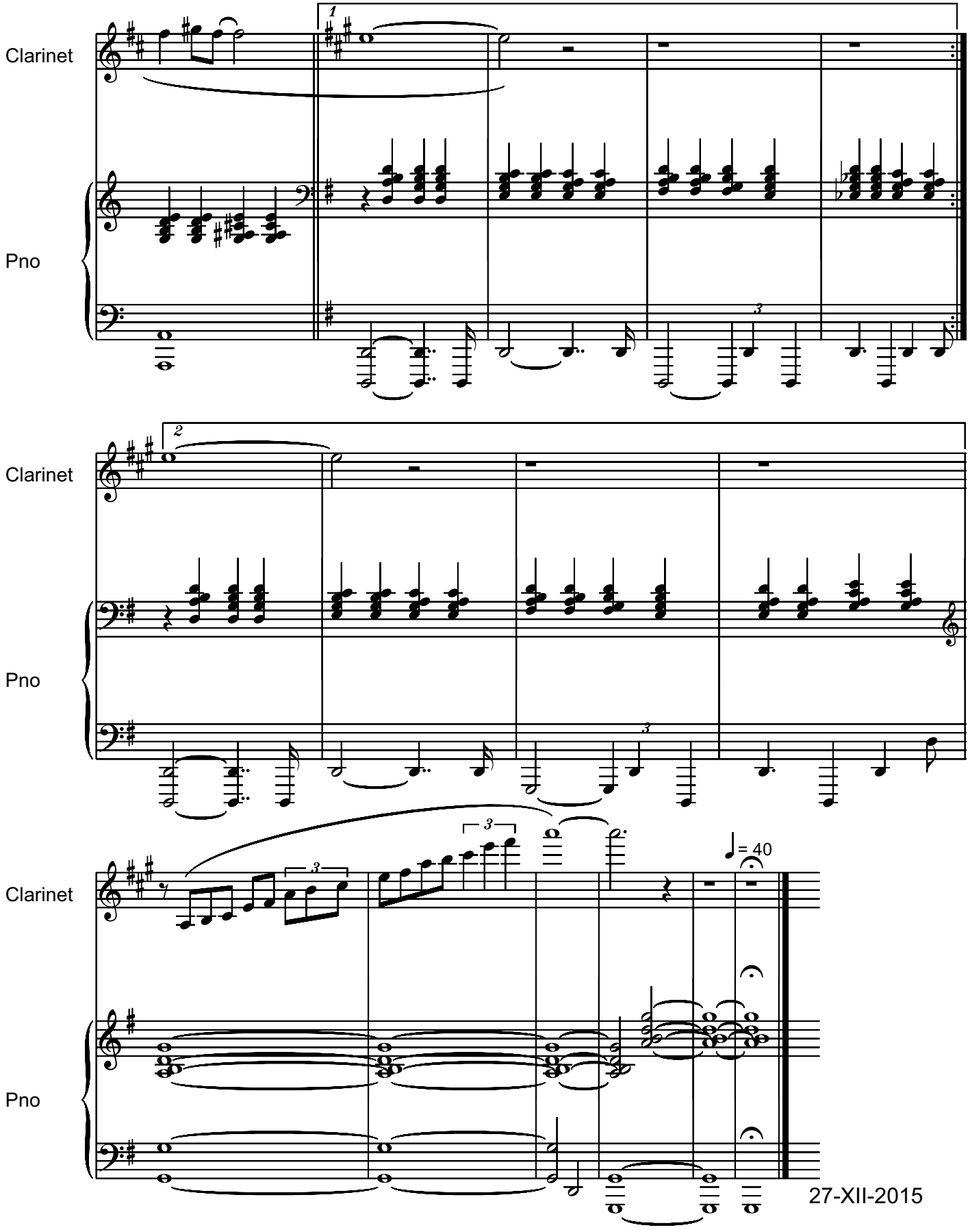

Clarinet
Pno
Clarinet
Pno
Clarinet
Pno

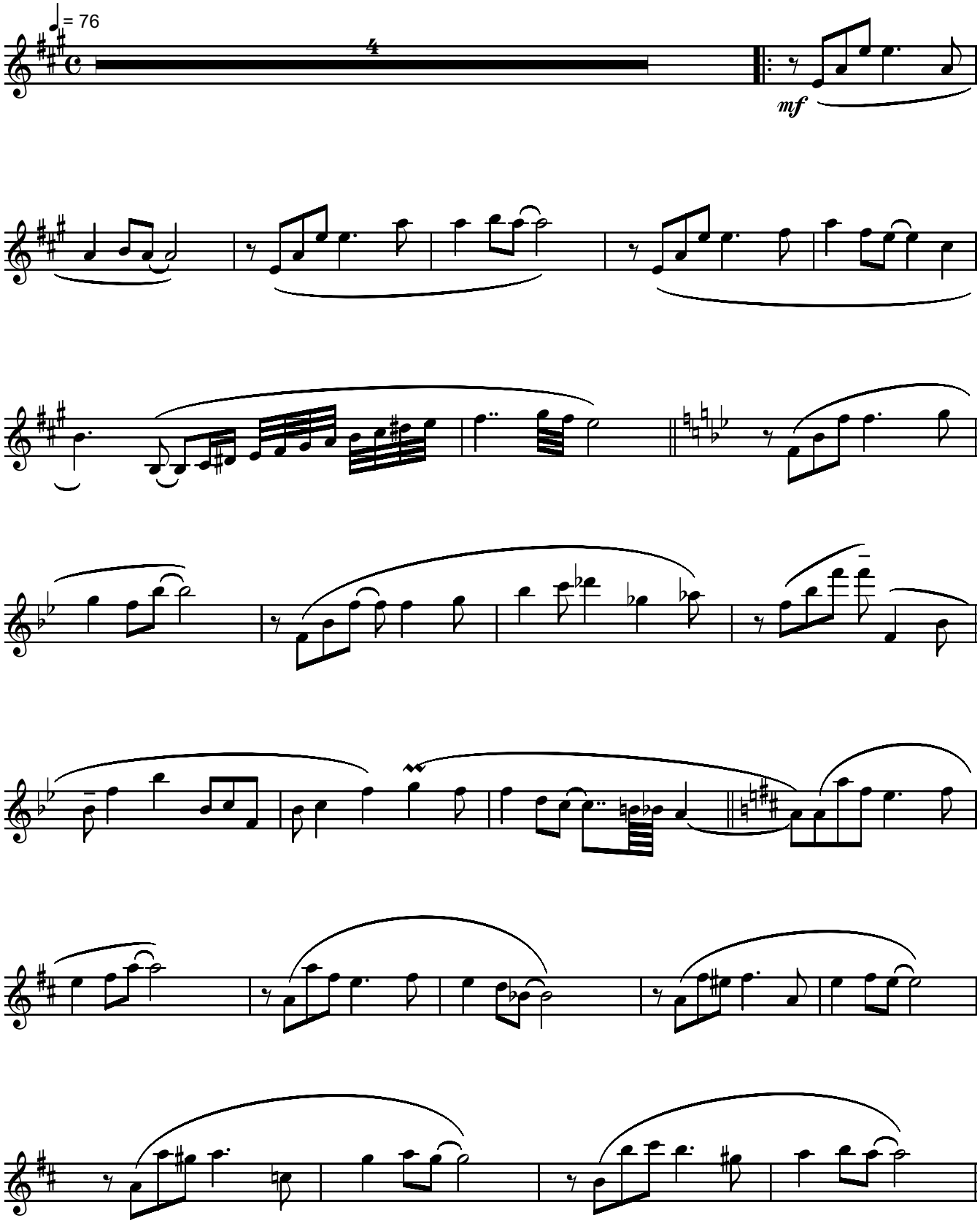

Clarinet
Pno
Clarinet
Pno
Clarinet
Pno


Clarinet
Pno
1
3
Clarinet
Pno
2
3
Clarinet
Pno
3
3
♩= 40
27-XII-2015

Happy New Year, Michele !
for Clarinet in B-flat and Piano
- Dedicated to Michele Gingras -
Clarinet Part

Andante Cantabile

Serban Nichifor
27-XII-2015



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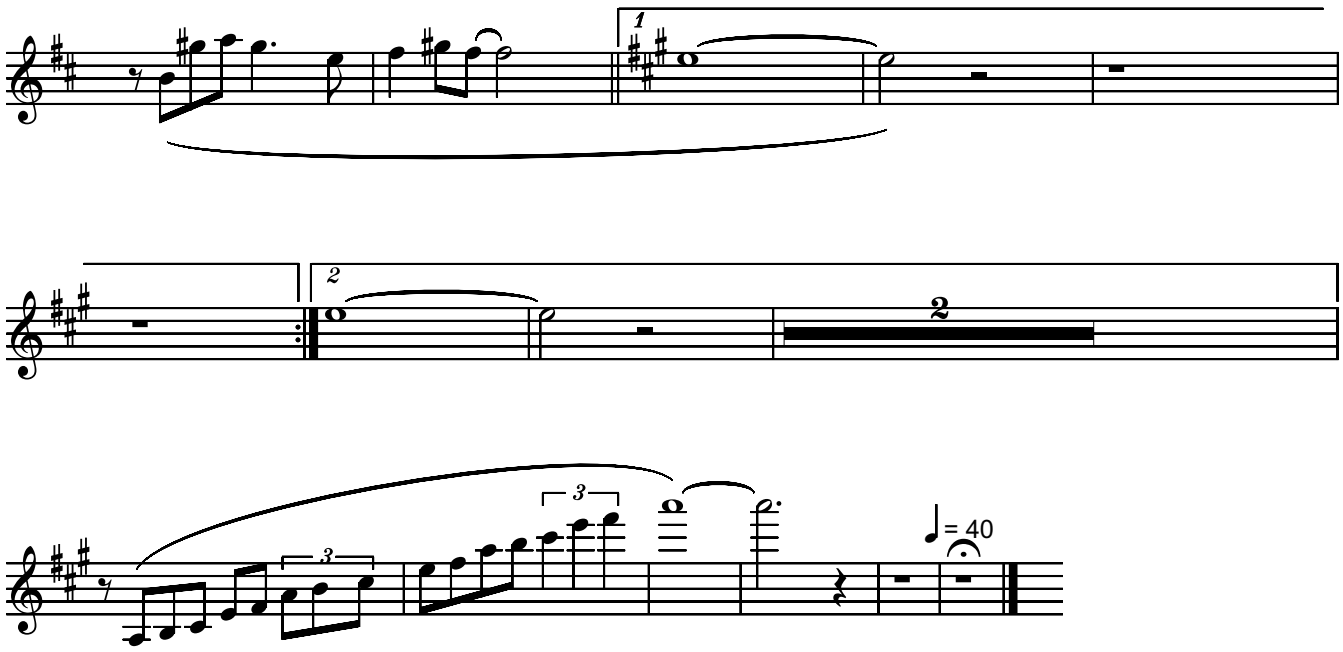
1
2
2
3
3
= 40

2011 !!!

LA MULȚI ANI ȘI DOAMNE AJUTĂ!!!

To my very dear LIANA ALEXANDRA

Cello (x Melodic Instrument)
~~and Tape (x Free Ensemble)~~

LIKE A DREAM

Serban Nichifor

Slow Waltz
(♩= 70 MM)

lontano e dolce

mp

C G+ CMaj7 G9+ G9b5 C Am

Dm7 G7 GMaj7 Am F/A Dm7 G7+

Eb Cm Fm7 Bb7 EbMaj7 AbMaj7 Dm7b5 G7b9

Cm Cm/B Eb Eb/Bb Cm/A Eb/Bb Bb7 Eb

Eb7 Ab Adim Eb/Bb G9 Ab Adim Eb/Bb Eb7

Ab Adim Eb/Bb Cm F7 Fm/Bb Eb Abm/Eb Eb Ab Abm Eb—

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SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

1.) Intrada
2.) Hora
3.) Batraneasca
4.) Csardas
5.) Landler
6.) Interludio
7.) Perpetuum Mobile

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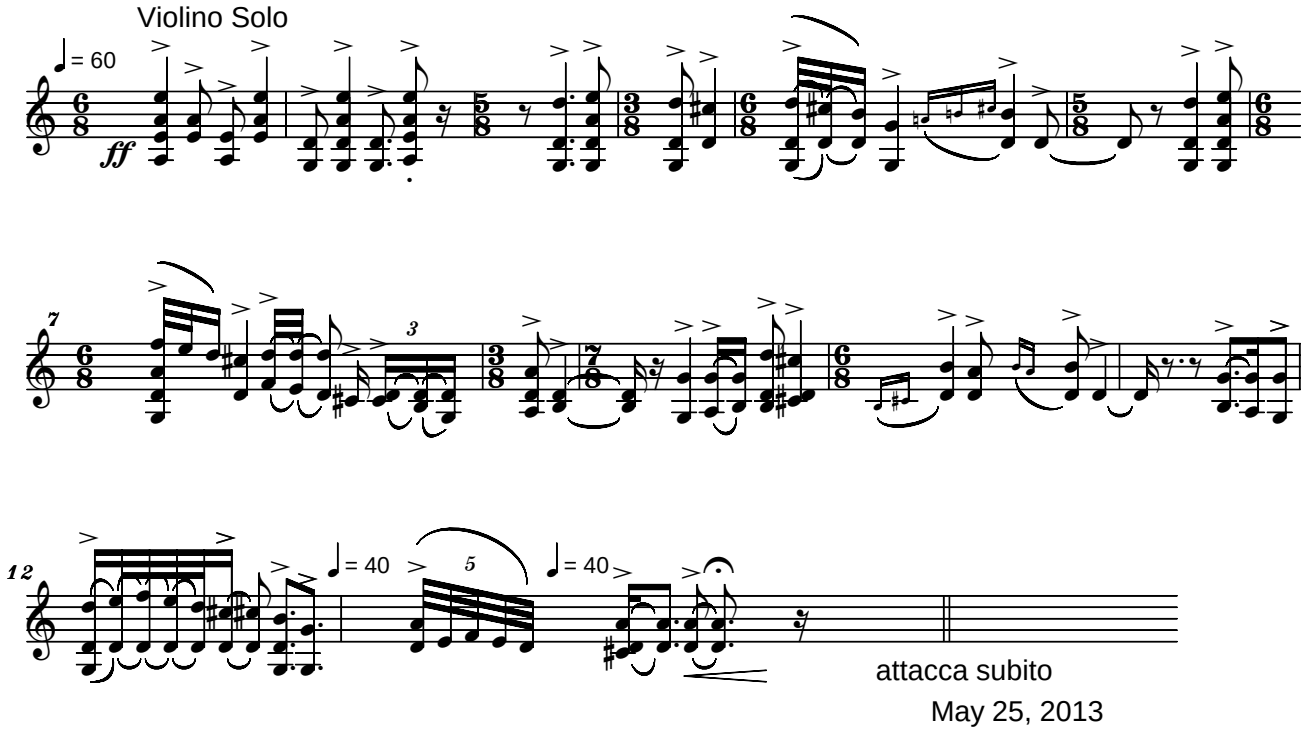
IPI Name No. 46376567
IPI Base No. I-000391194-0

Deciso

1.) Intrada

Serban NICHIFOR



May 25, 2013

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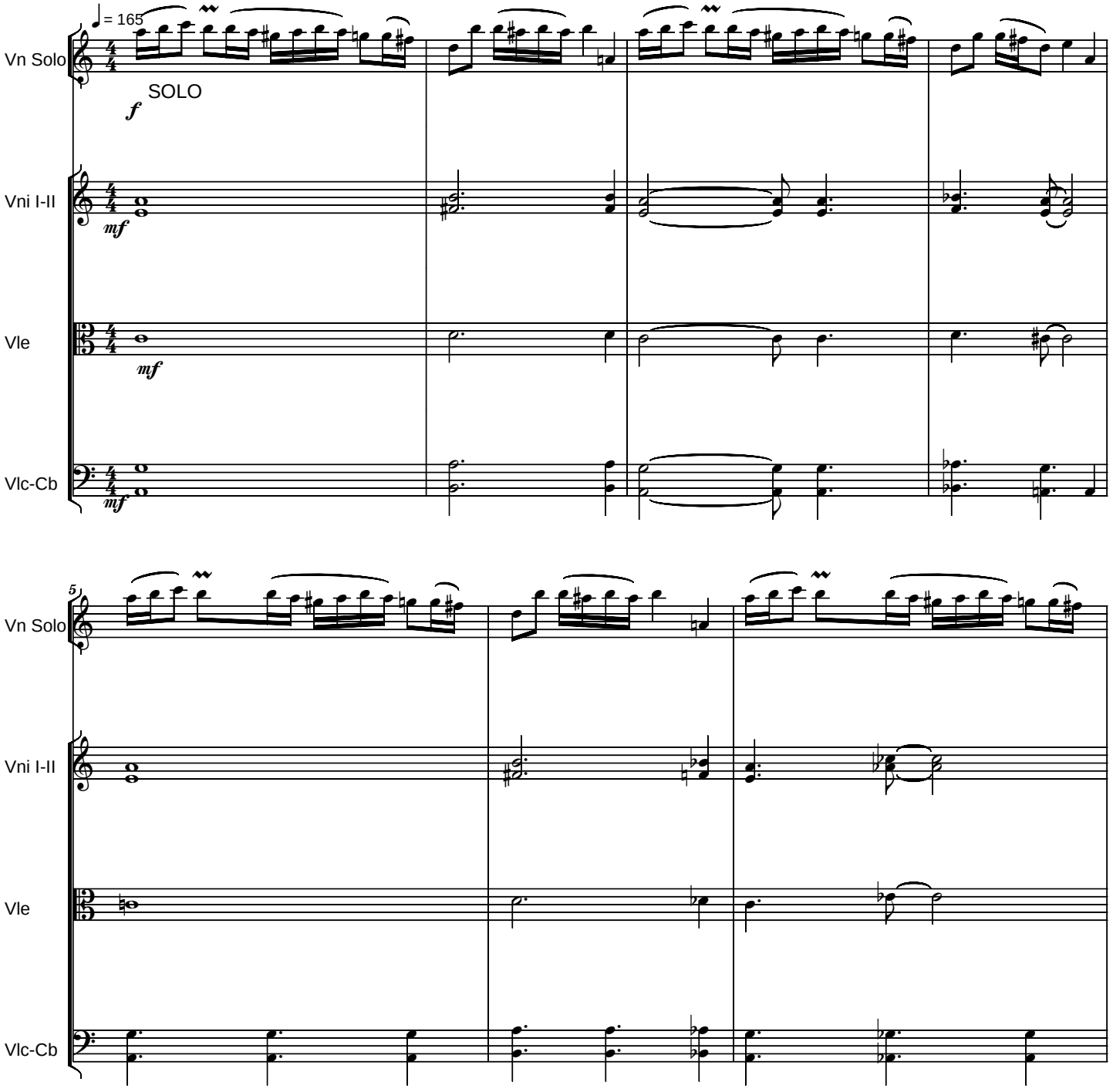
Allegro Vivo

2.) Hora

Serban NICHIFOR



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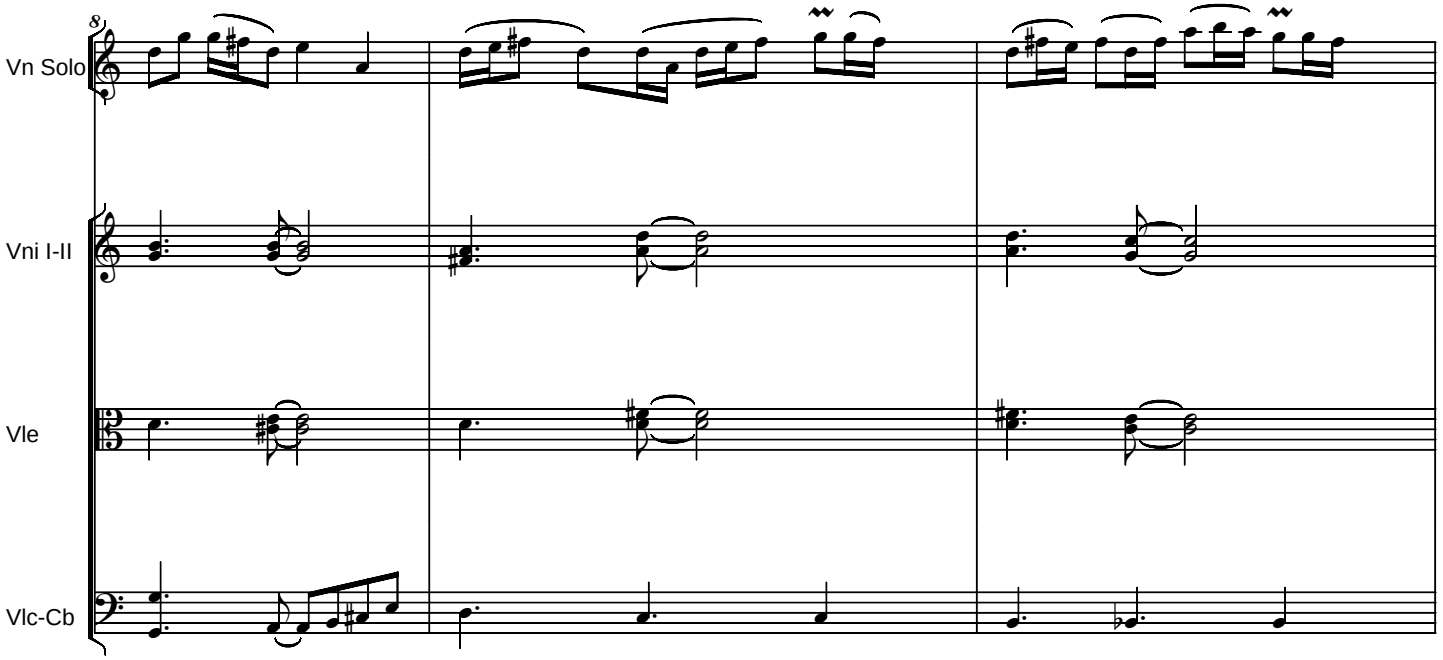
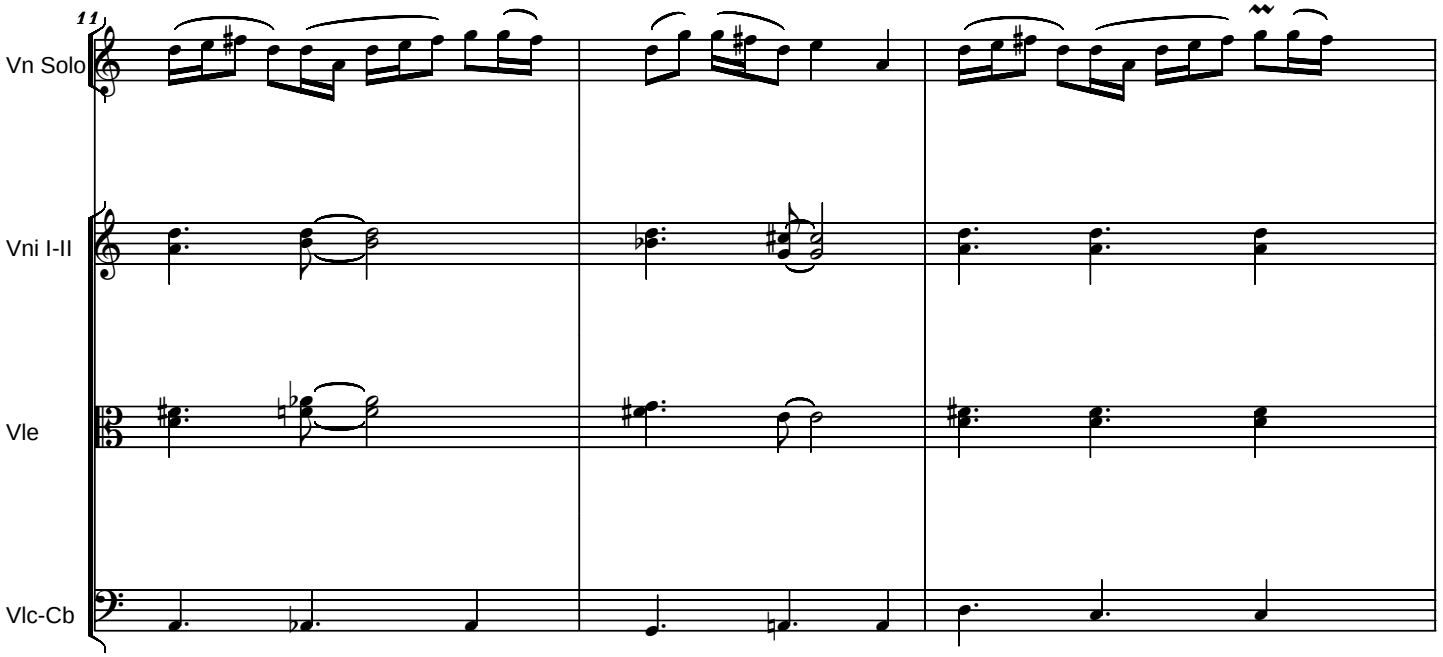
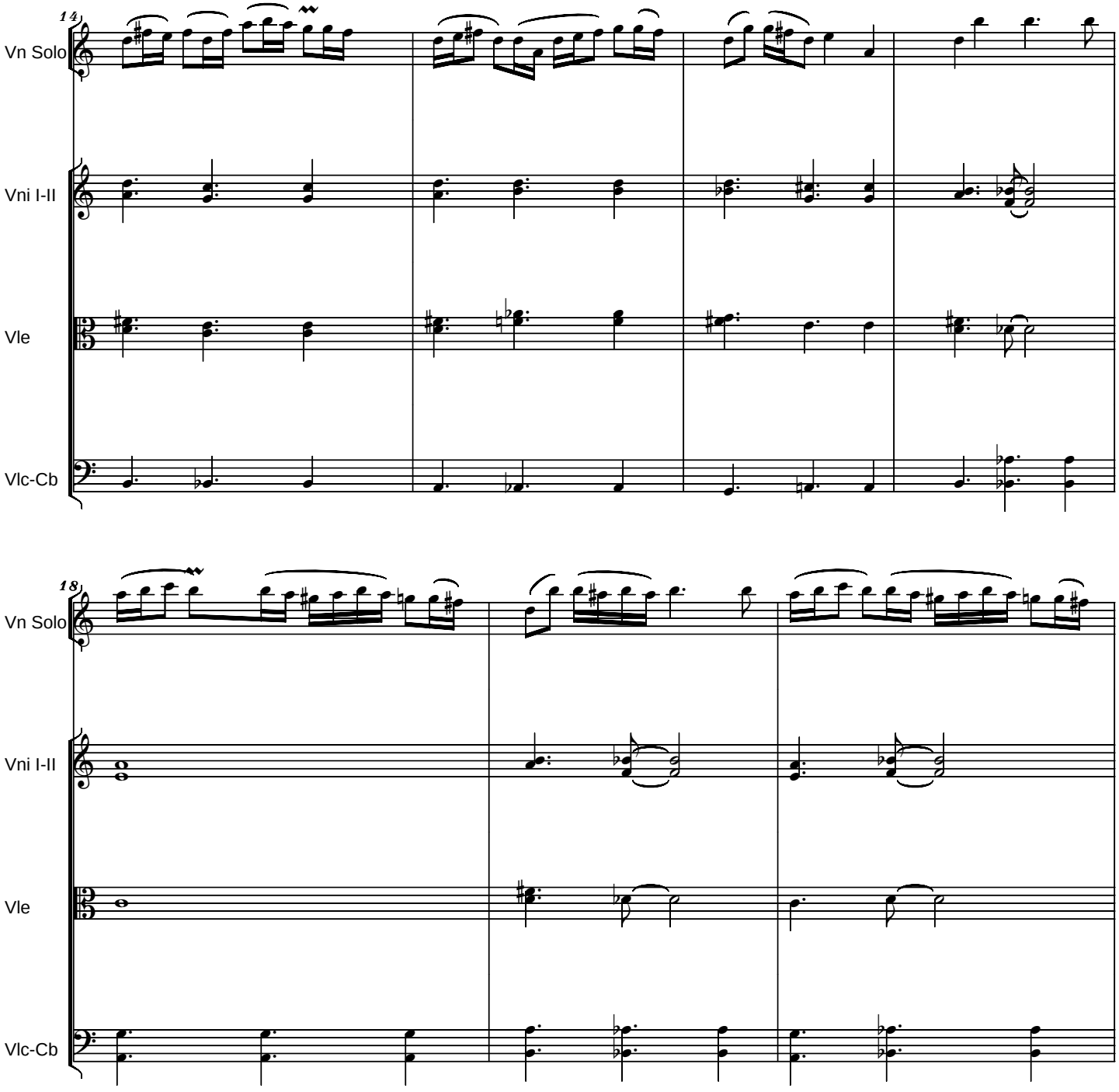
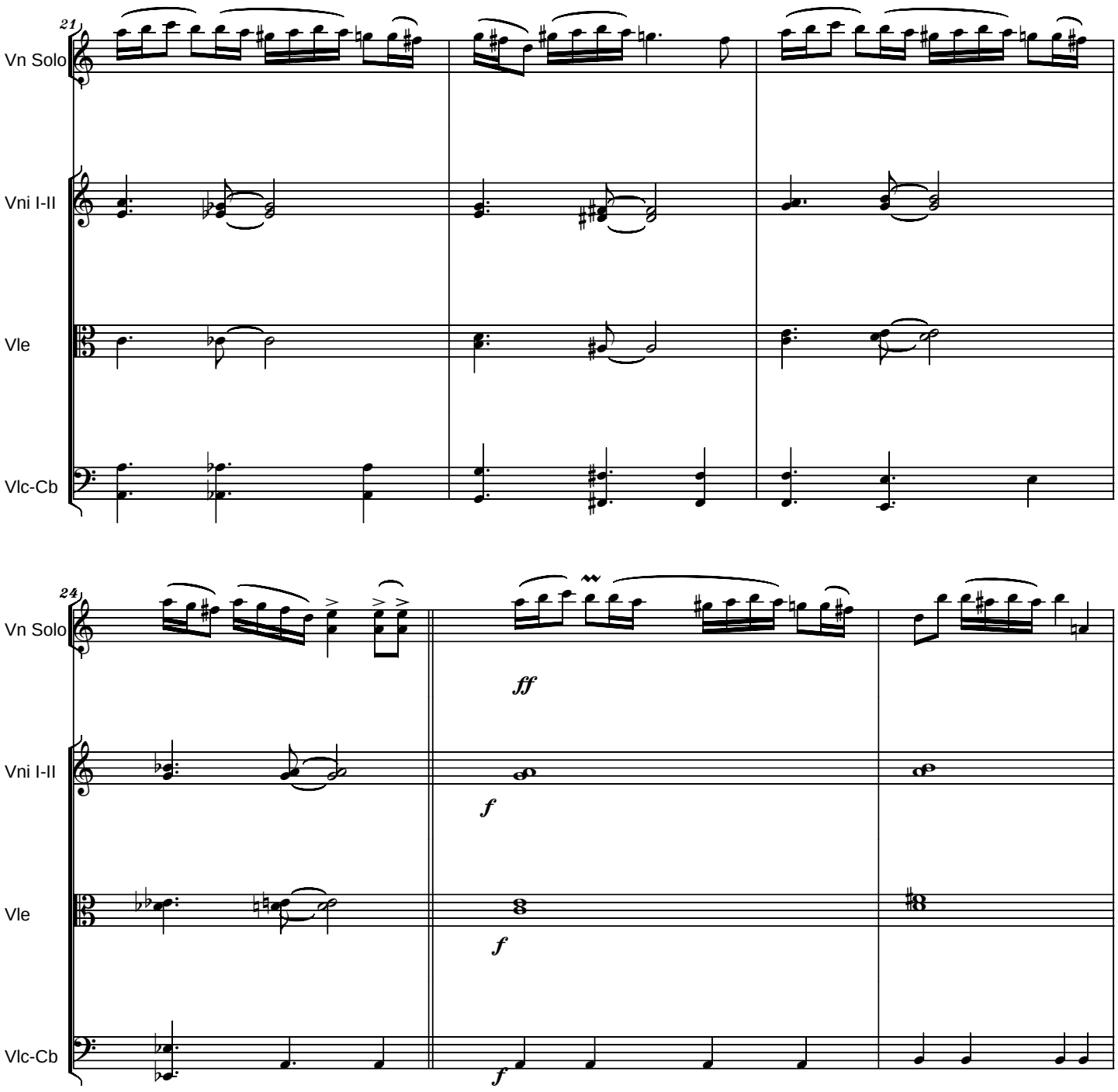
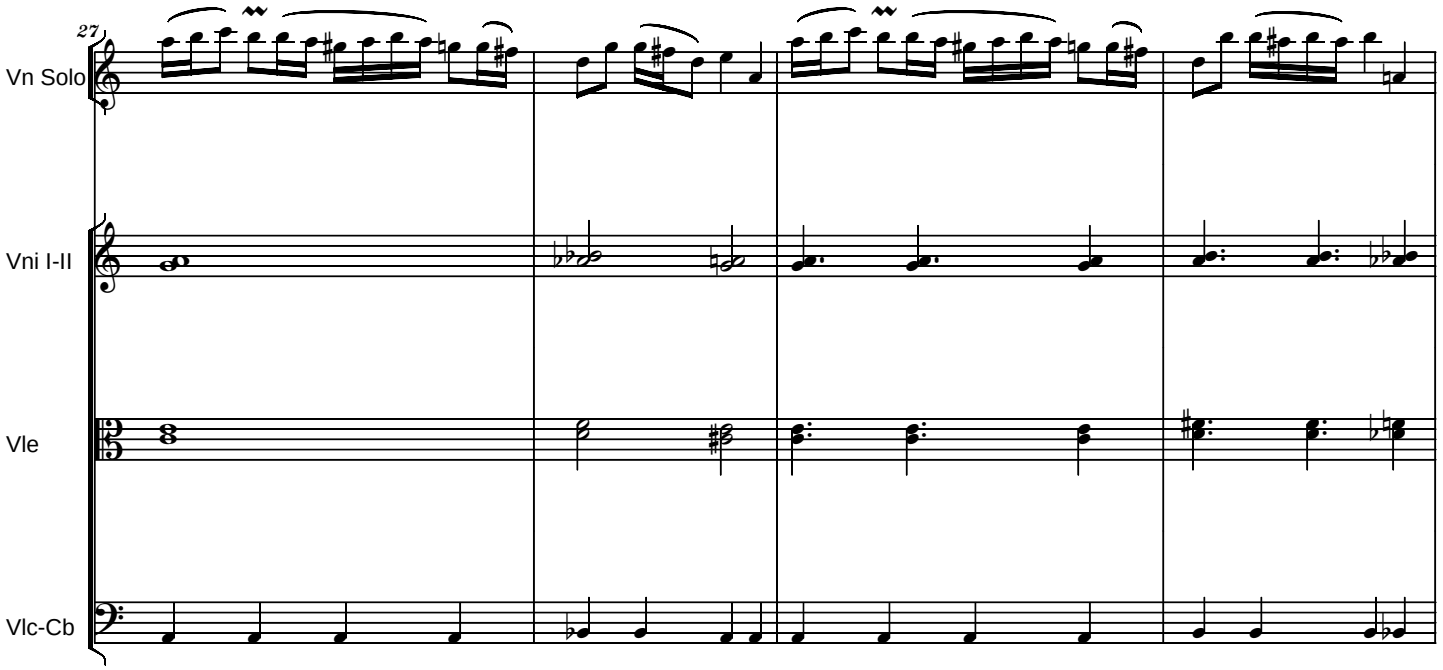
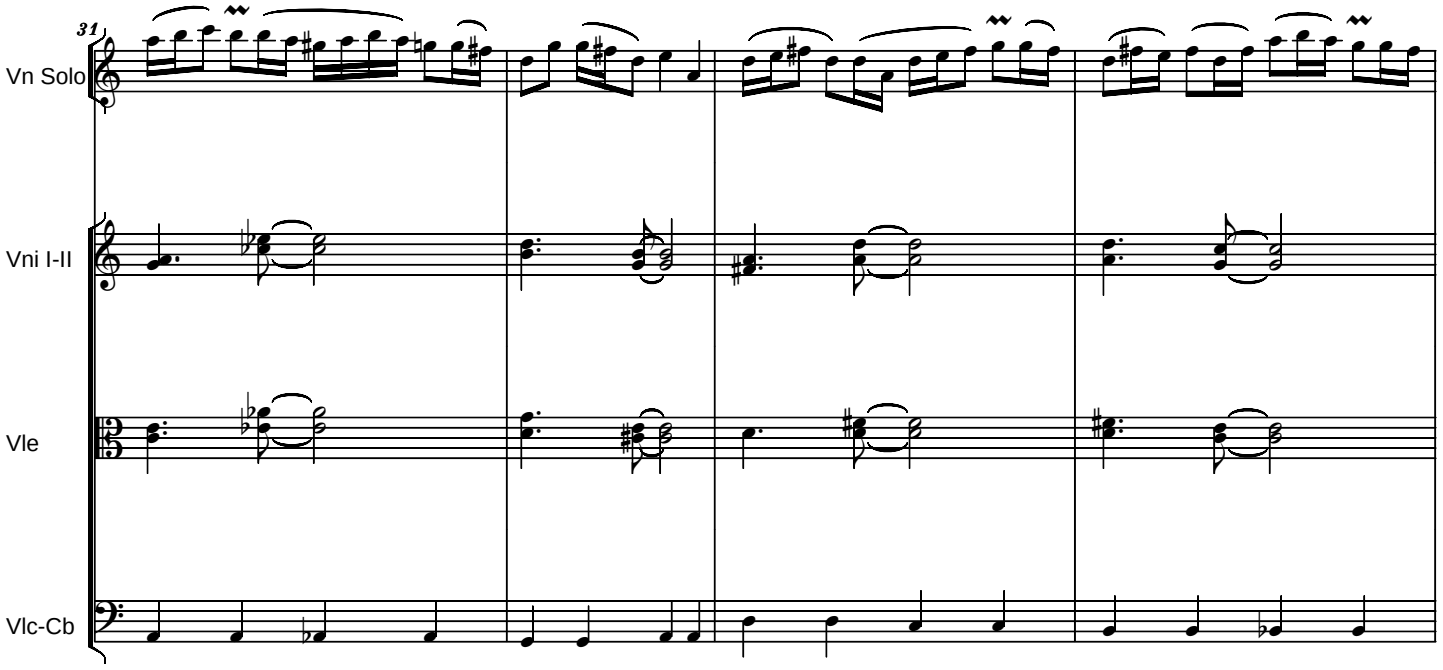

8
Vn Solo
Vni I-II
Vle
Vlc-Cb

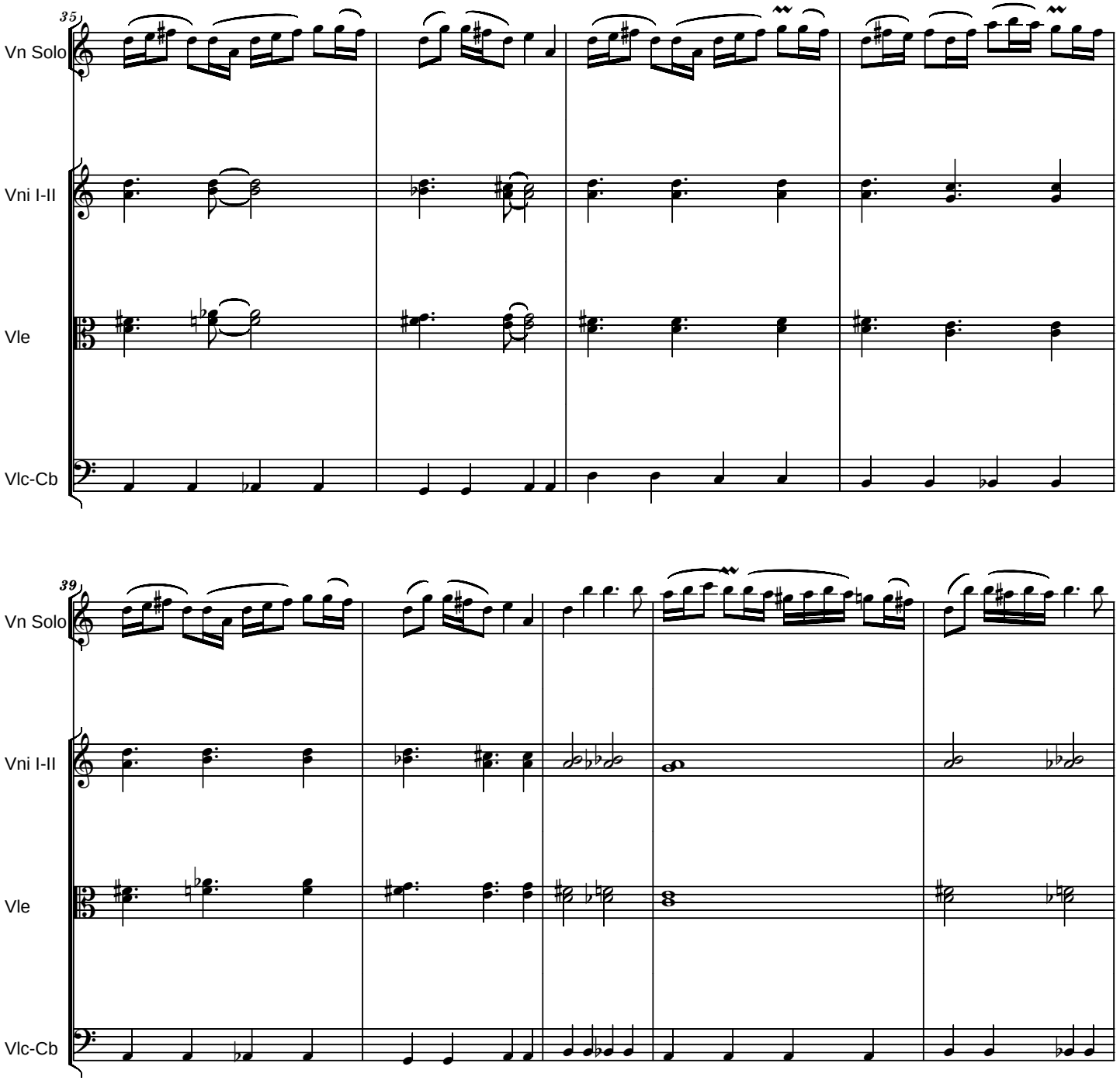

11
Vn Solo
Vni I-II
Vle
Vlc-Cb

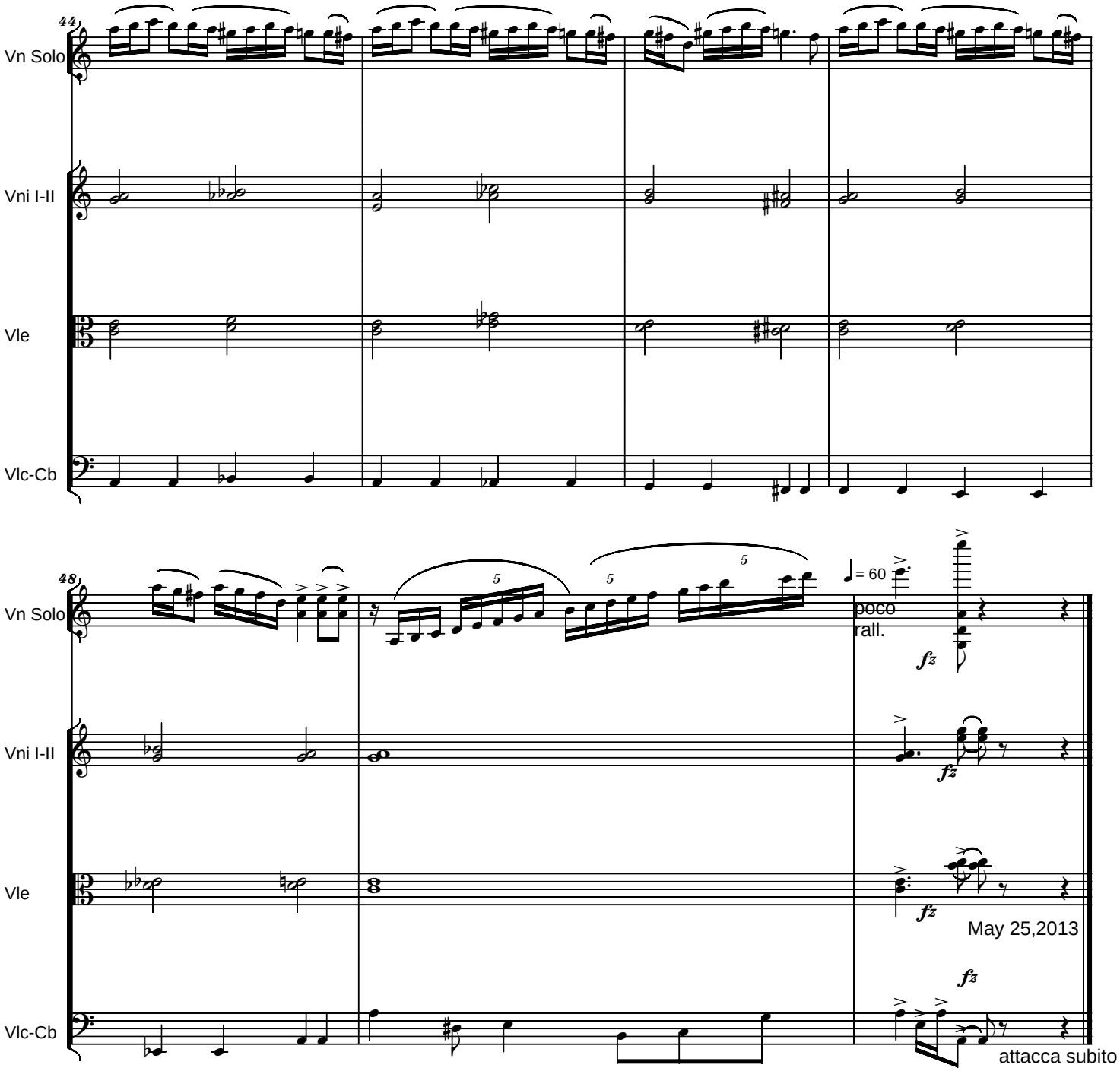

14
Vn Solo
Vni I-II
Vle
Vlc-Cb
18
Vn Solo
Vni I-II
Vle
Vlc-Cb


21
Vn Solo
Vni I-II
Vle
Vlc-Cb
24
Vn Solo
ff
Vni I-II
f
Vle
f
Vlc-Cb
f


27
Vn Solo
Vni I-II
Vle
Vlc-Cb


31
Vn Solo
Vni I-II
Vle
Vlc-Cb

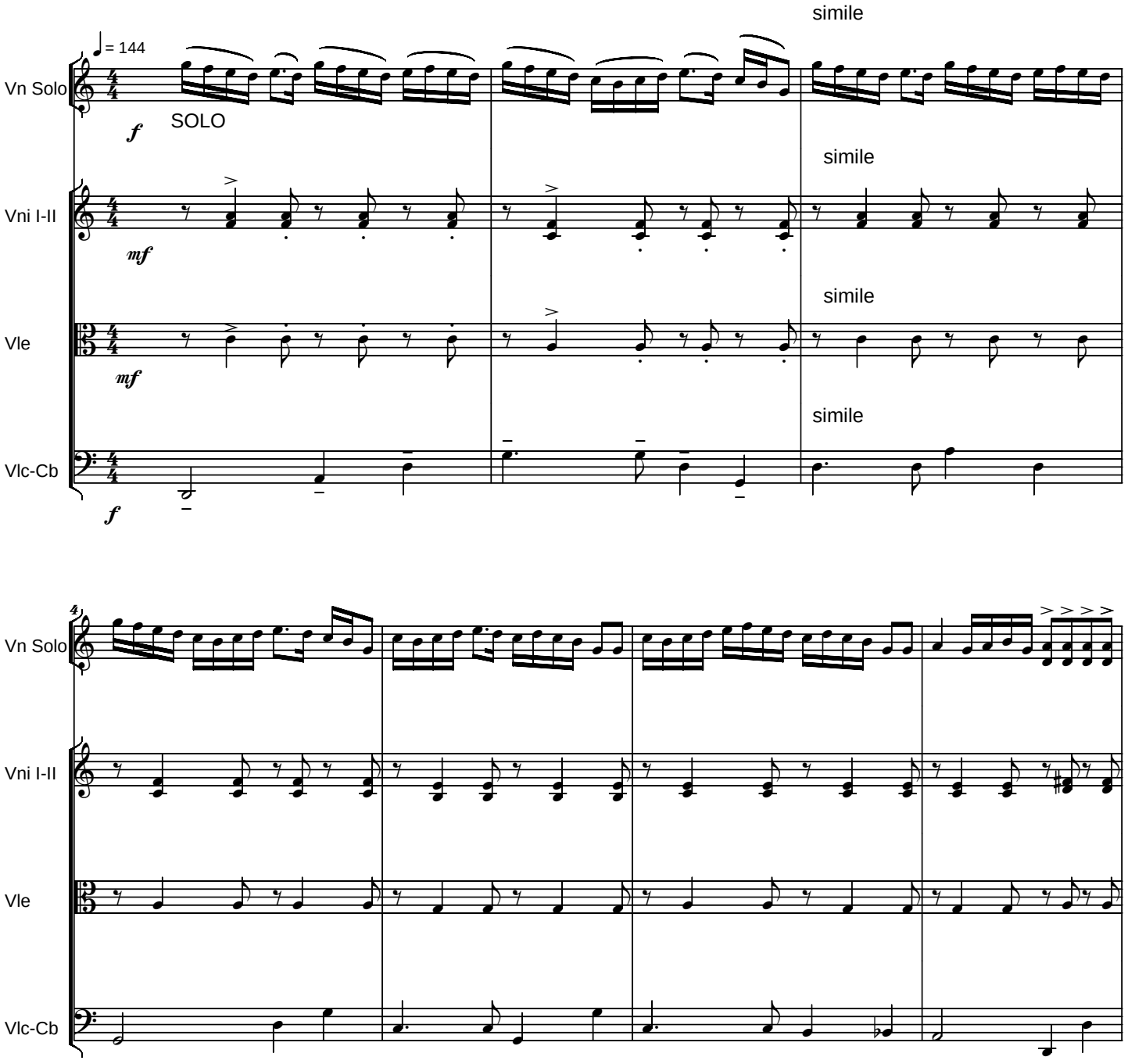

35
Vn Solo
Vni I-II
Vle
Vlc-Cb
39
Vn Solo
Vni I-II
Vle
Vlc-Cb


44
Vn Solo
Vni I-II
Vle
Vlc-Cb
48
Vn Solo
Vni I-II
Vle
Vlc-Cb
5
5
5
♩ = 60
poco
rall.
fz
fz
fz
fz
May 25,2013
attacca subito

Allegro

3.) Batraneasca

Serban NICHIFOR



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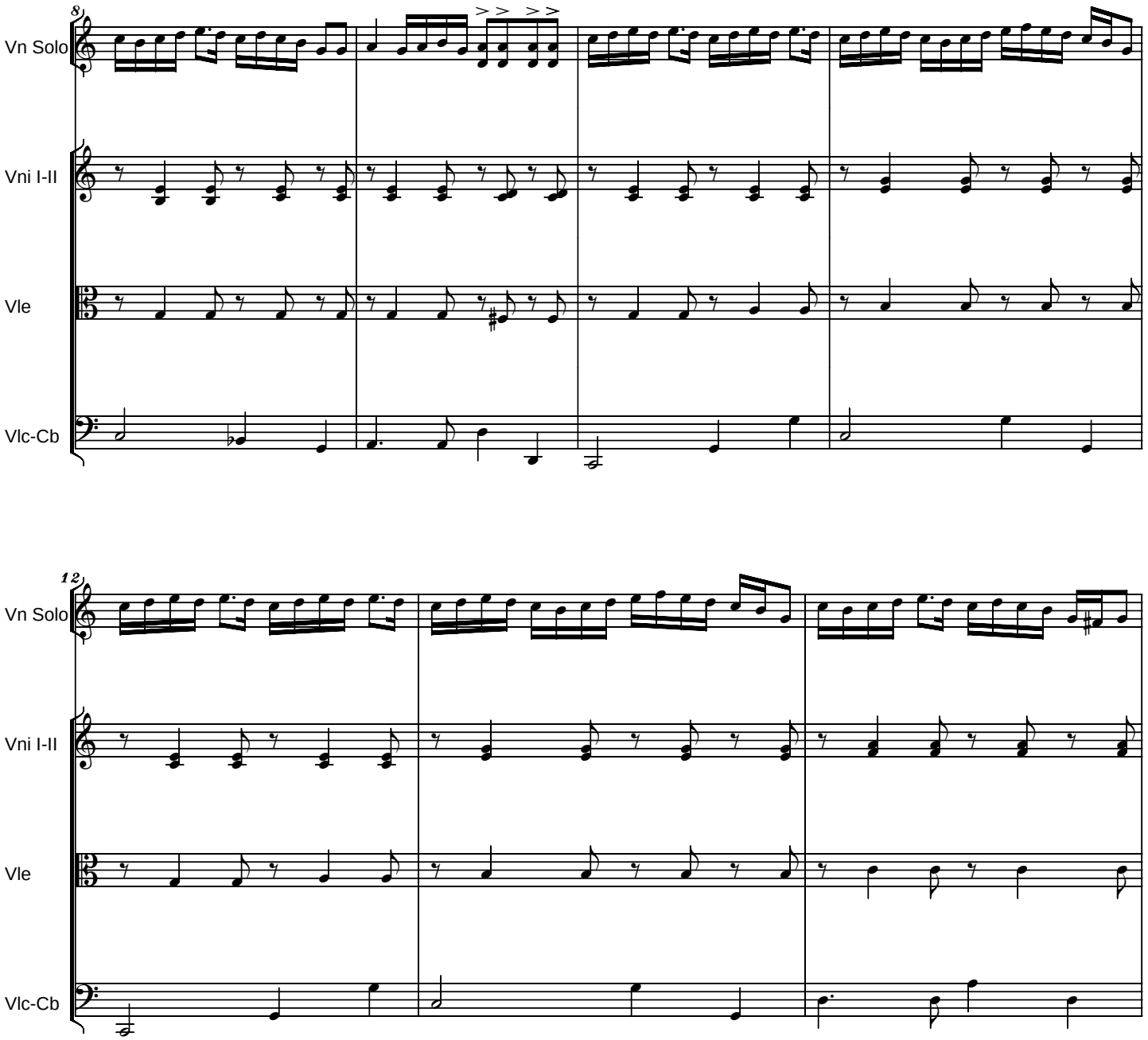
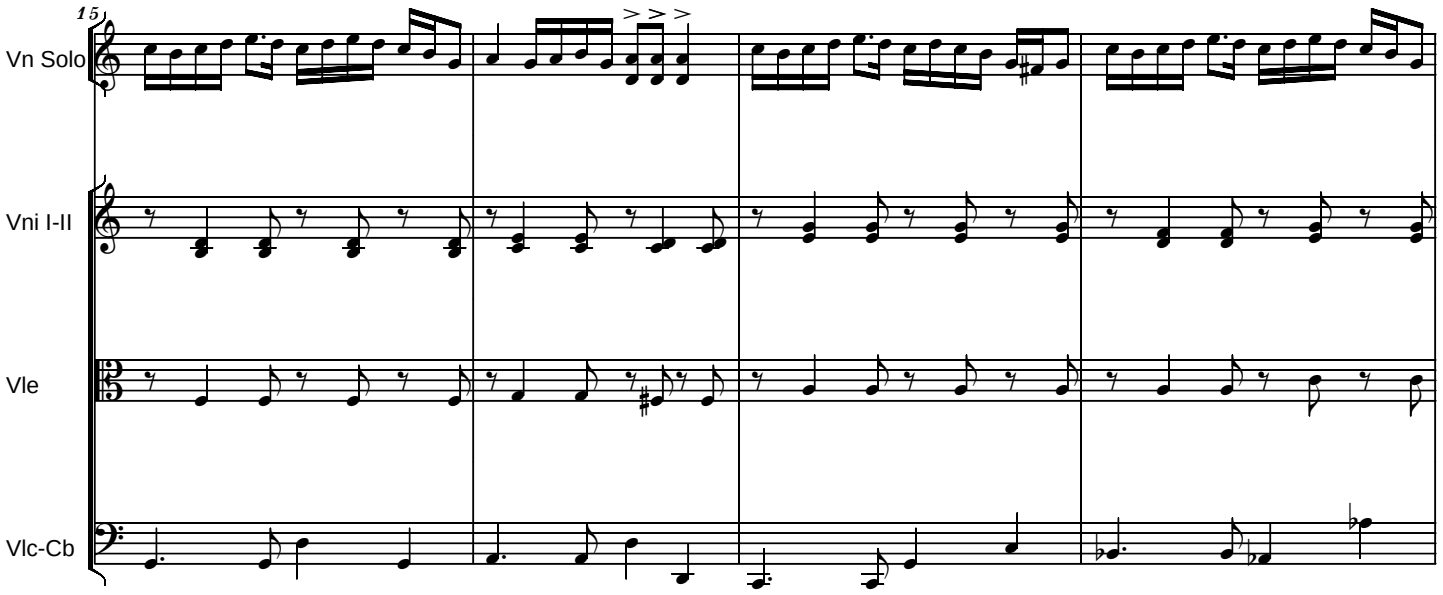
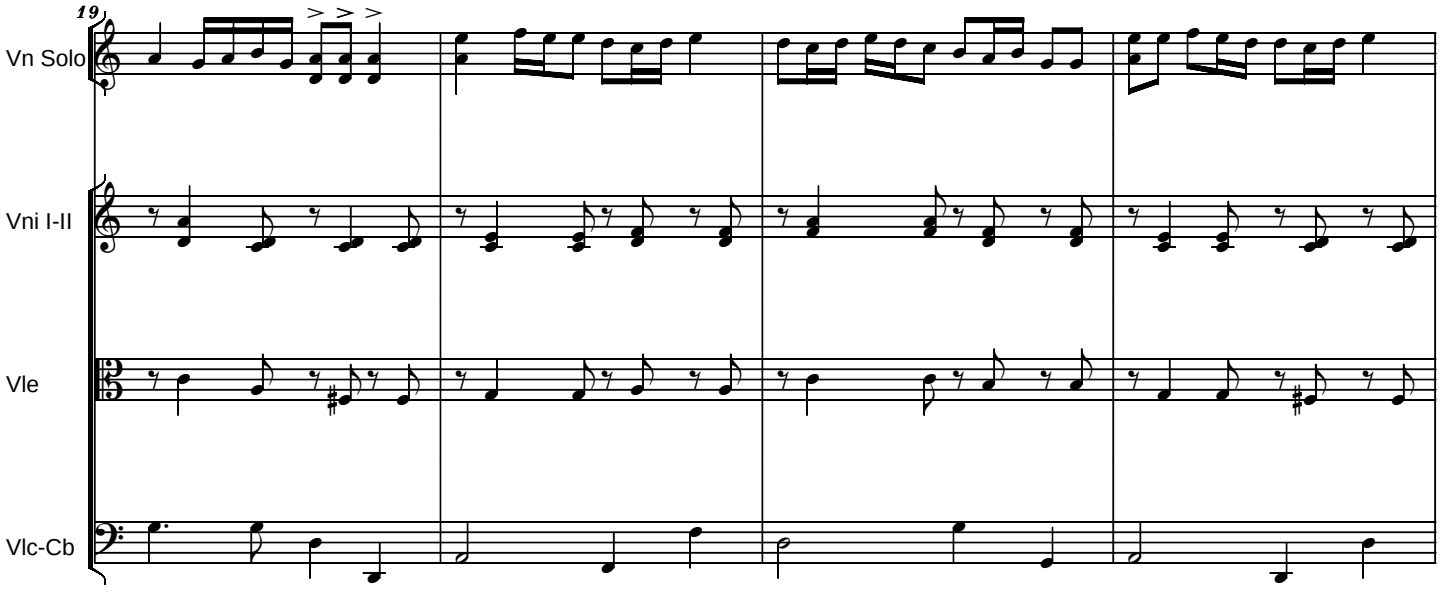
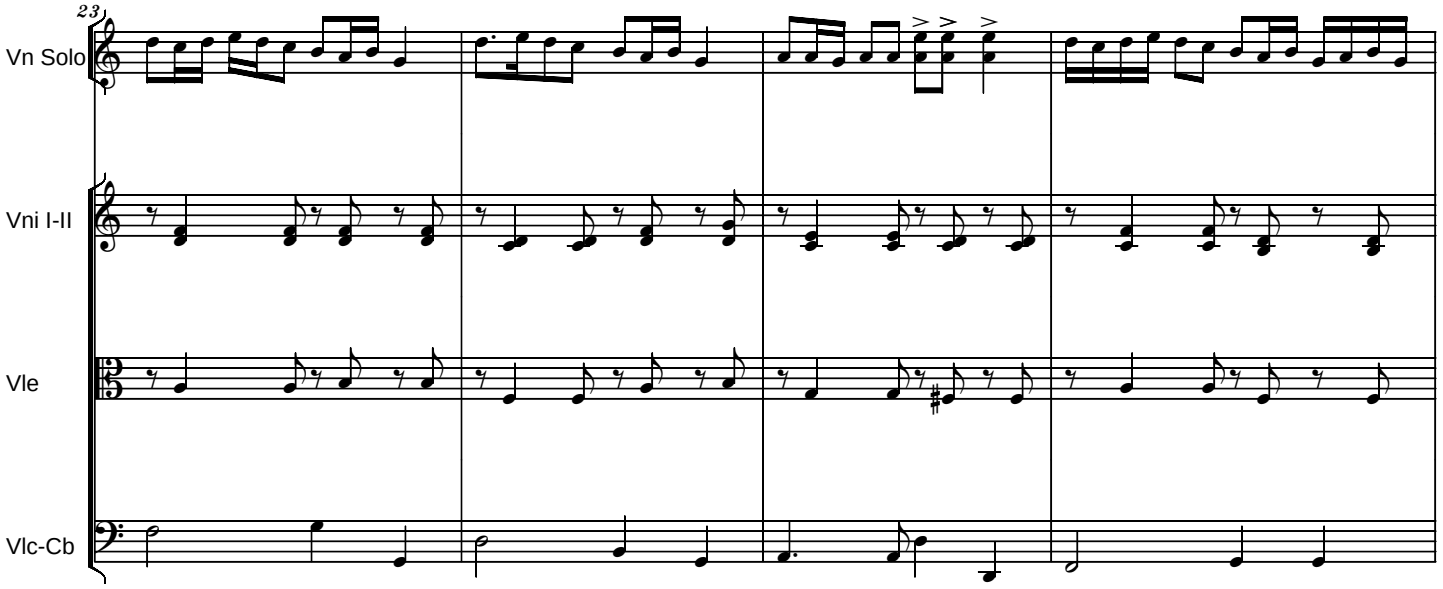
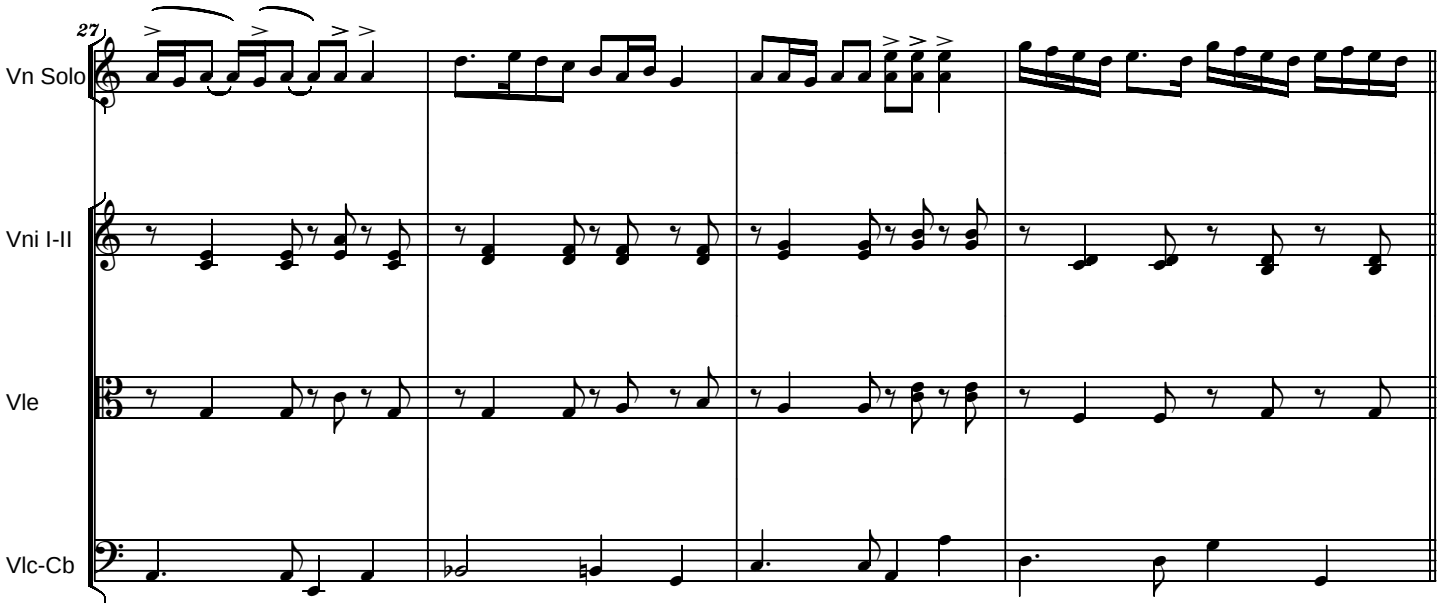
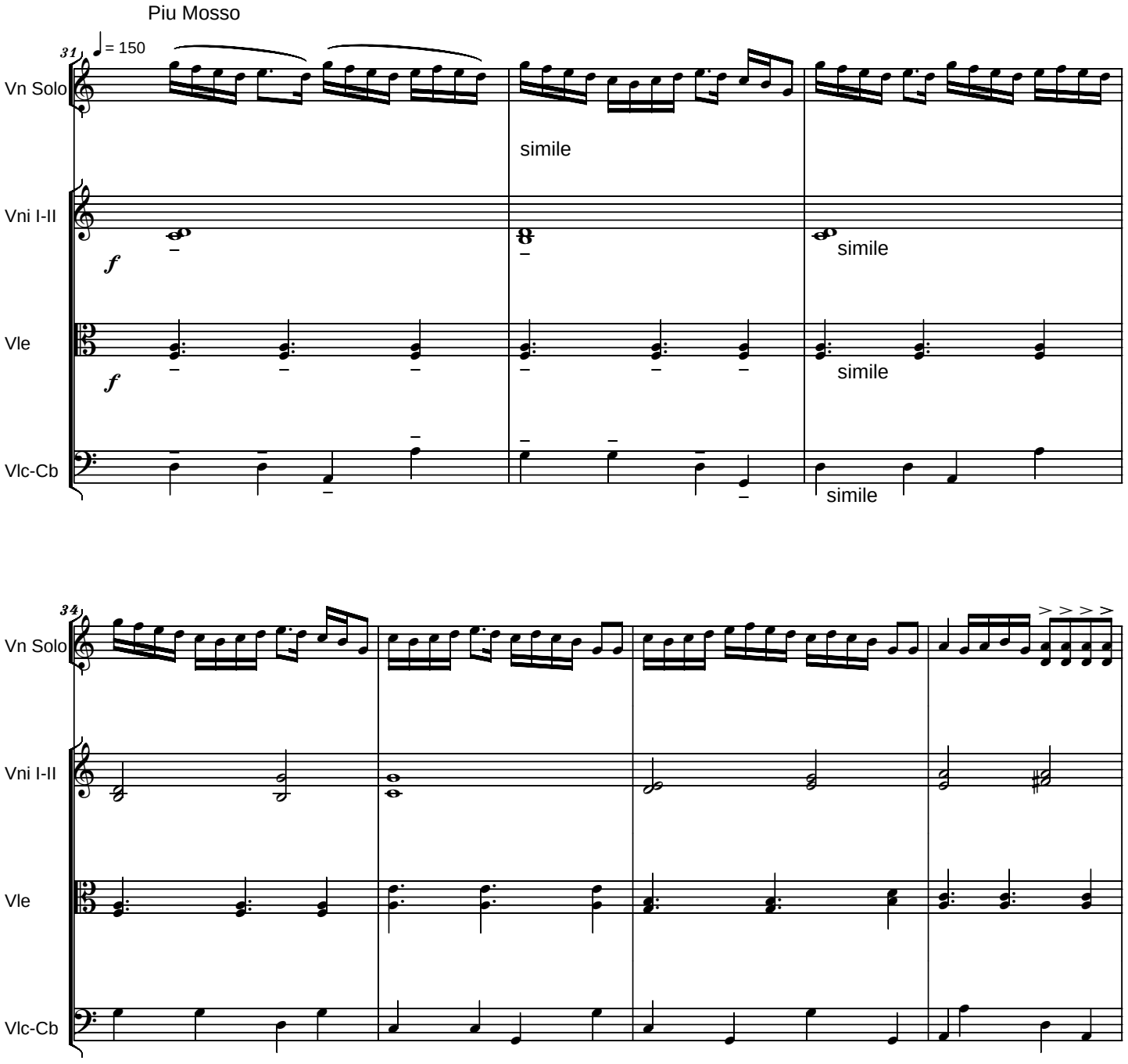

8
Vn Solo
Vni I-II
Vle
Vlc-Cb
12
Vn Solo
Vni I-II
Vle
Vlc-Cb

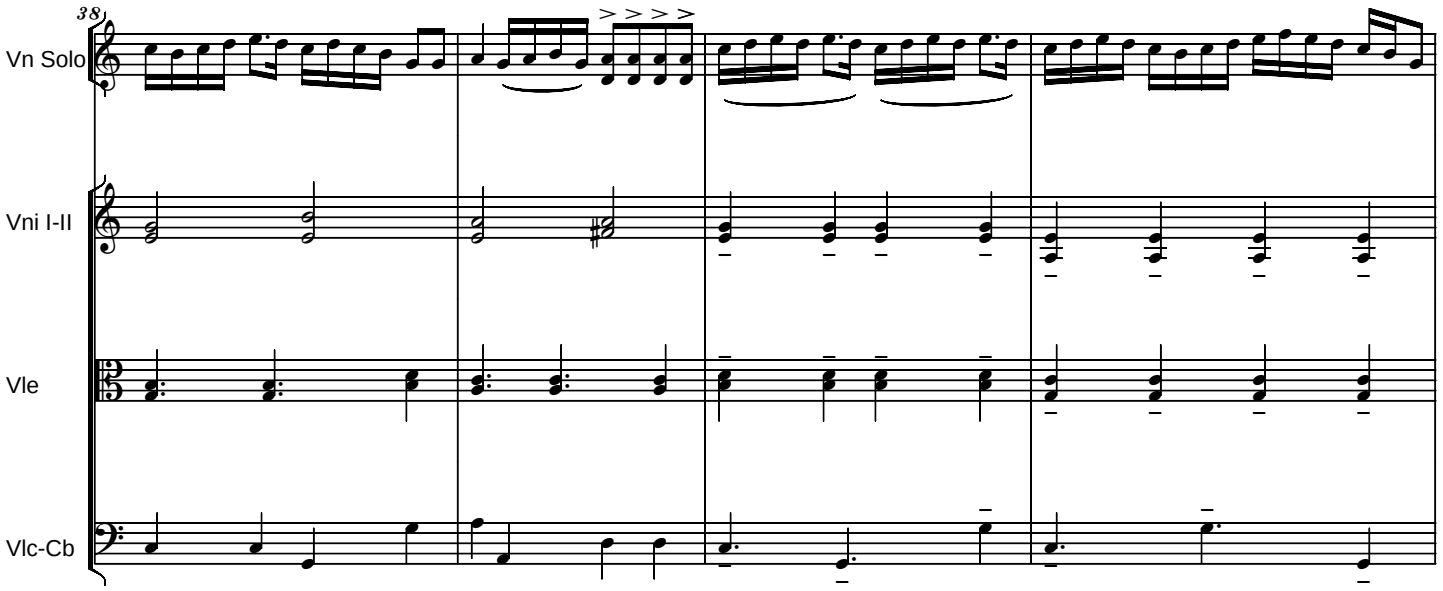

15
Vn Solo
Vni I-II
Vle
Vlc-Cb

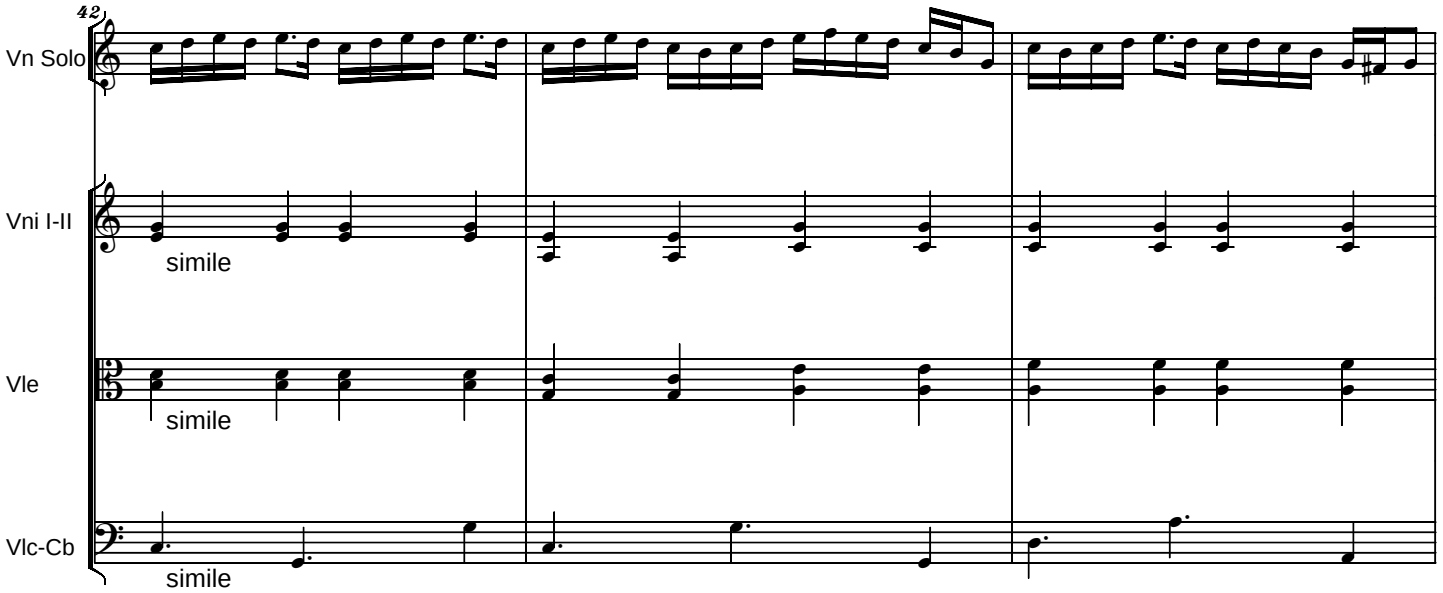

19
Vn Solo
Vni I-II
Vle
Vlc-Cb

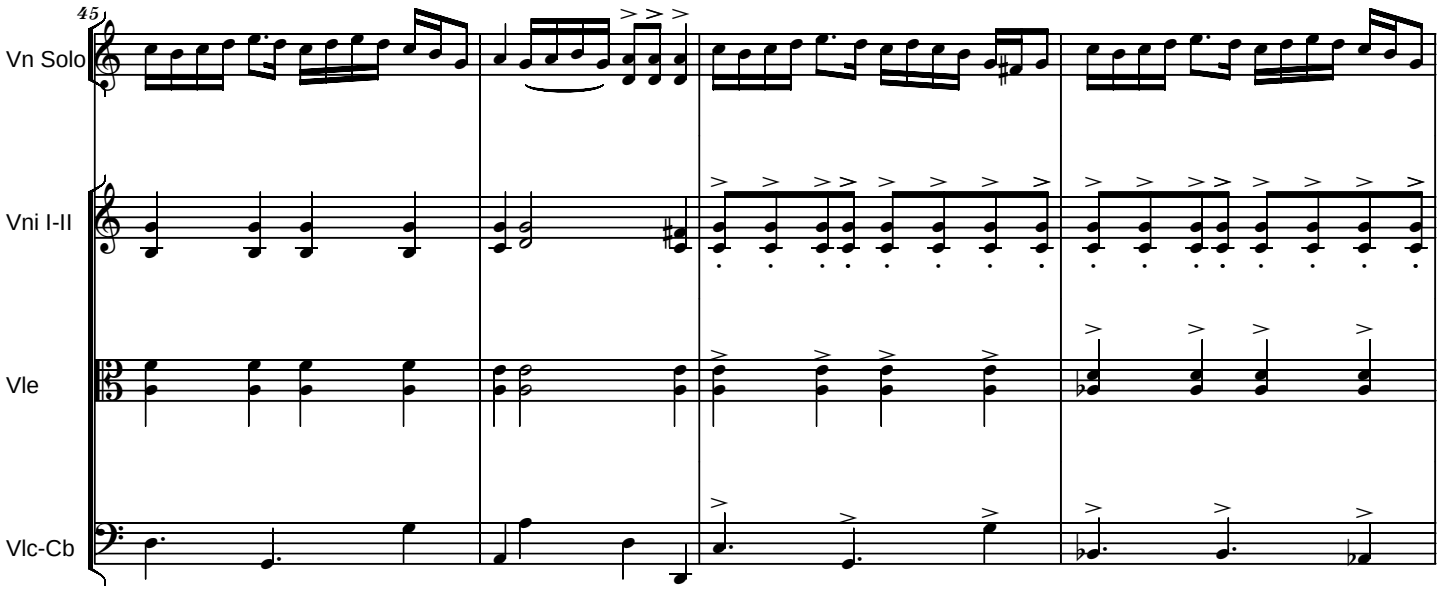

23
Vn Solo
Vni I-II
Vle
Vlc-Cb

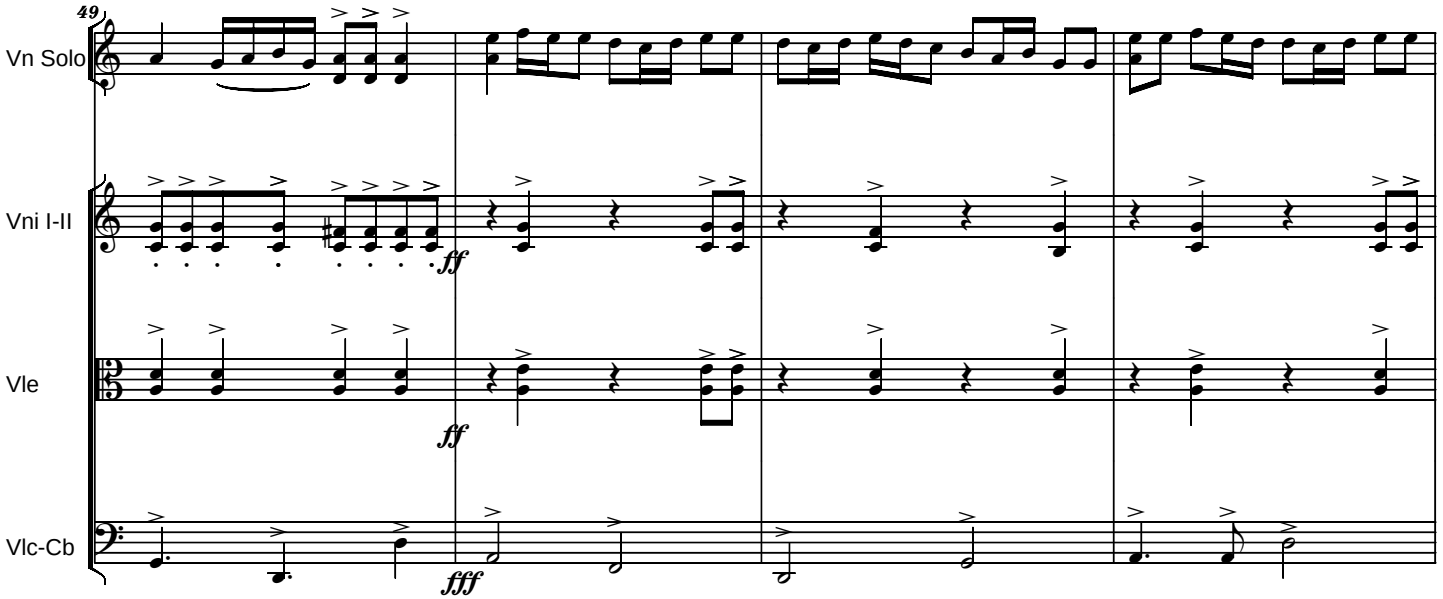

27
Vn Solo
Vni I-II
Vle
Vlc-Cb

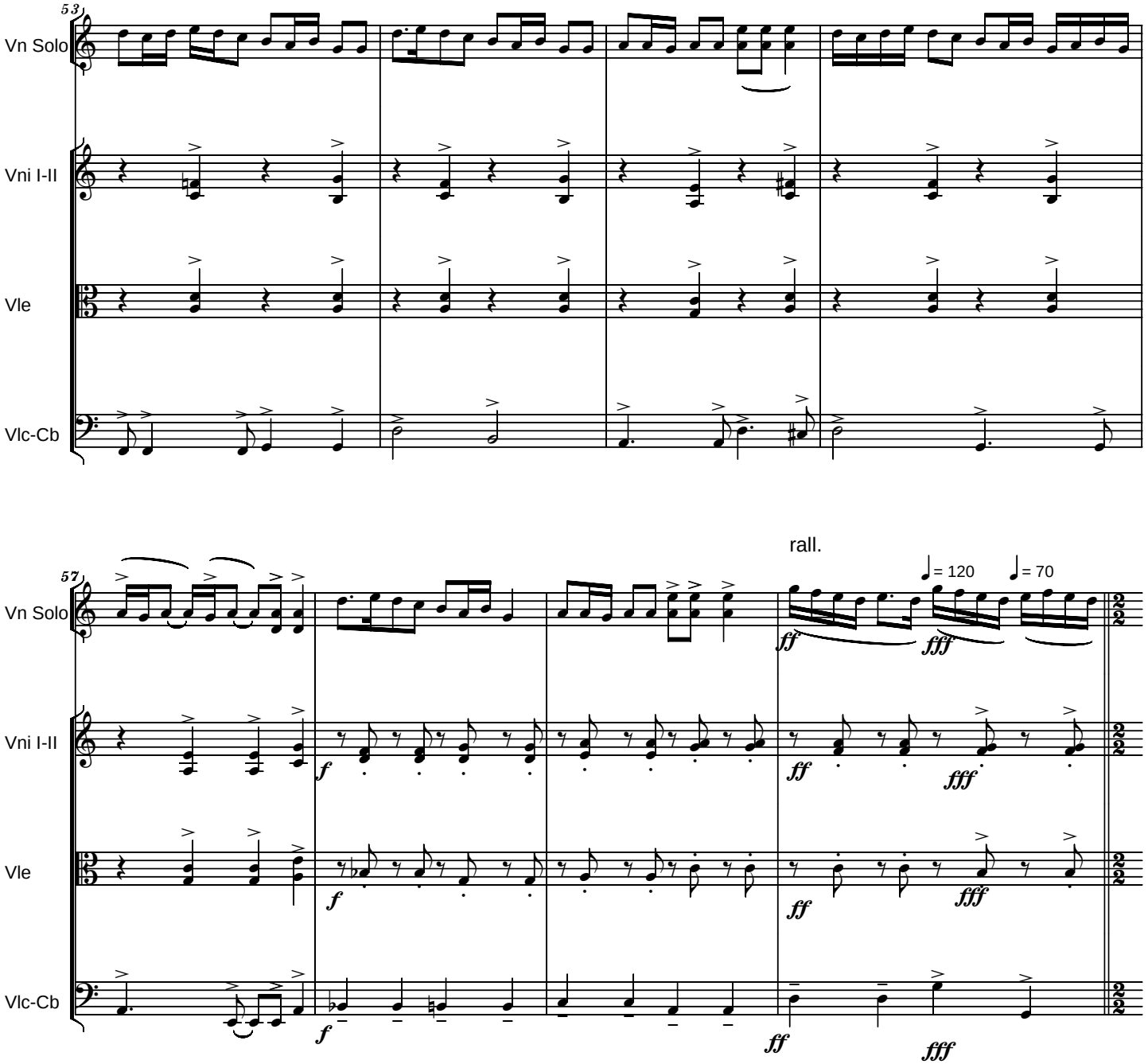

Piu Mosso
31
♩= 150
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
simile
simile
simile
simile
34
Vn Solo
Vni I-II
Vle
Vlc-Cb

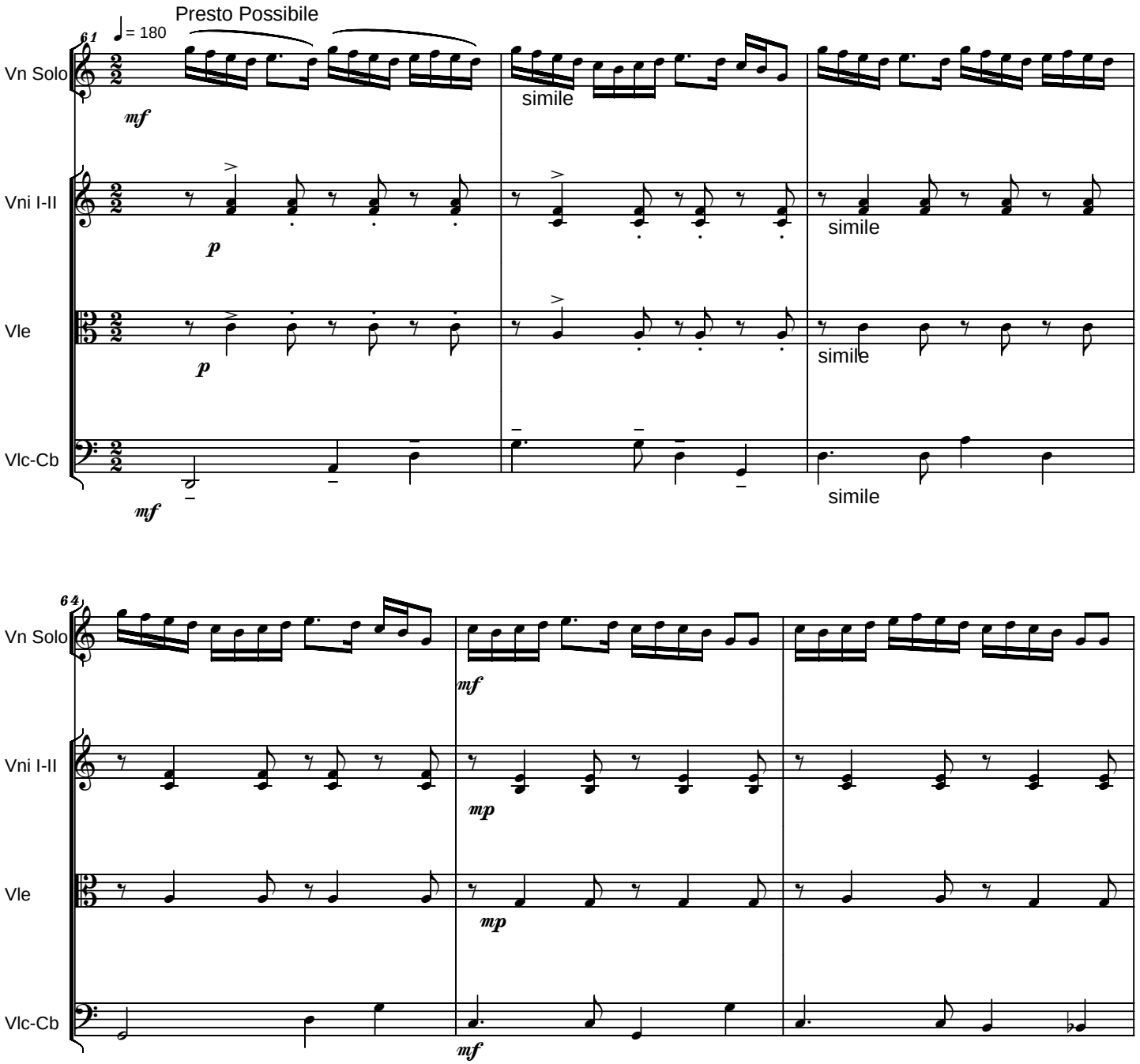

38
Vn Solo
Vni I-II
Vle
Vlc-Cb

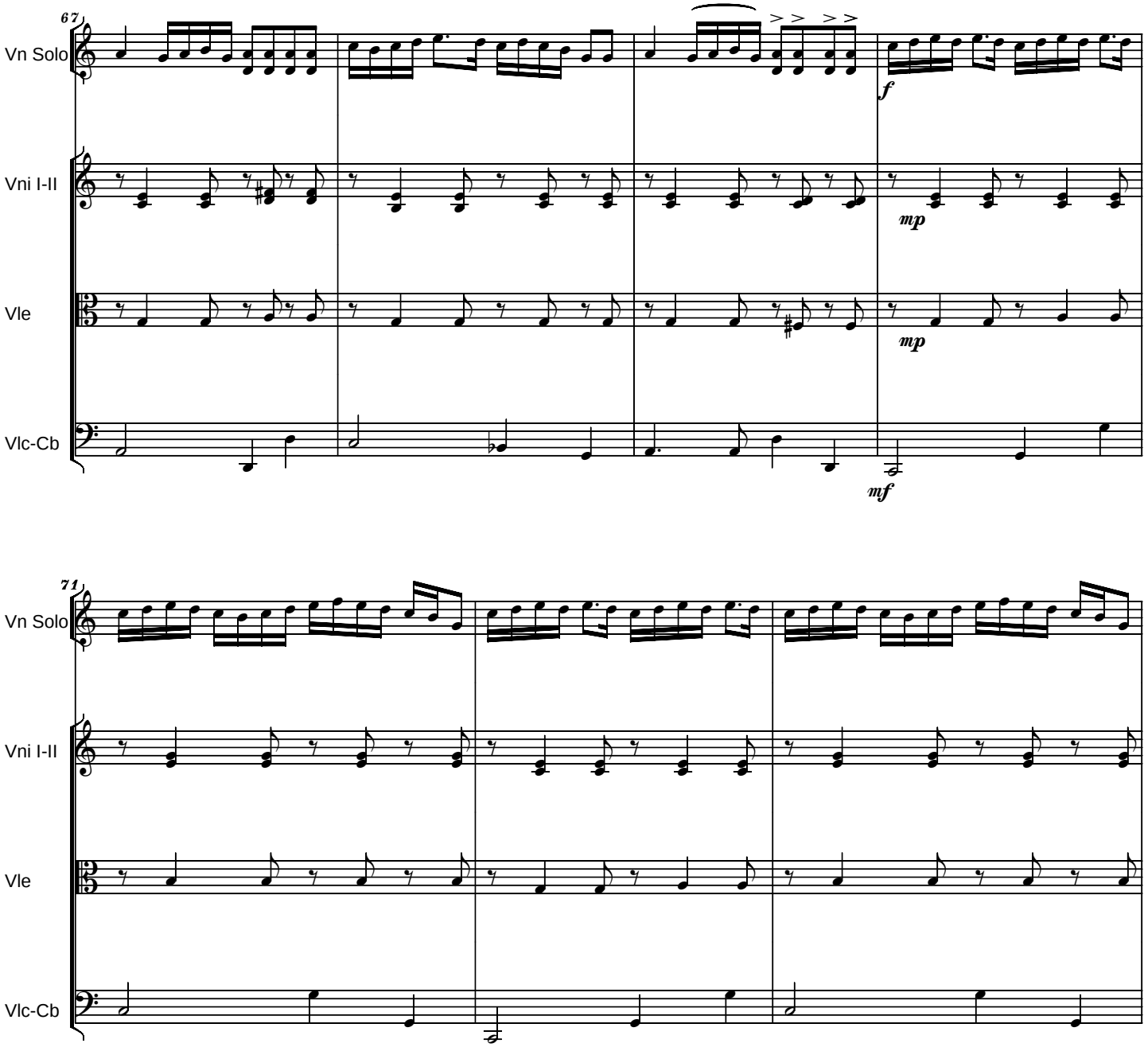

42
Vn Solo
Vni I-II
simile
Vle
simile
Vlc-Cb
simile

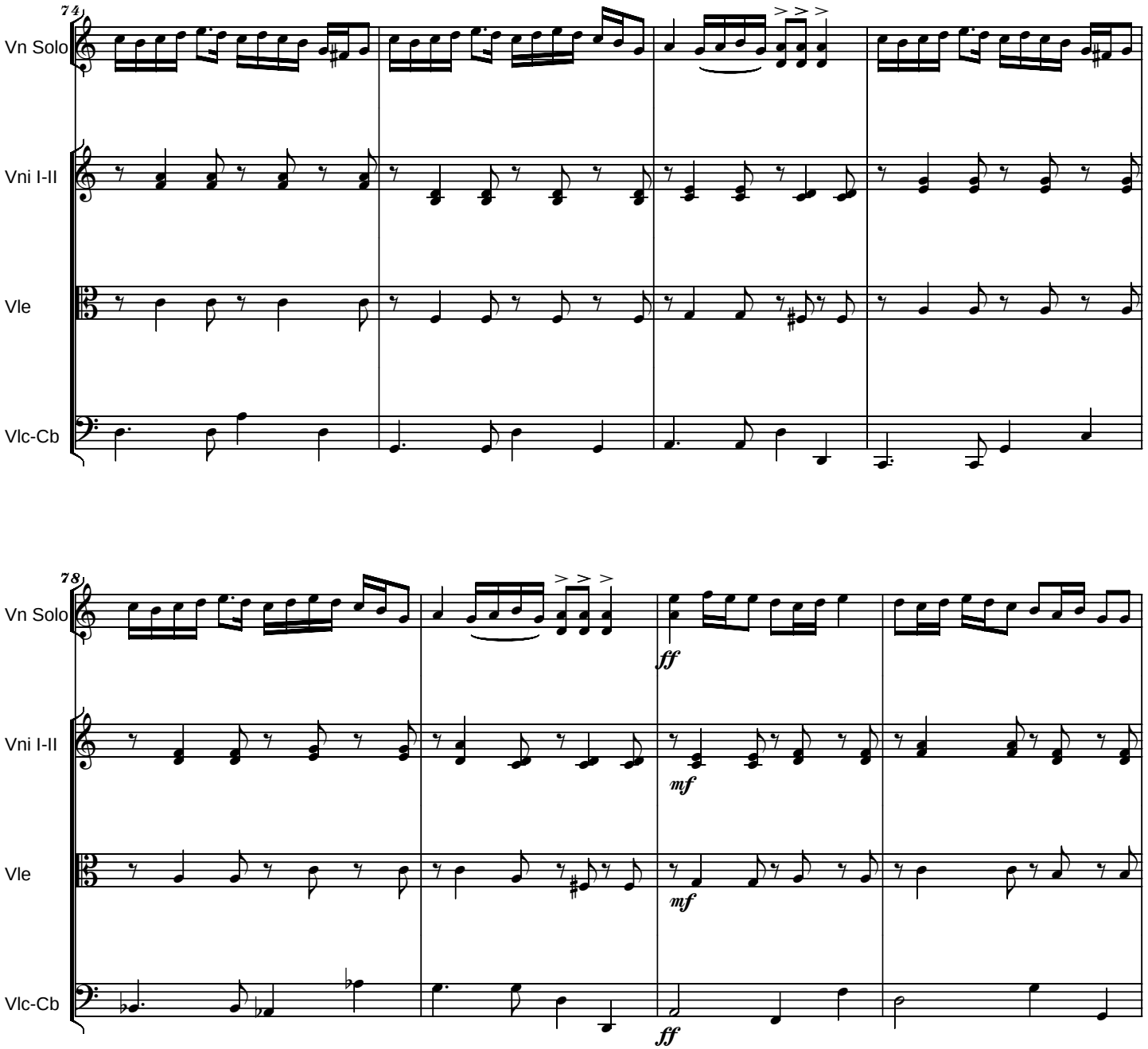

45
Vn Solo
Vni I-II
Vle
Vlc-Cb

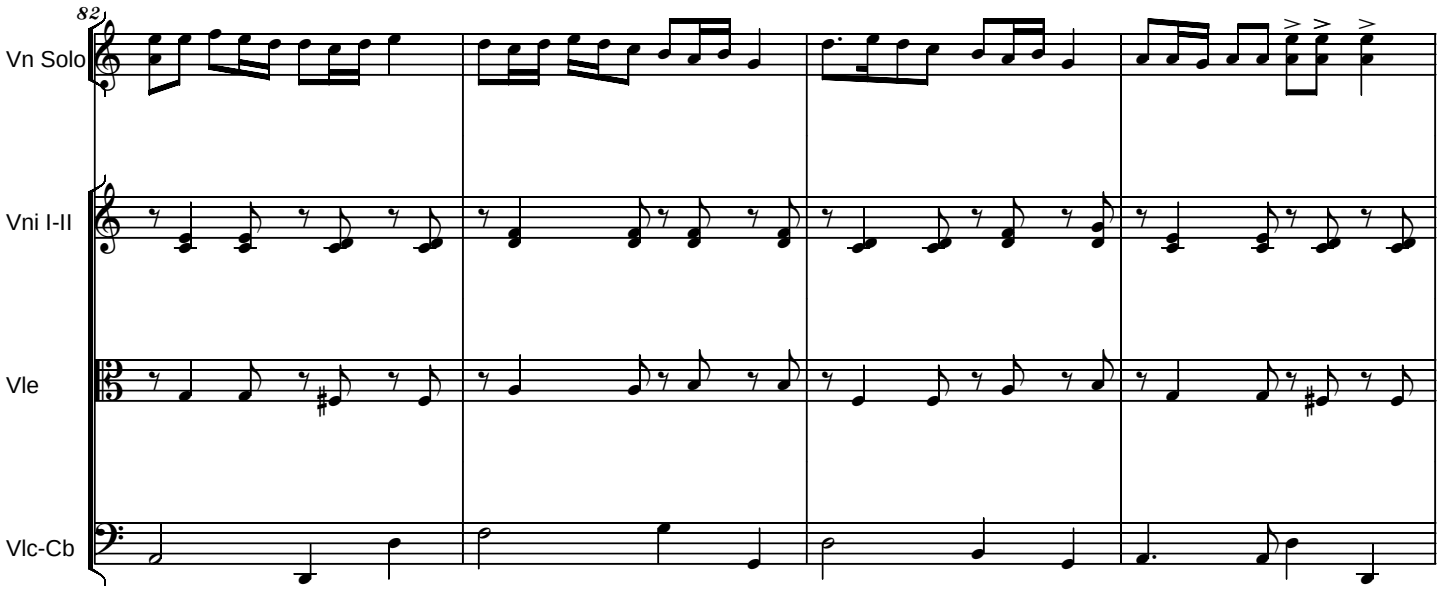

49
Vn Solo
Vni I-II
Vle
Vlc-Cb
ff
ff
fff


53
Vn Solo
Vni I-II
Vle
Vlc-Cb
57
rall.
♩= 120
♩= 70
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
ff
fff

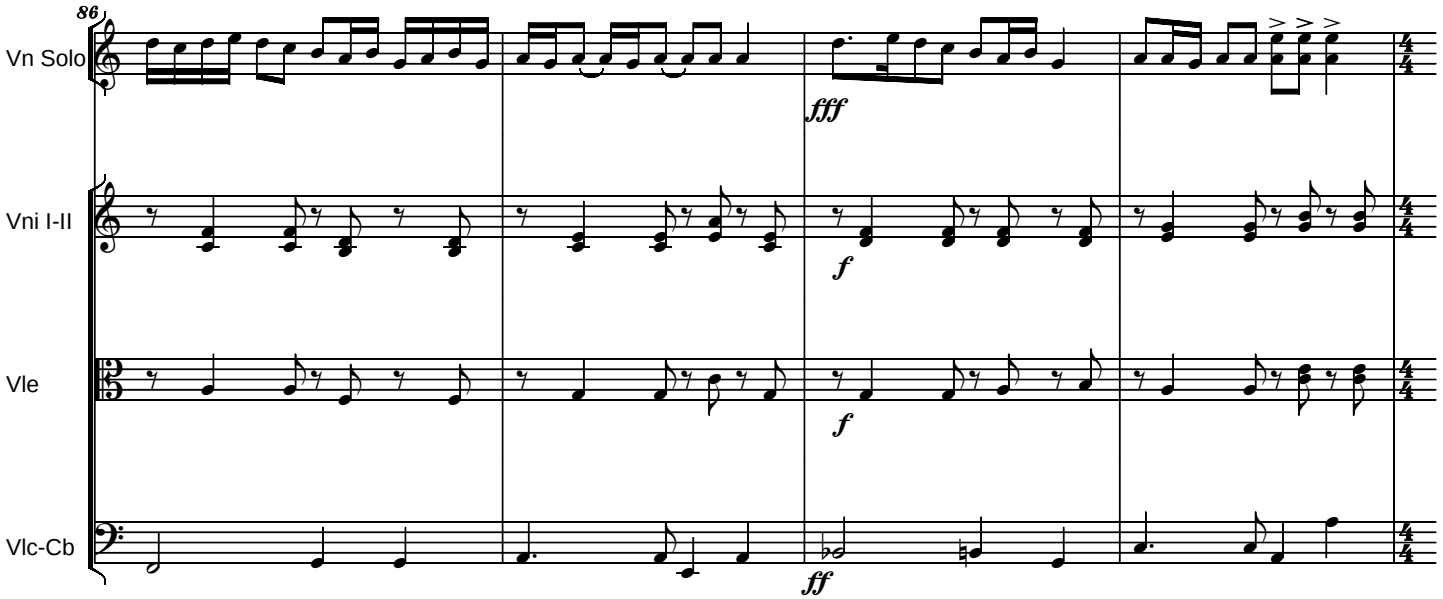

Presto Possibile
♩= 180
61
Vn Solo
mf
simile
Vni I-II
p
simile
Vle
p
simile
Vlc-Cb
mf
simile
64
Vn Solo
mf
Vni I-II
mp
Vle
mp
Vlc-Cb
mf

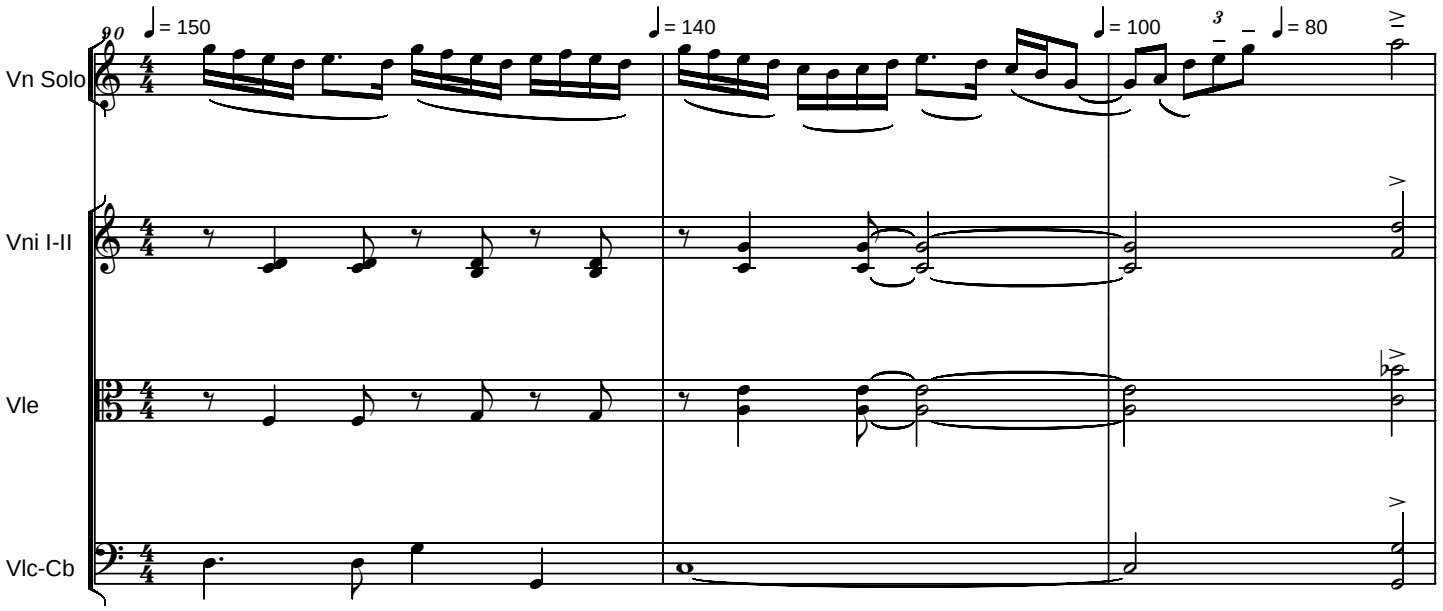

67
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
mp
mp
mf
71
Vn Solo
Vni I-II
Vle
Vlc-Cb

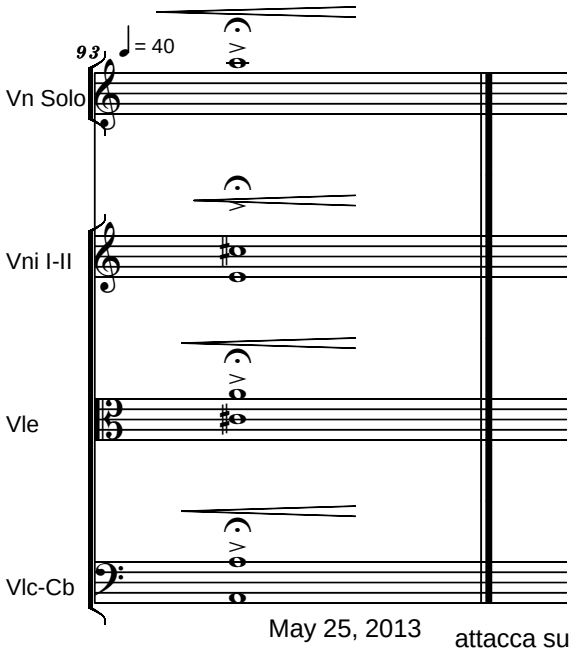

74
Vn Solo
Vni I-II
Vle
Vlc-Cb
78
Vn Solo
ff
Vni I-II
mf
Vle
mf
Vlc-Cb
ff



poco a poco rall.





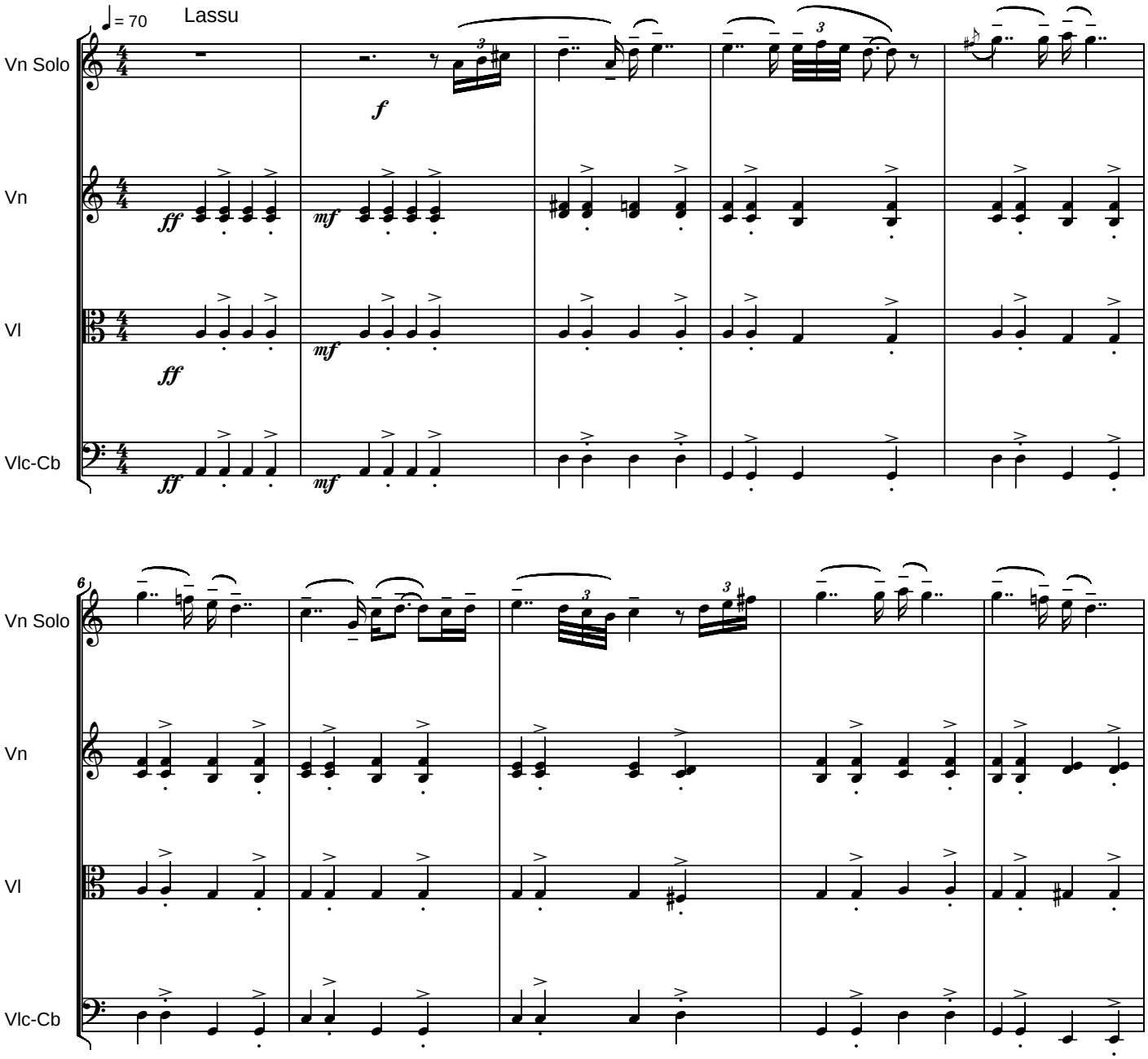


May 25, 2013

attacca subito

4.) Csárdás

Deciso **Serban Nichifor**



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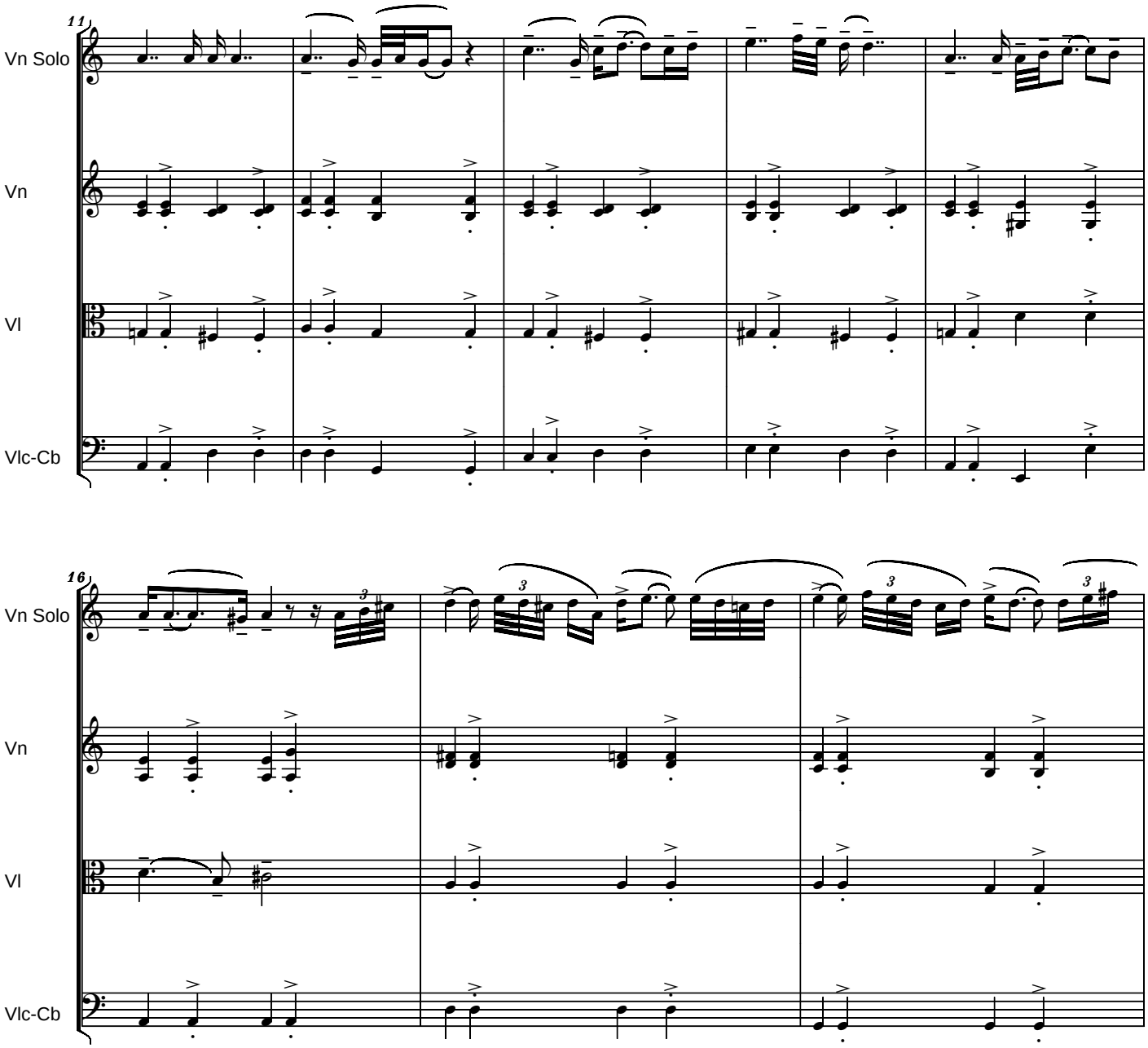
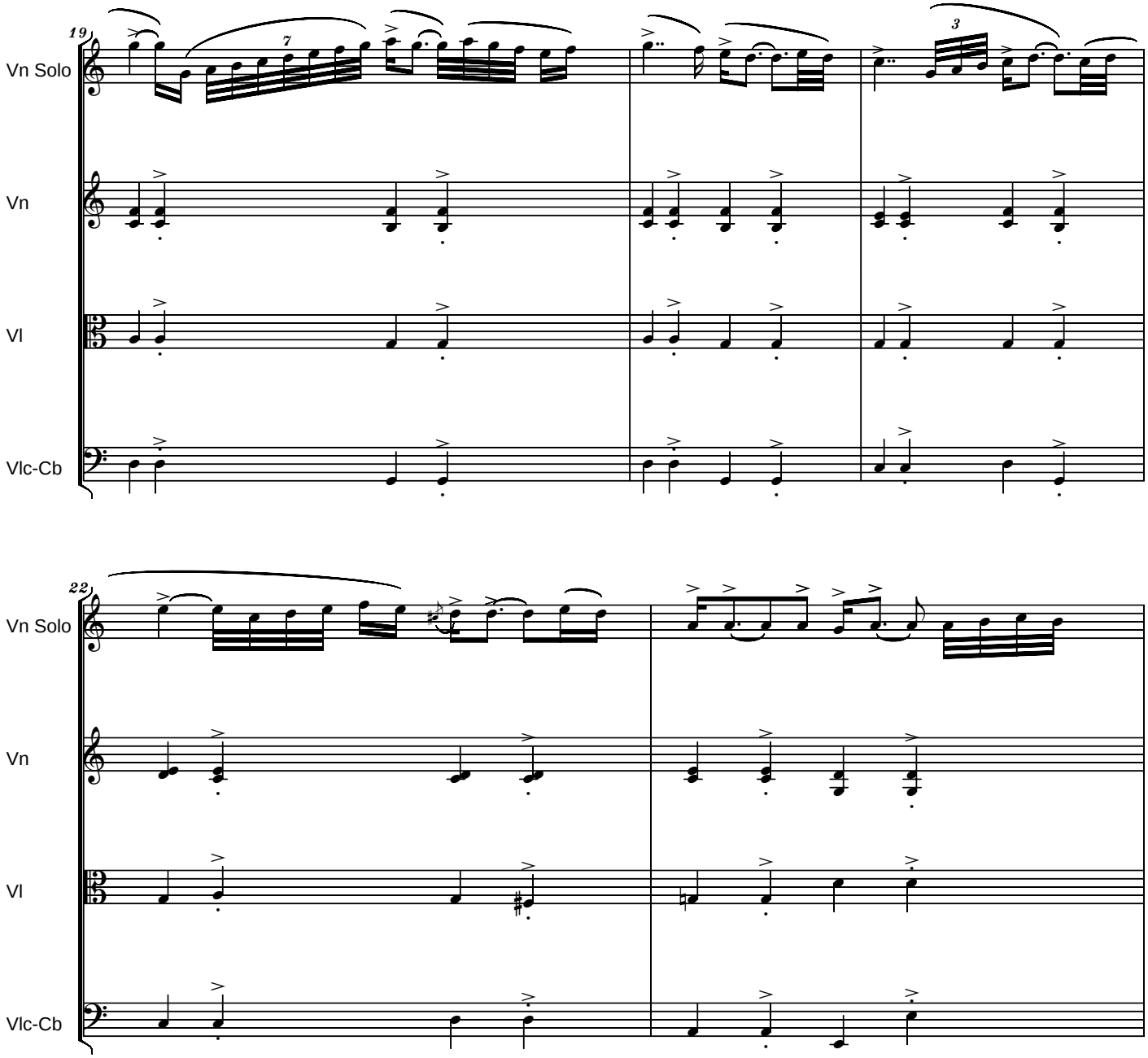
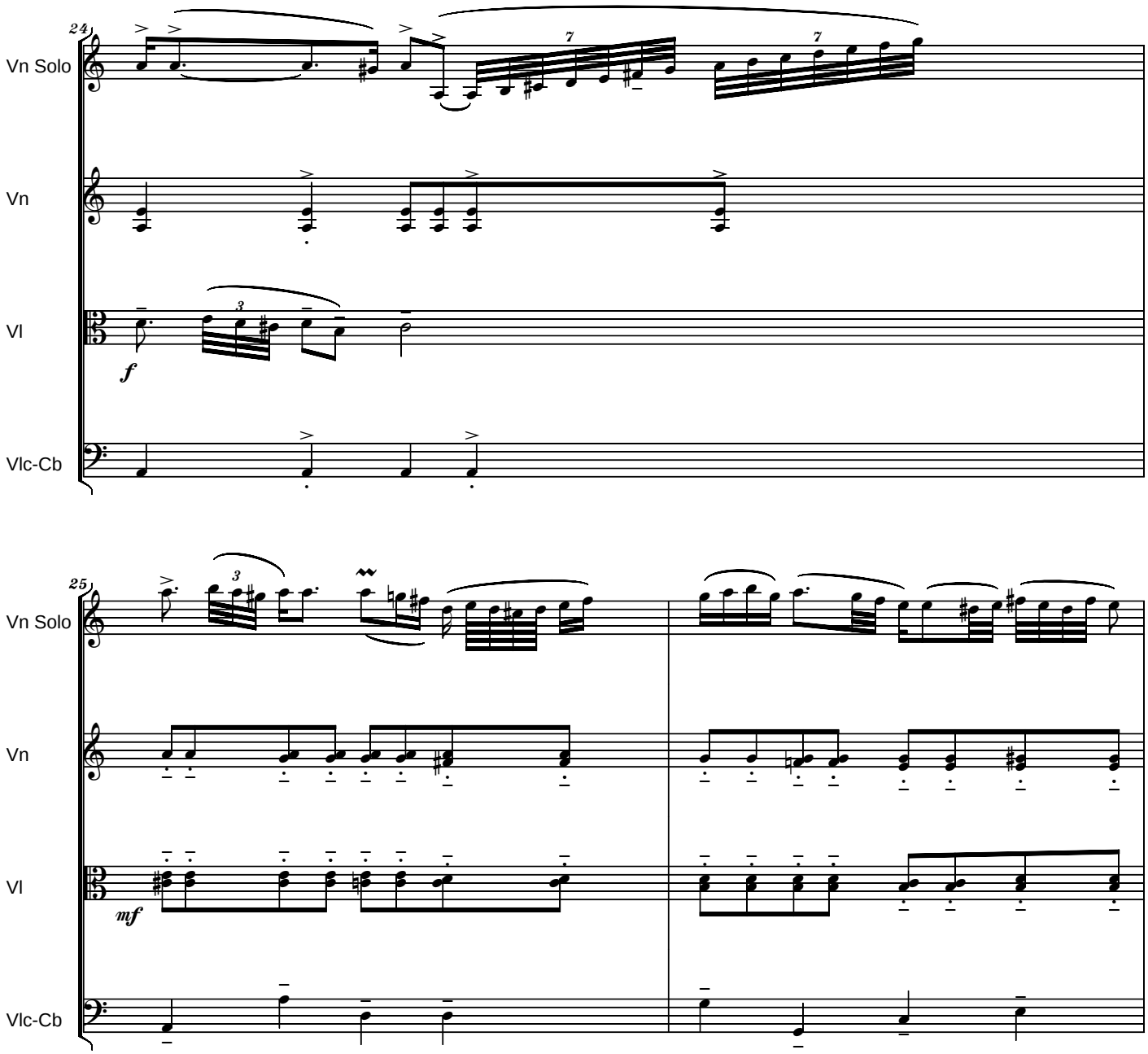
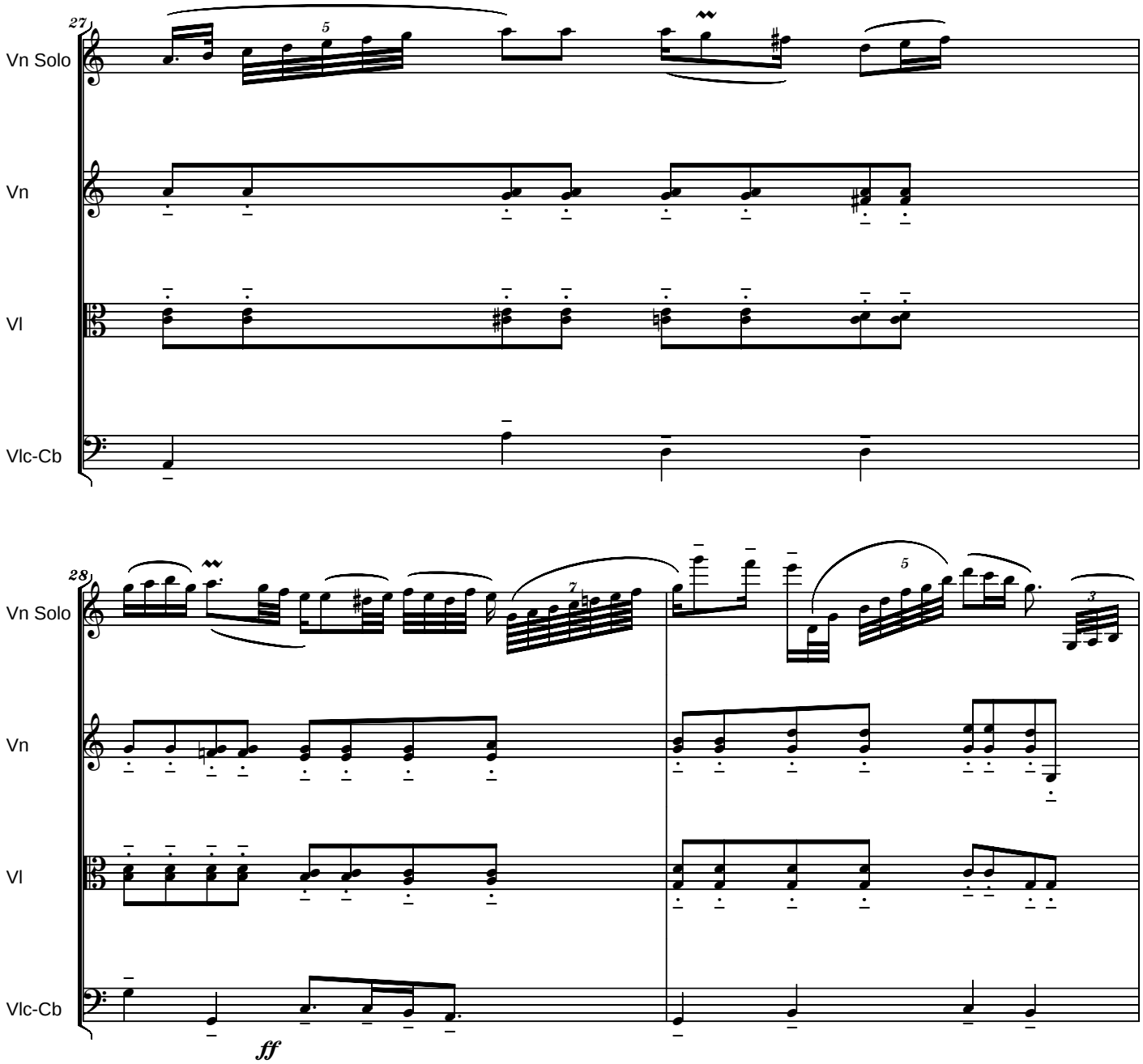
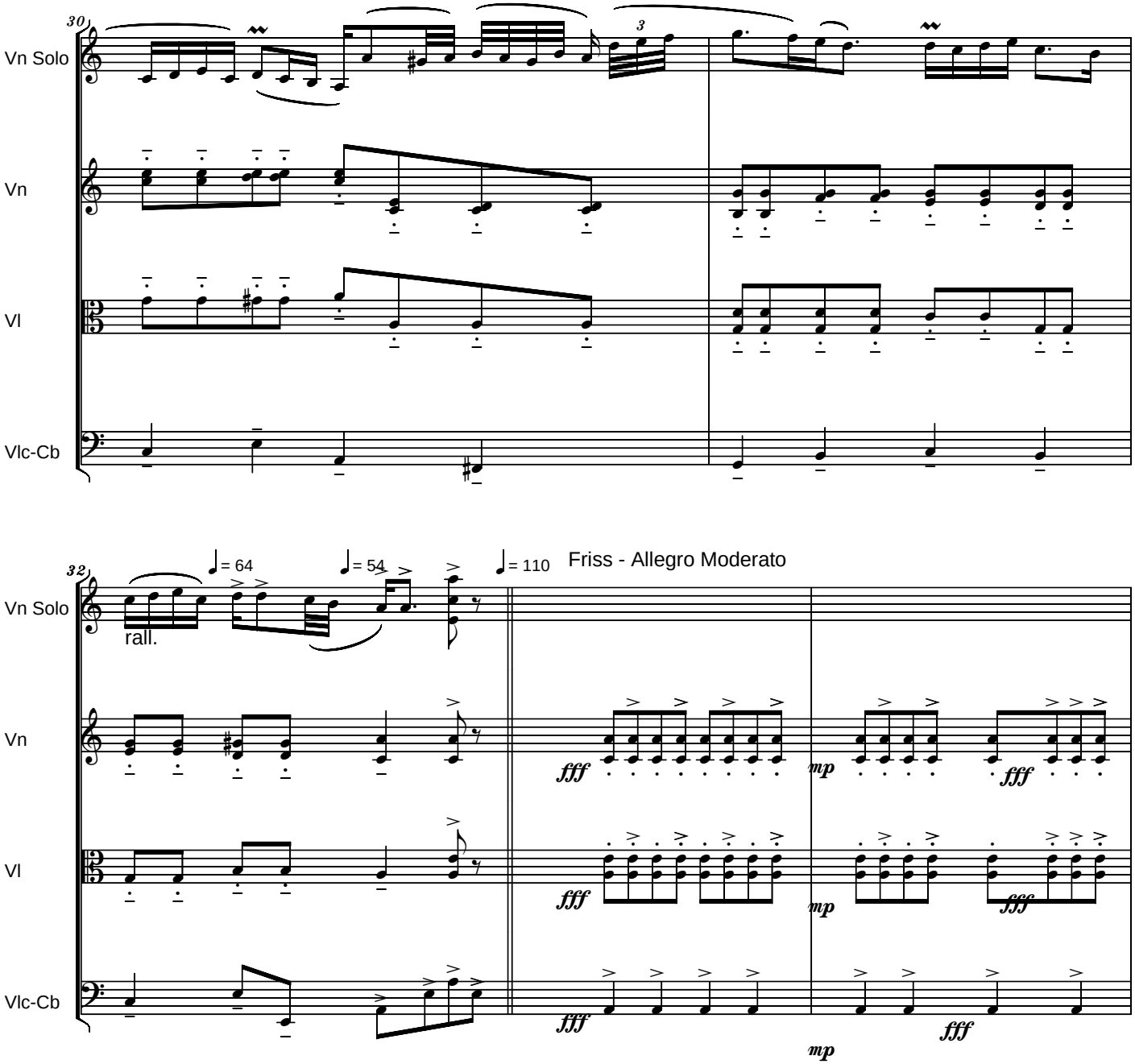
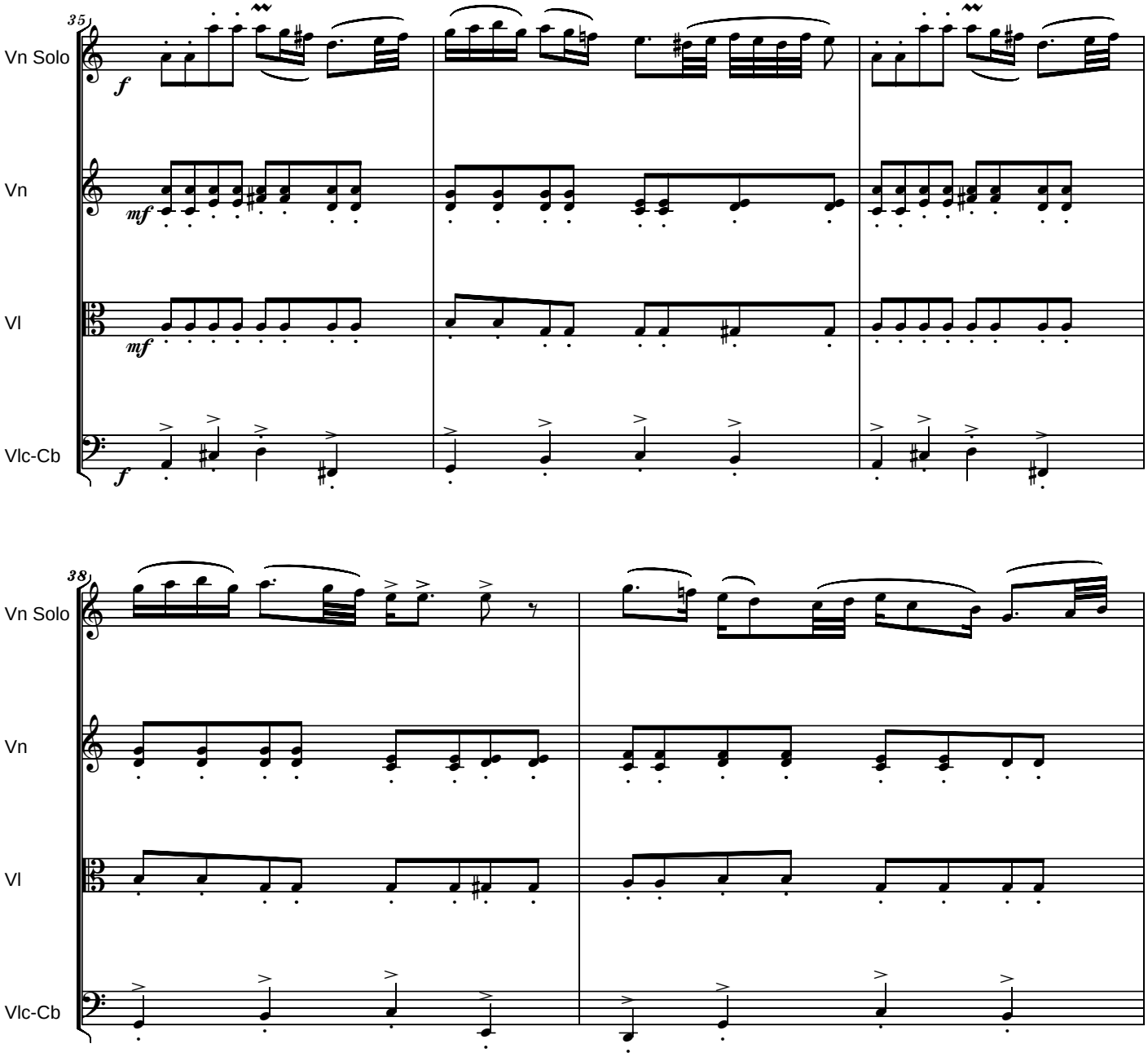

11
Vn Solo
Vn
Vl
Vlc-Cb
16
Vn Solo
Vn
Vl
Vlc-Cb

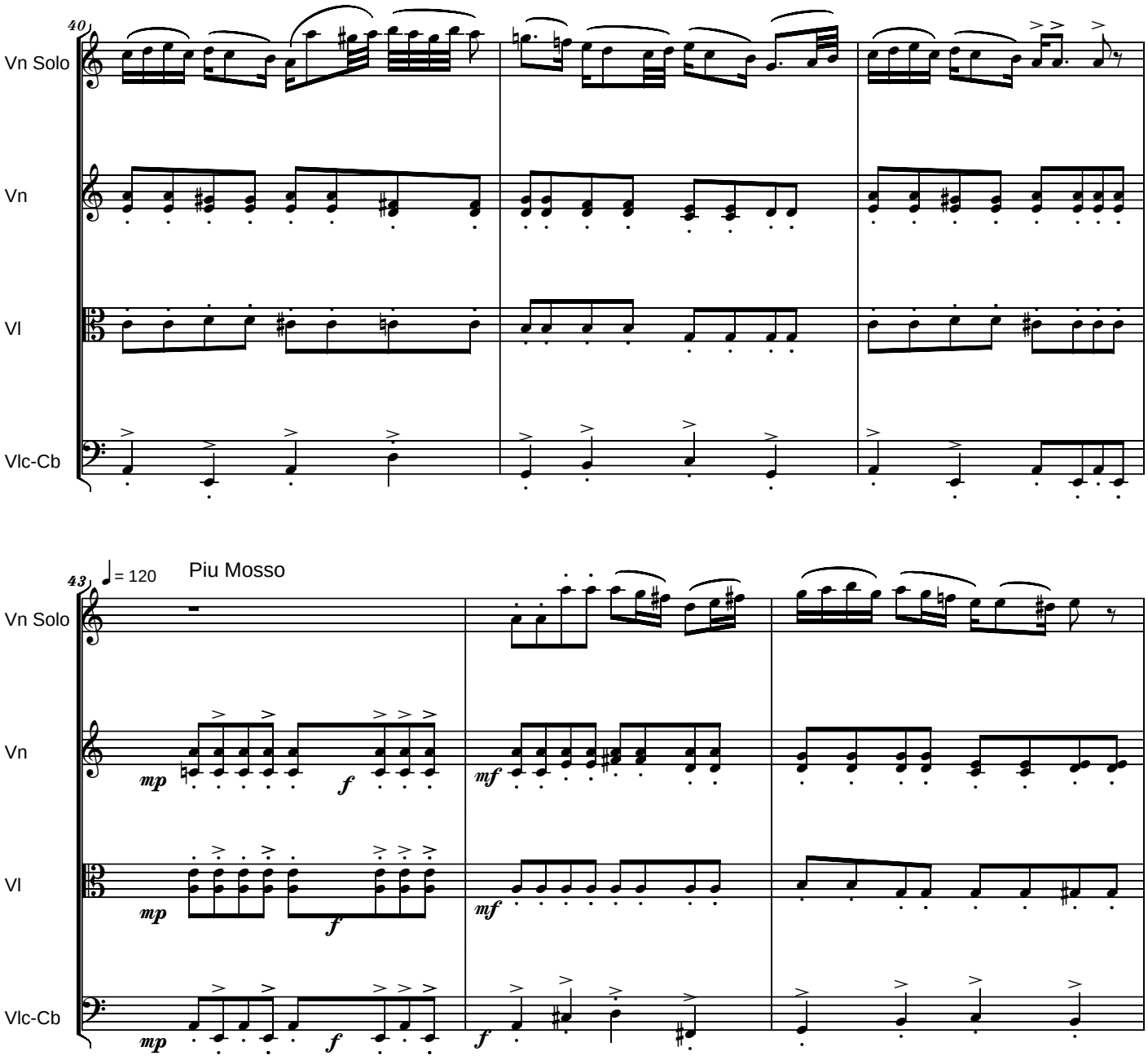

19
Vn Solo
Vn
Vl
Vlc-Cb
22
Vn Solo
Vn
Vl
Vlc-Cb

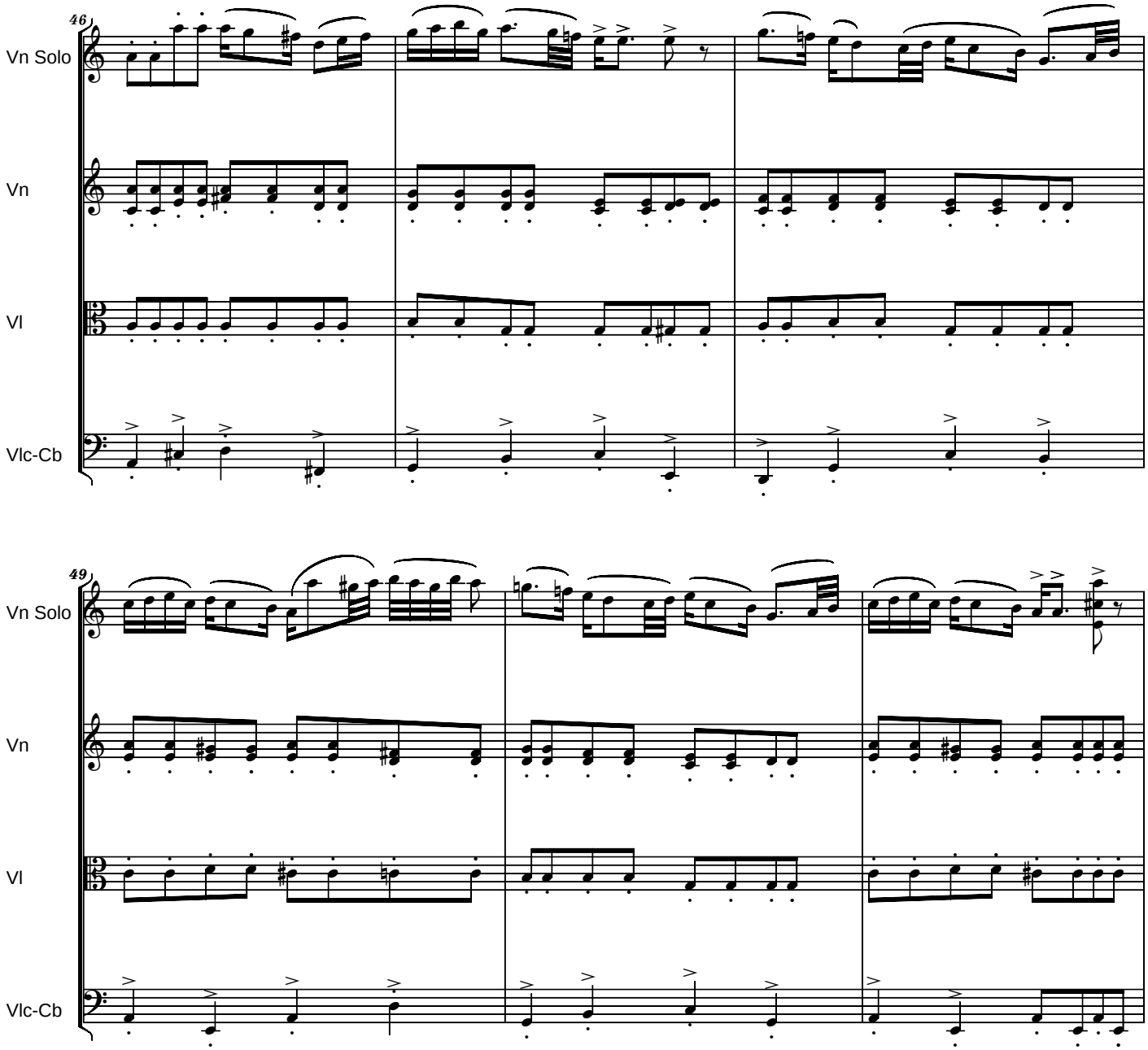

24
Vn Solo
Vn
Vl
f
Vlc-Cb
25
Vn Solo
Vn
Vl
mf
Vlc-Cb

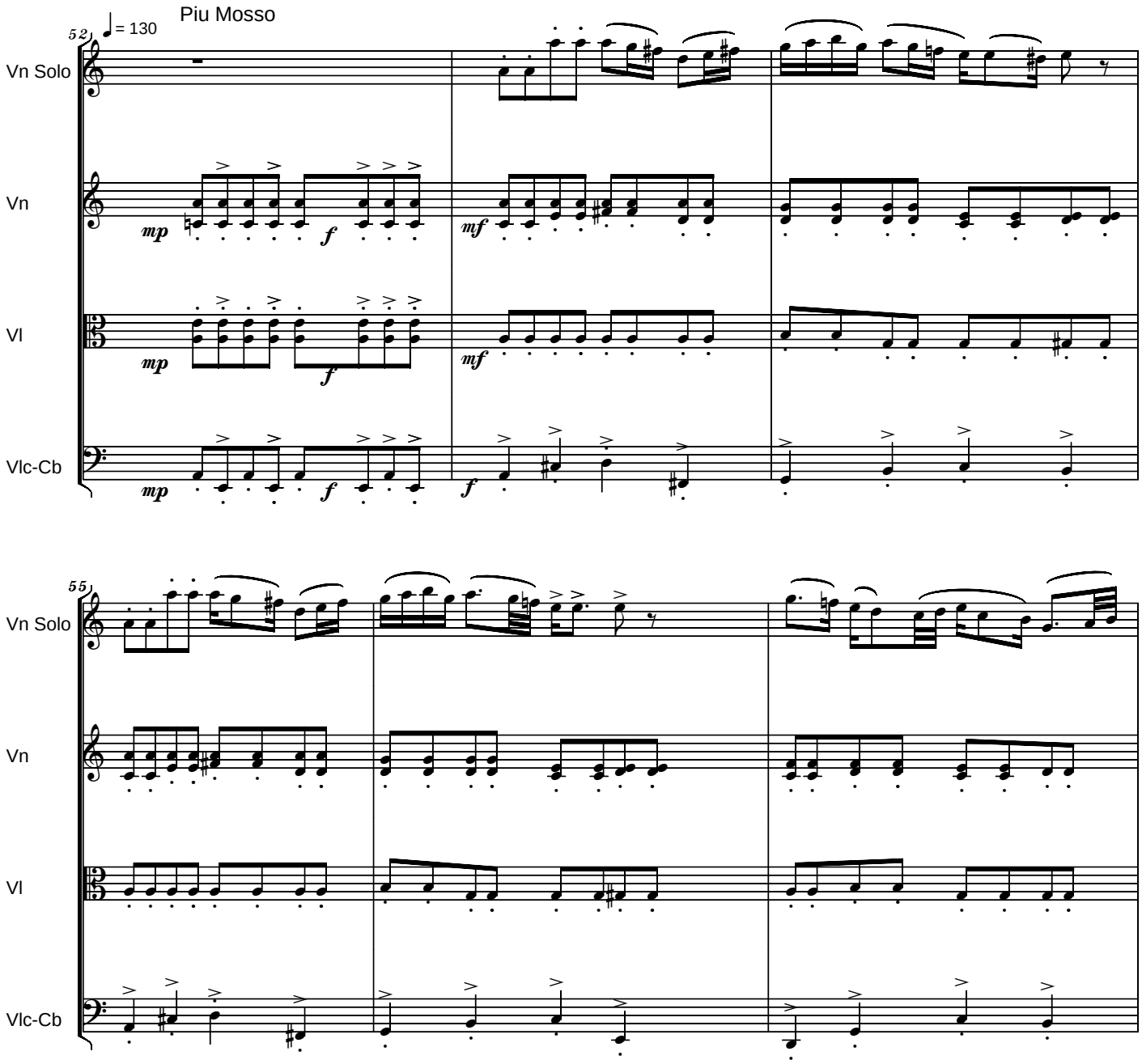

27
Vn Solo
Vn
Vl
Vlc-Cb
28
Vn Solo
Vn
Vl
Vlc-Cb
ff

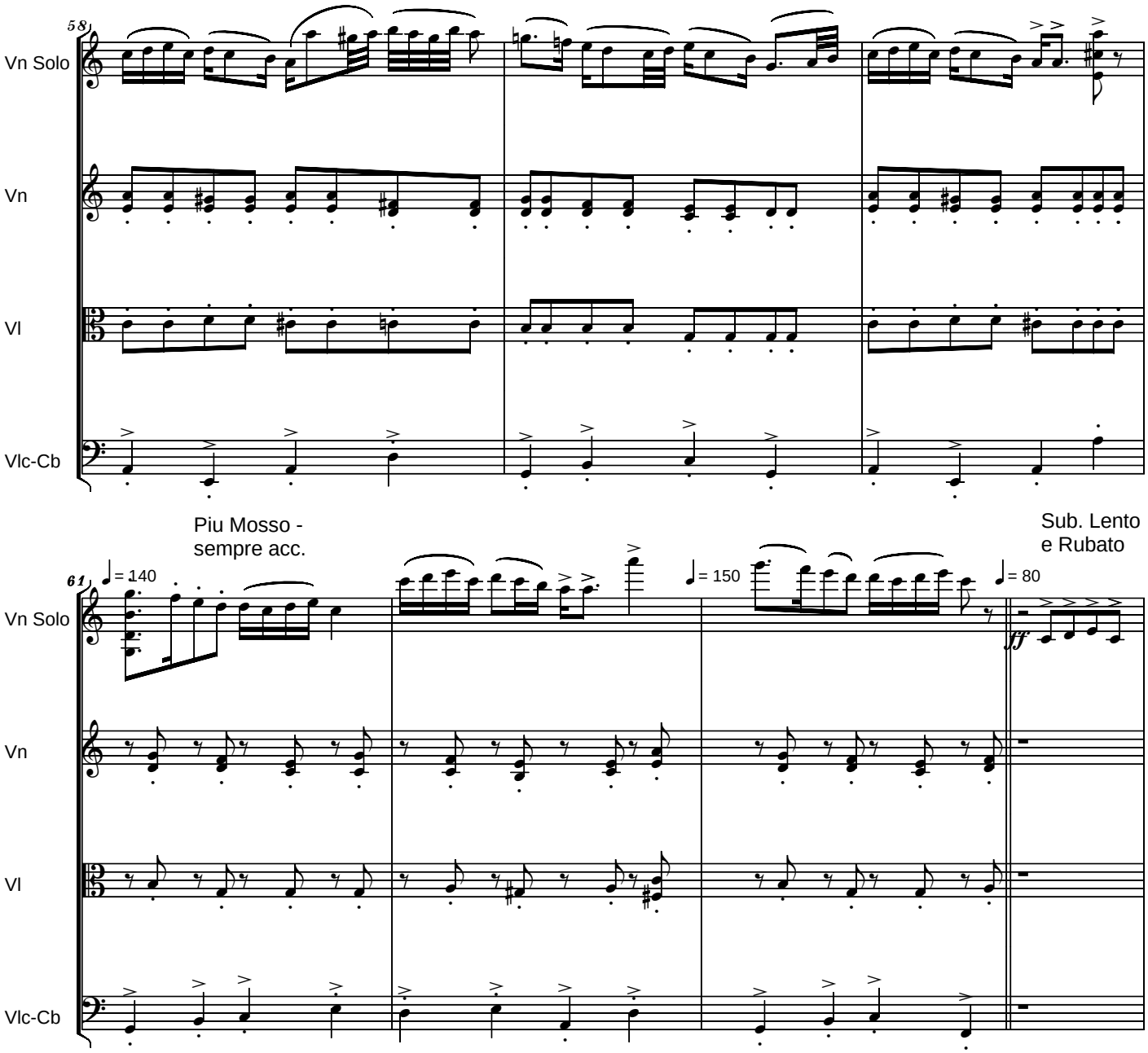

30
Vn Solo
Vn
Vl
Vlc-Cb
32
= 64
= 54
= 110
Friss - Allegro Moderato
rall.
fff
mp

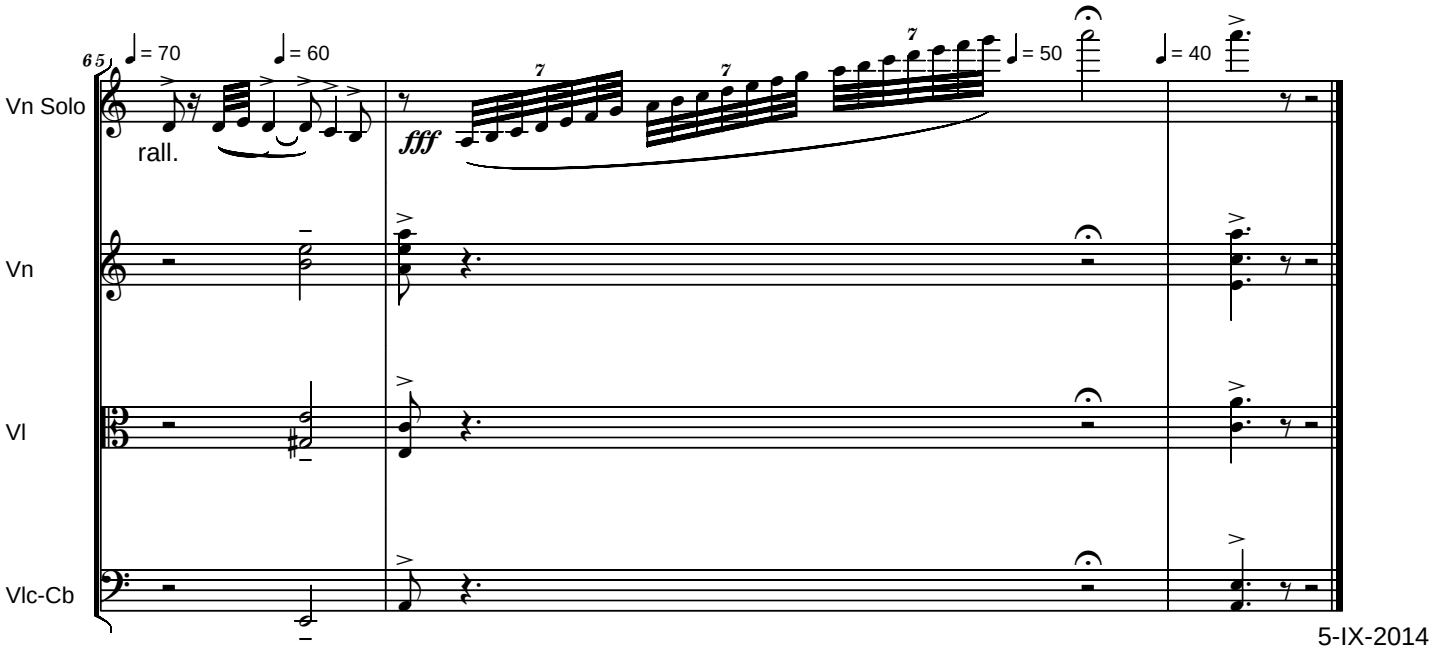

35
Vn Solo
Vn
Vl
Vlc-Cb
38
Vn Solo
Vn
Vl
Vlc-Cb


40
Vn Solo
Vn
Vl
Vlc-Cb
43
= 120
Piu Mosso
Vn Solo
Vn
Vl
Vlc-Cb
mp
f
mf
mp
f
mf
mp
f
f


46
Vn Solo
Vn
Vl
Vlc-Cb
49
Vn Solo
Vn
Vl
Vlc-Cb


Piu Mosso
♩ = 130
52
Vn Solo
Vn
Vl
Vlc-Cb
mp
f
mf
55

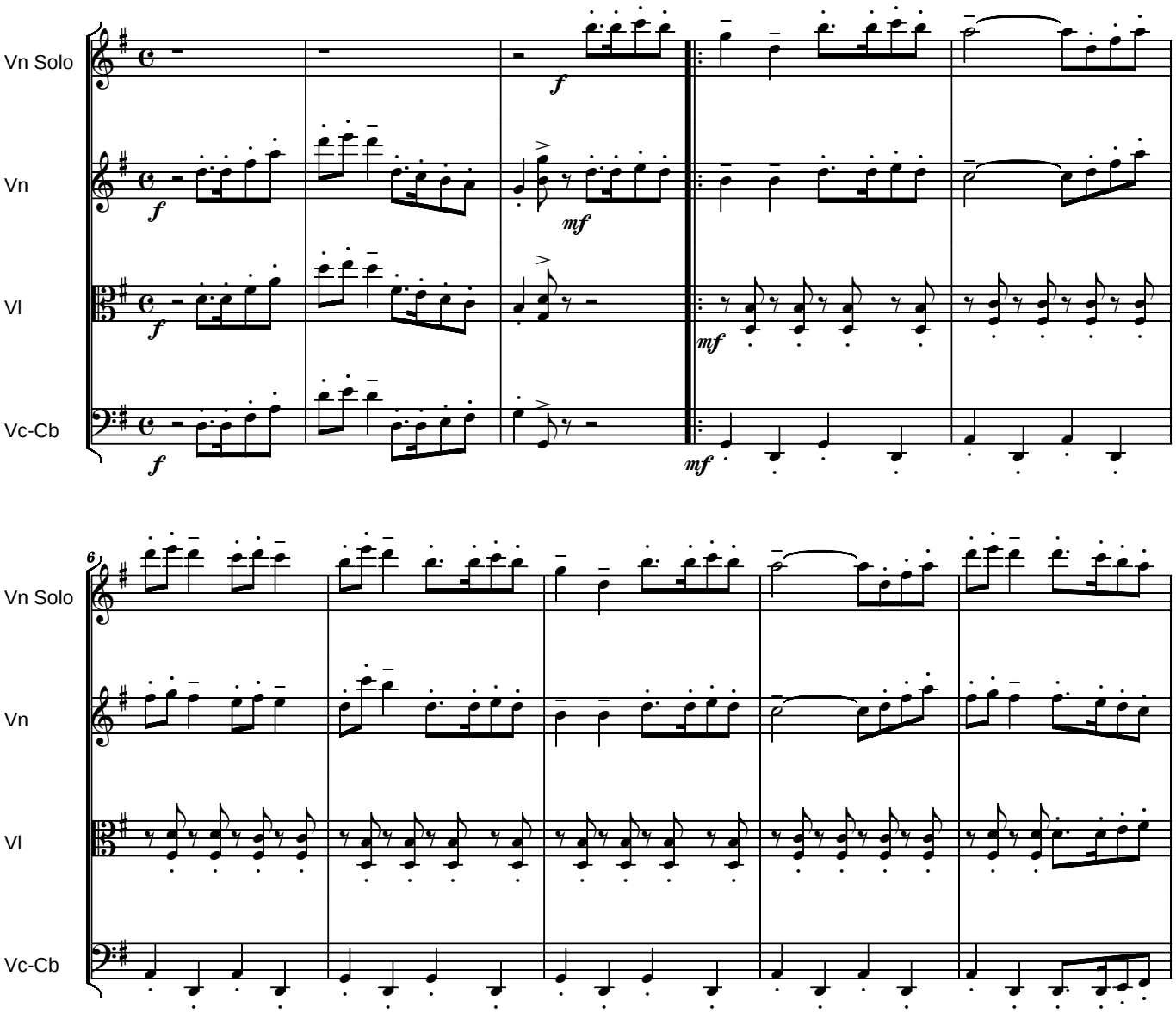

58
Vn Solo
Vn
Vl
Vlc-Cb
Piu Mosso -
sempre acc.
Sub. Lento
e Rubato
61
= 140
= 150
= 80
ff
Vn Solo
Vn
Vl
Vlc-Cb


65
♩= 70
♩= 60
♩= 50
♩= 40
Vn Solo
rall.
fff
Vn
Vl
Vlc-Cb
5-IX-2014

5.) Ländler

Tempo di Ländler

Serban Nichifor



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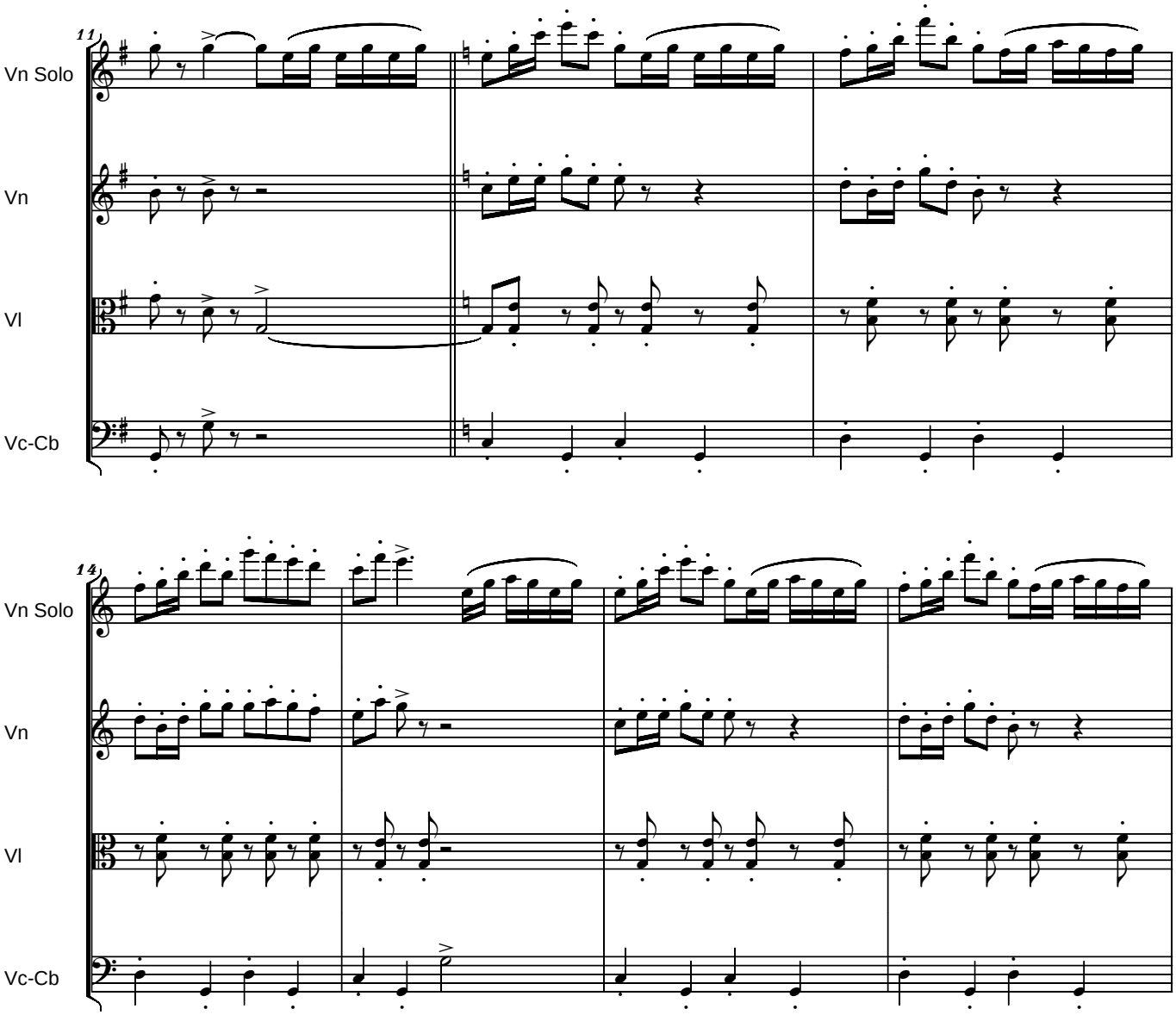
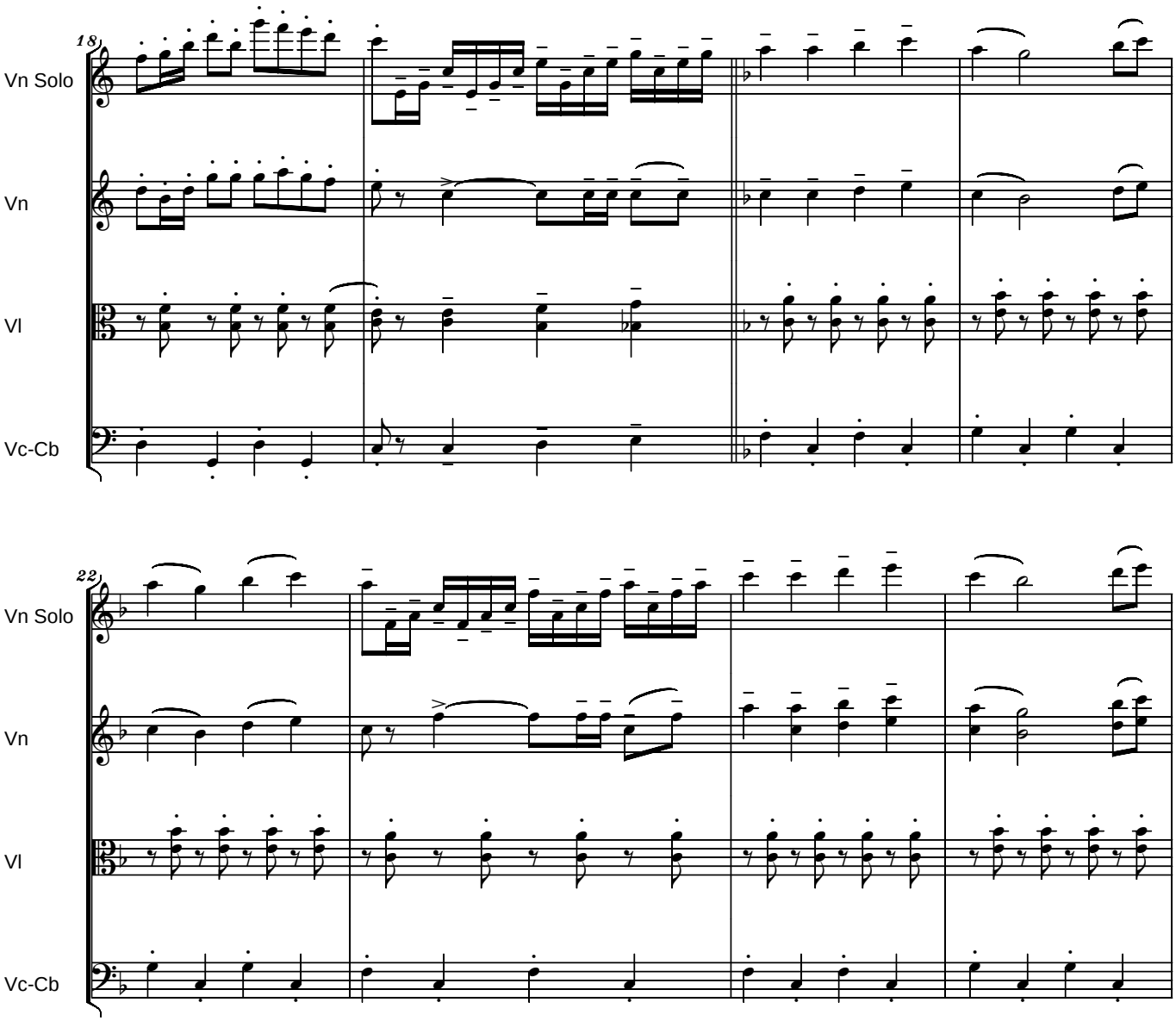
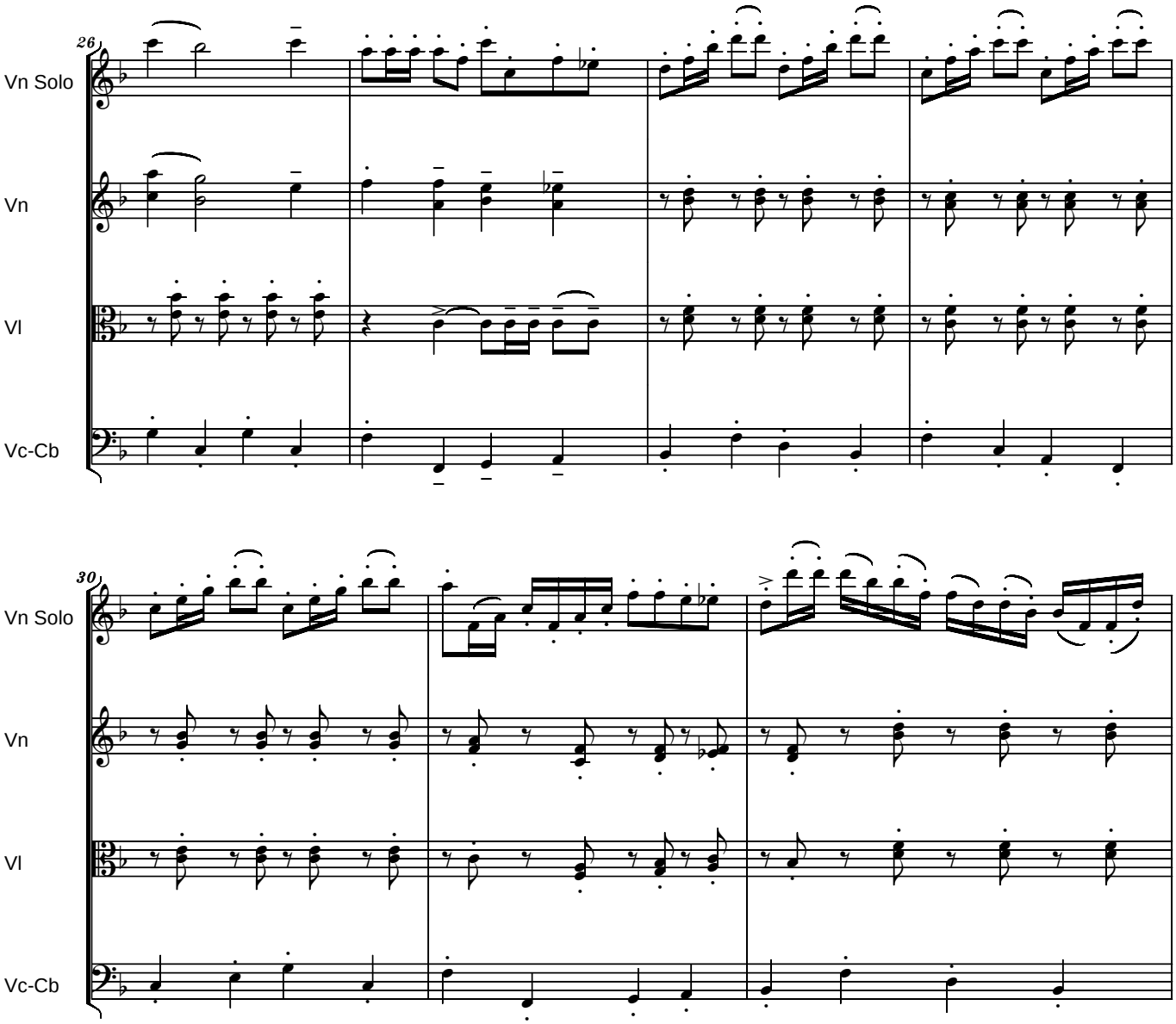
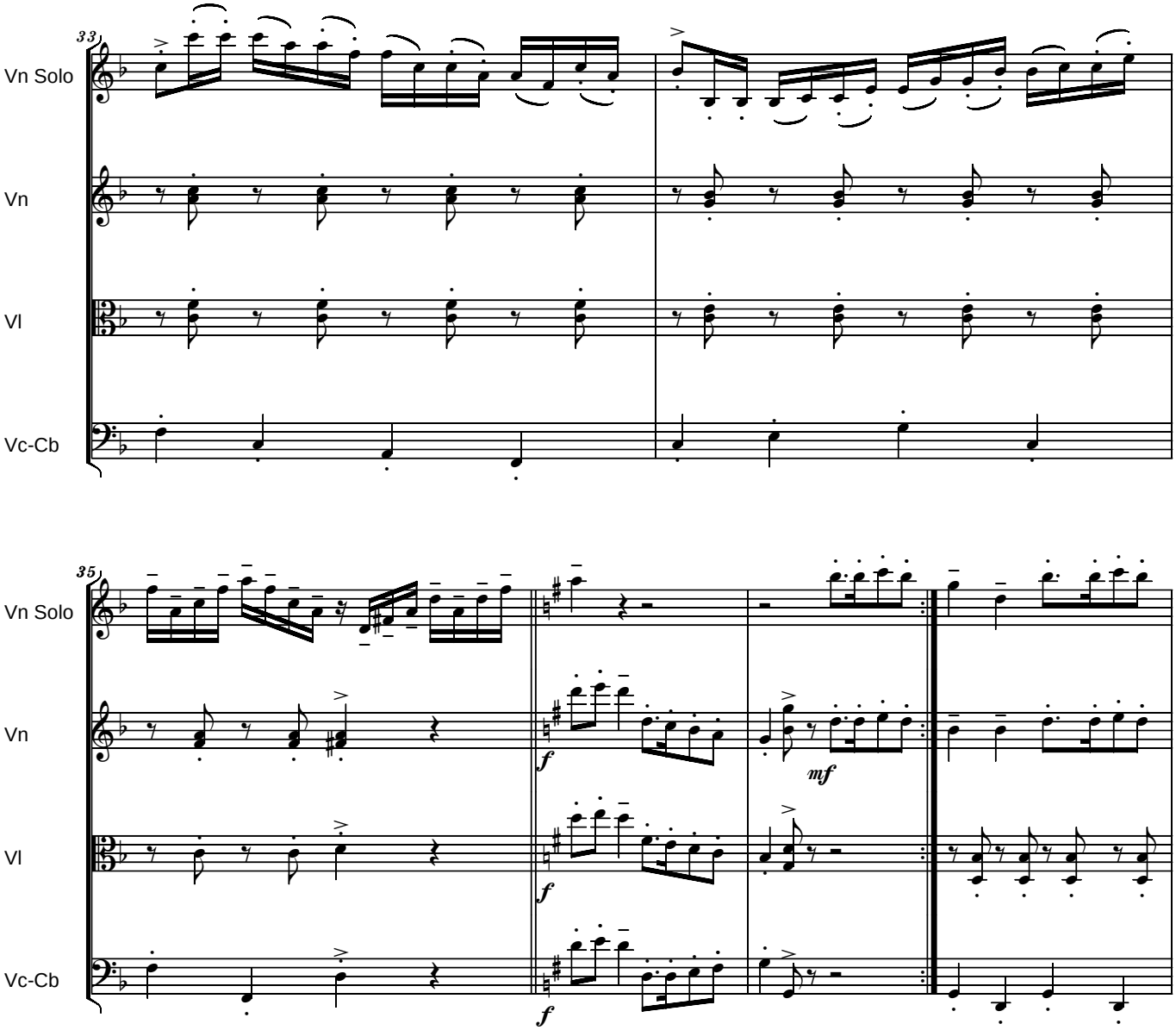
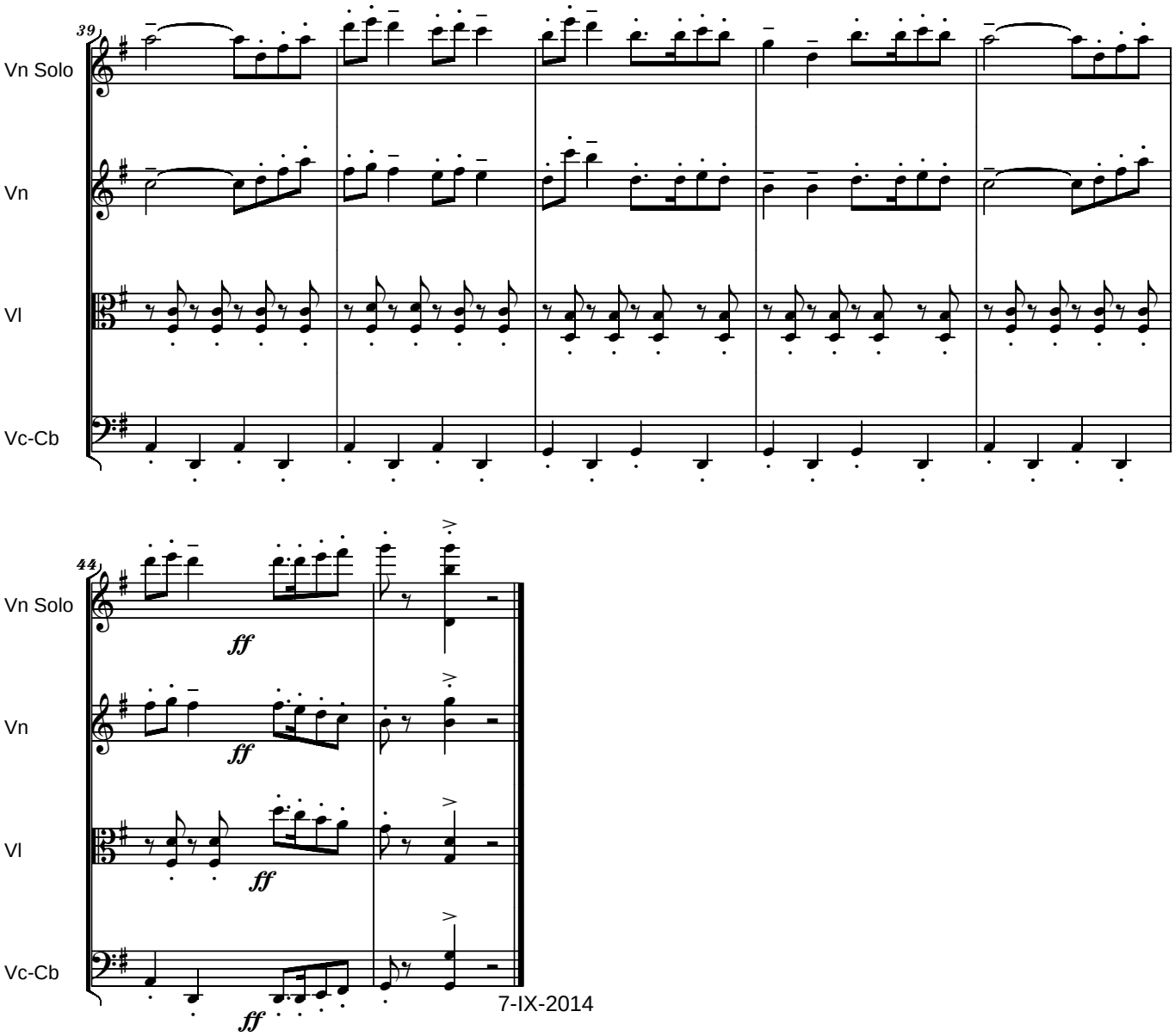

11
Vn Solo
Vn
Vl
Vc-Cb
14
Vn Solo
Vn
Vl
Vc-Cb


18
Vn Solo
Vn
Vl
Vc-Cb
22
Vn Solo
Vn
Vl
Vc-Cb


26
Vn Solo
Vn
Vl
Vc-Cb
30
Vn Solo
Vn
Vl
Vc-Cb

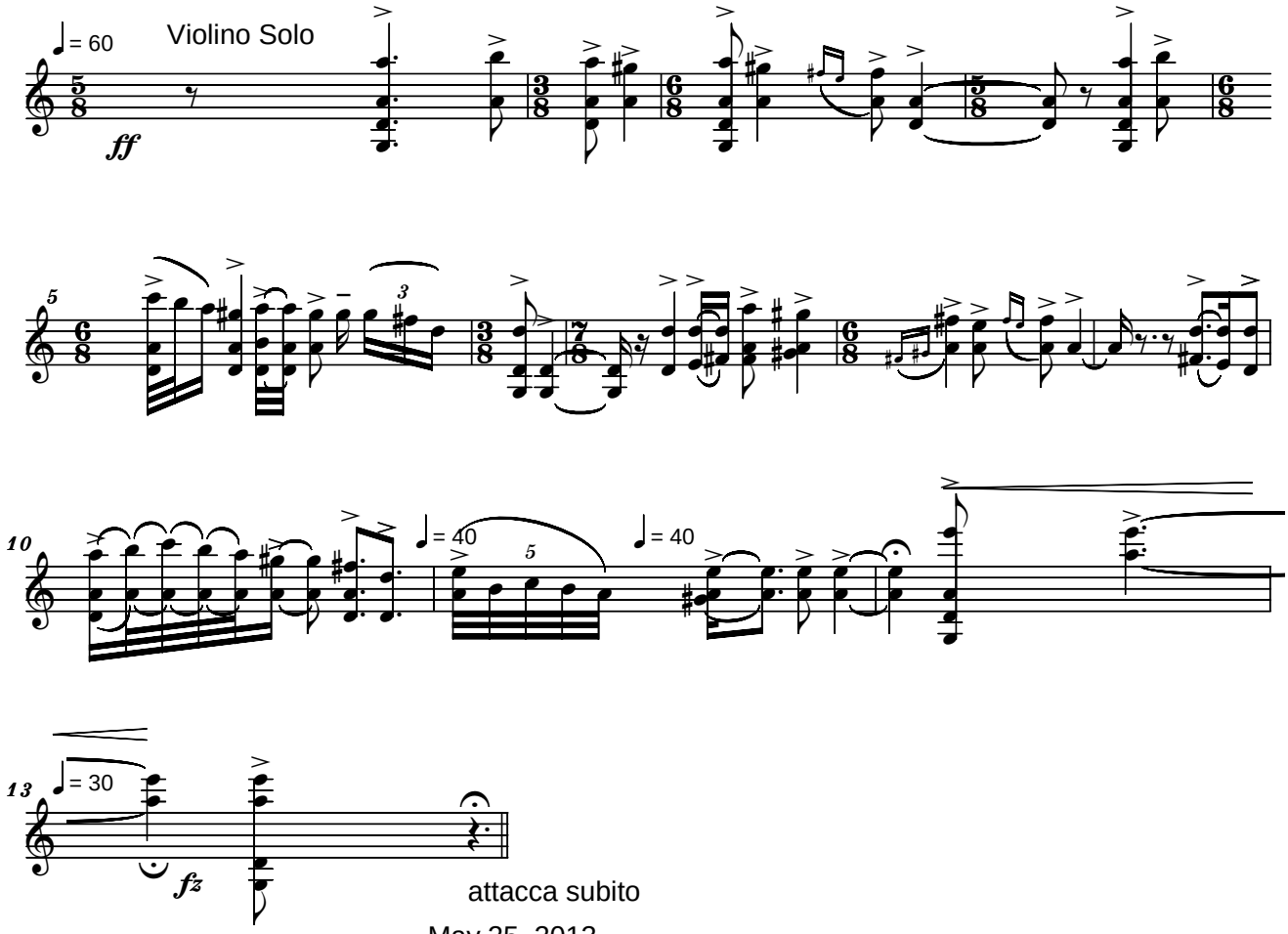

33
Vn Solo
Vn
Vl
Vc-Cb
35
Vn Solo
Vn
Vl
Vc-Cb
f
mf


39
Vn Solo
Vn
Vl
Vc-Cb
44
Vn Solo
ff
Vn
ff
Vl
ff
Vc-Cb
ff
7-IX-2014

Deciso

6.) Interludio

Serban NICHIFOR



attacca subito

May 25, 2013

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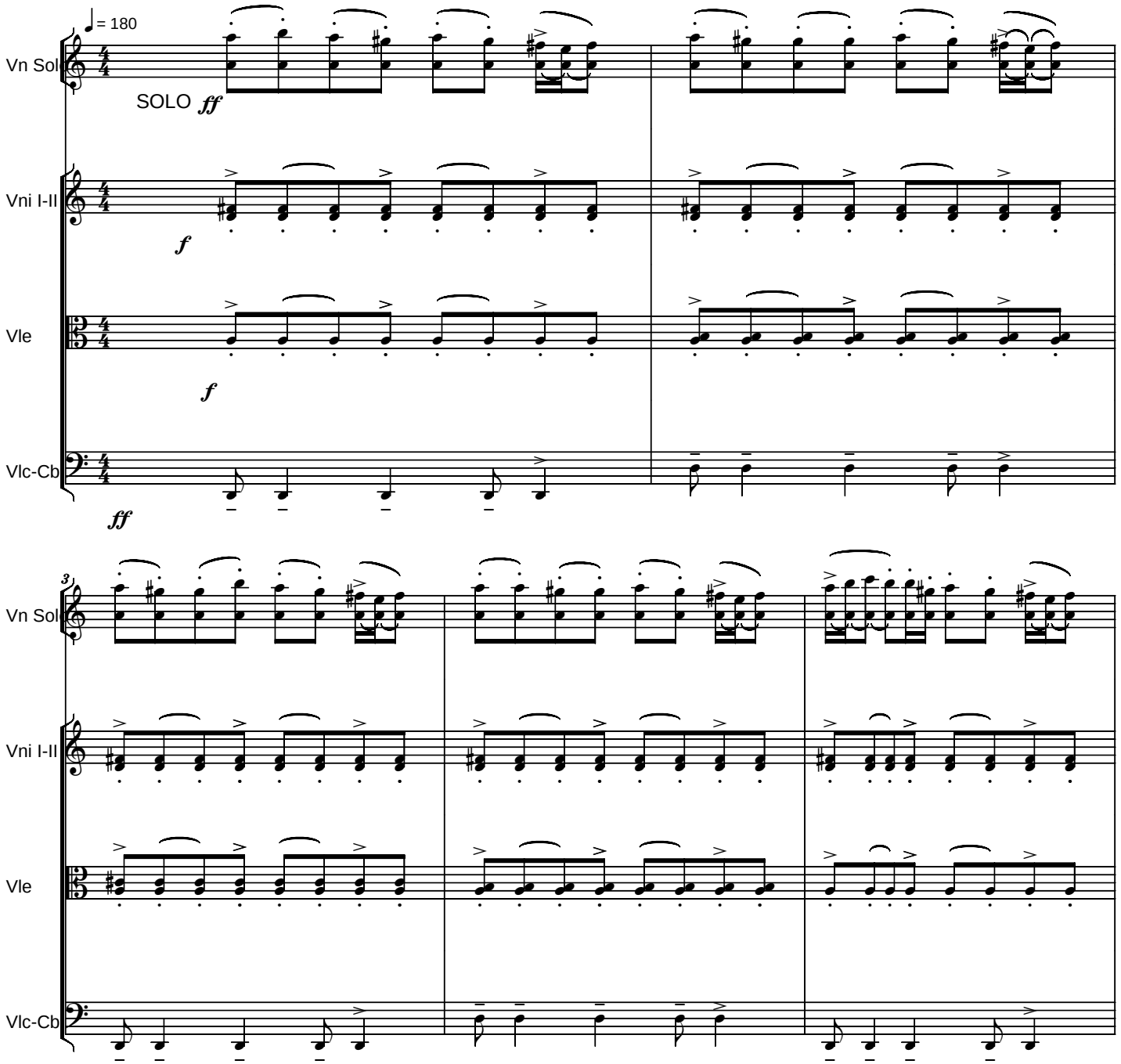
Presto possibile

7.) Perpetuum Mobile

Serban NICHIFOR



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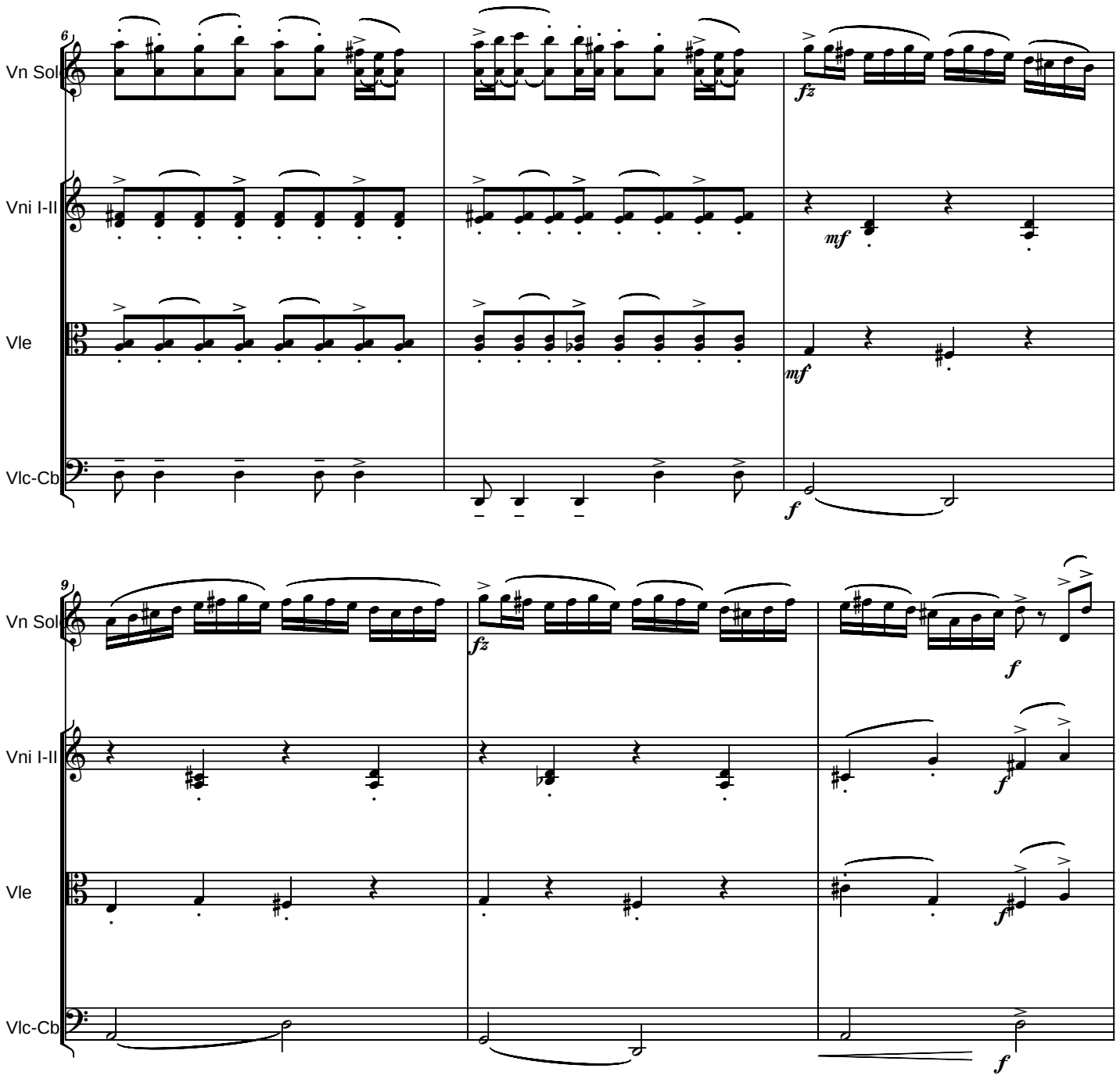
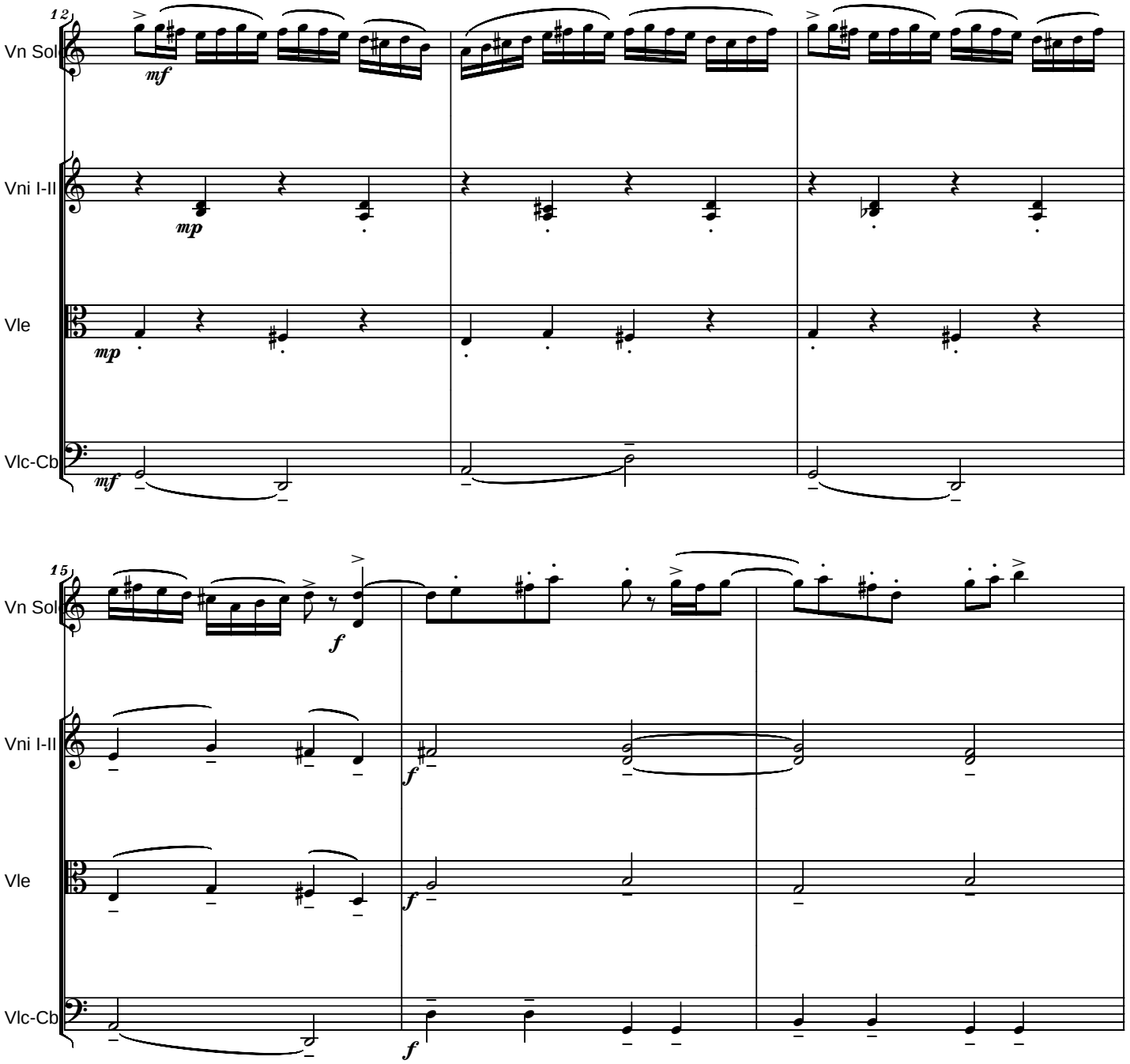
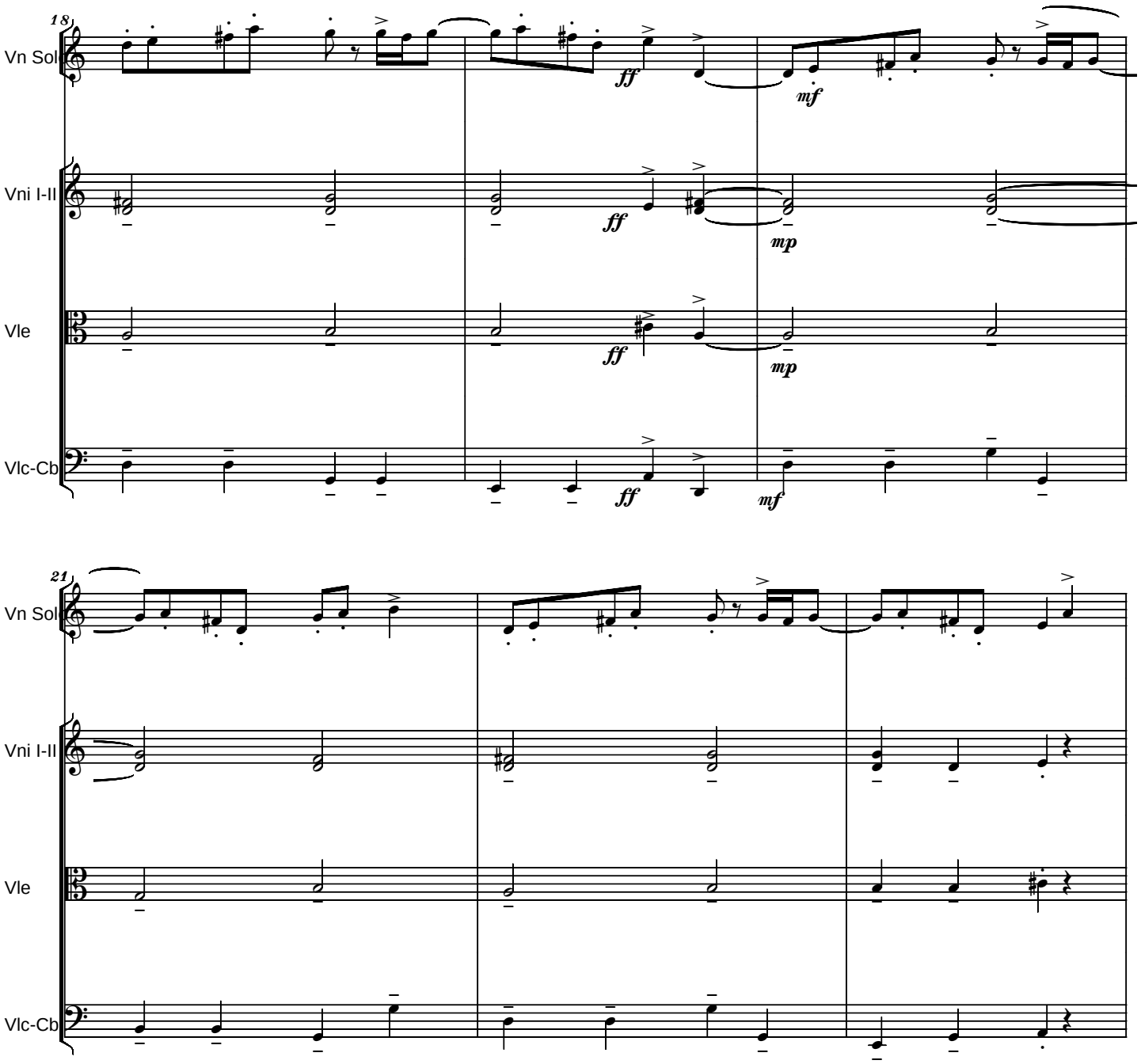
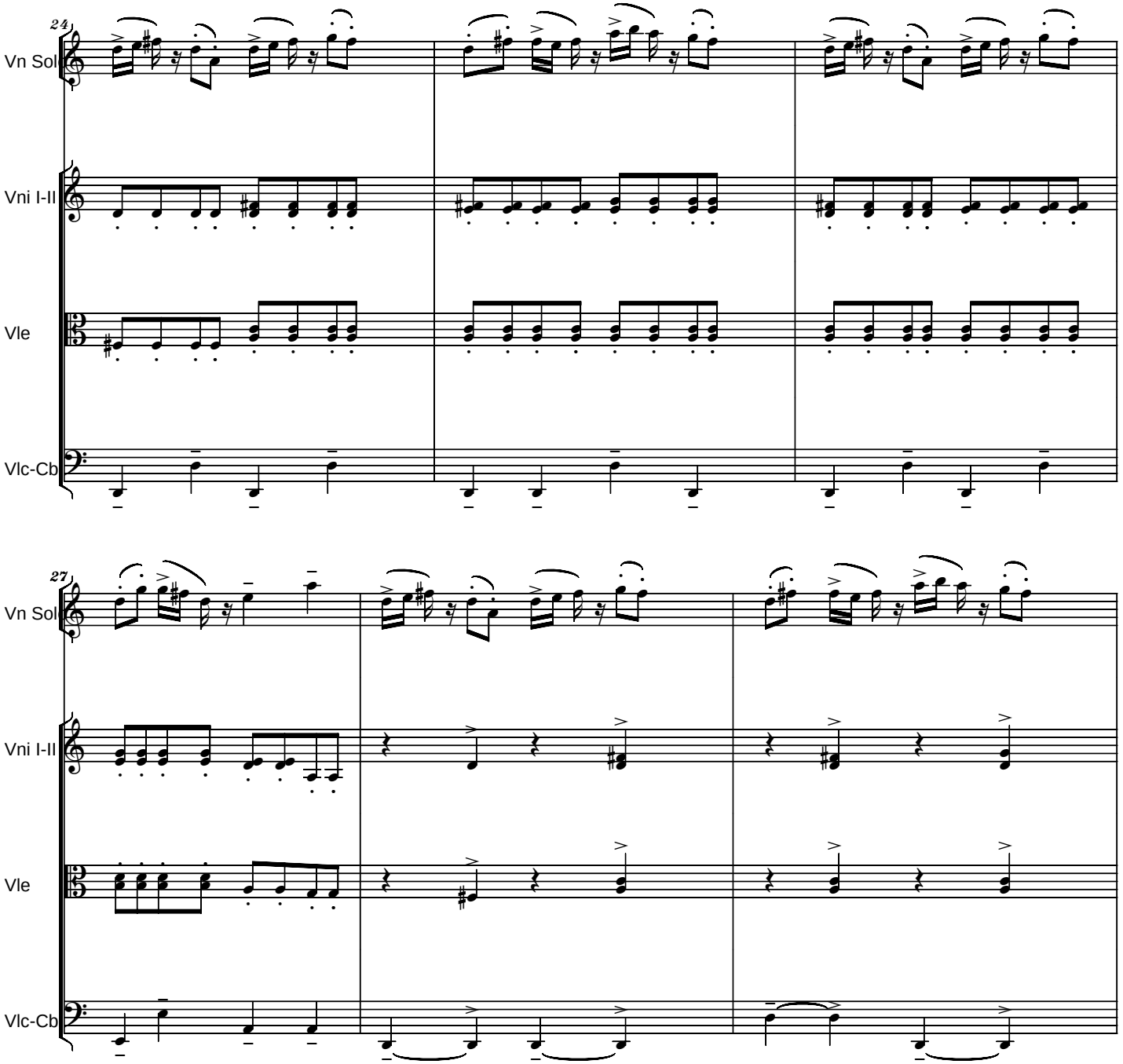
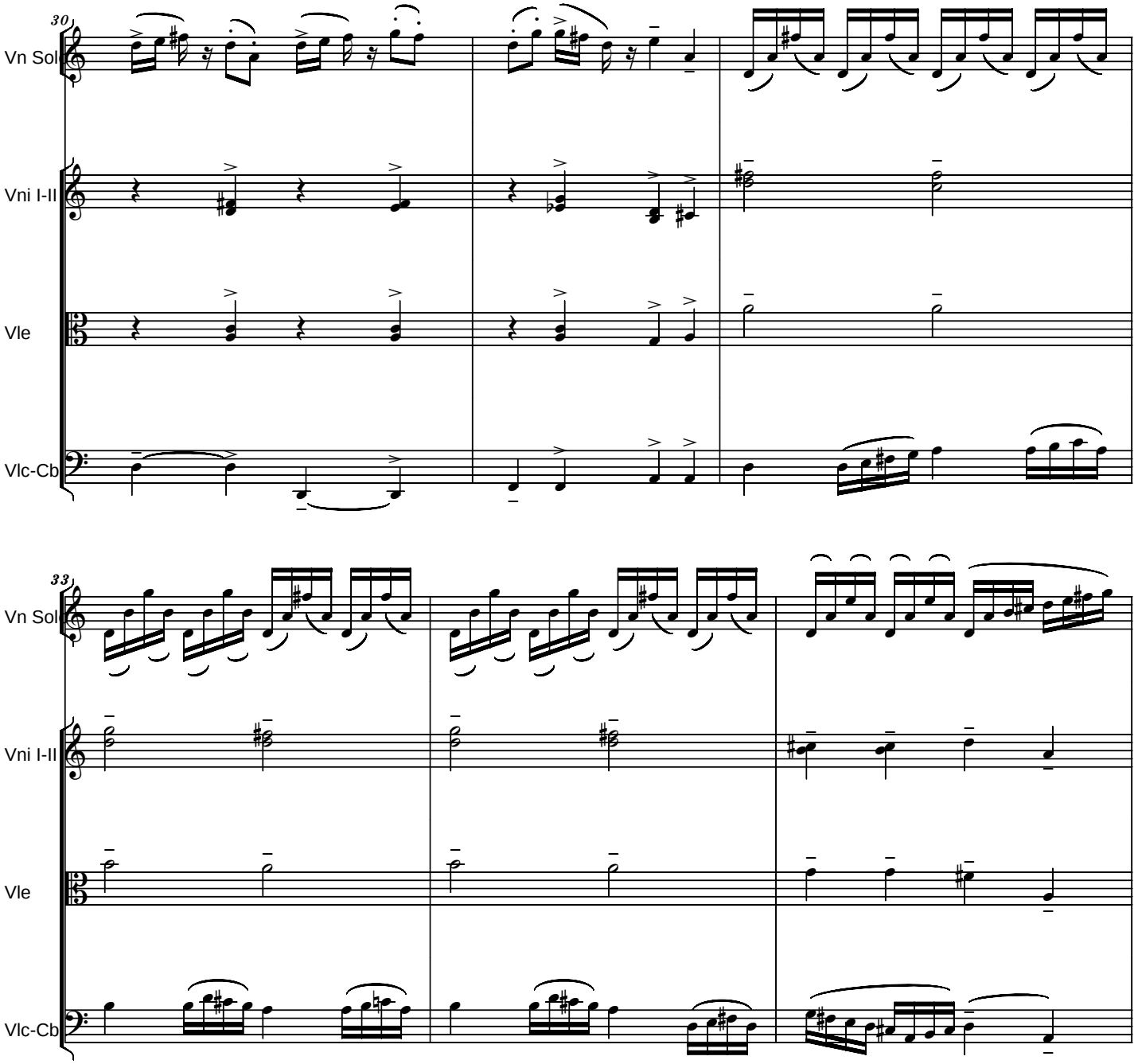
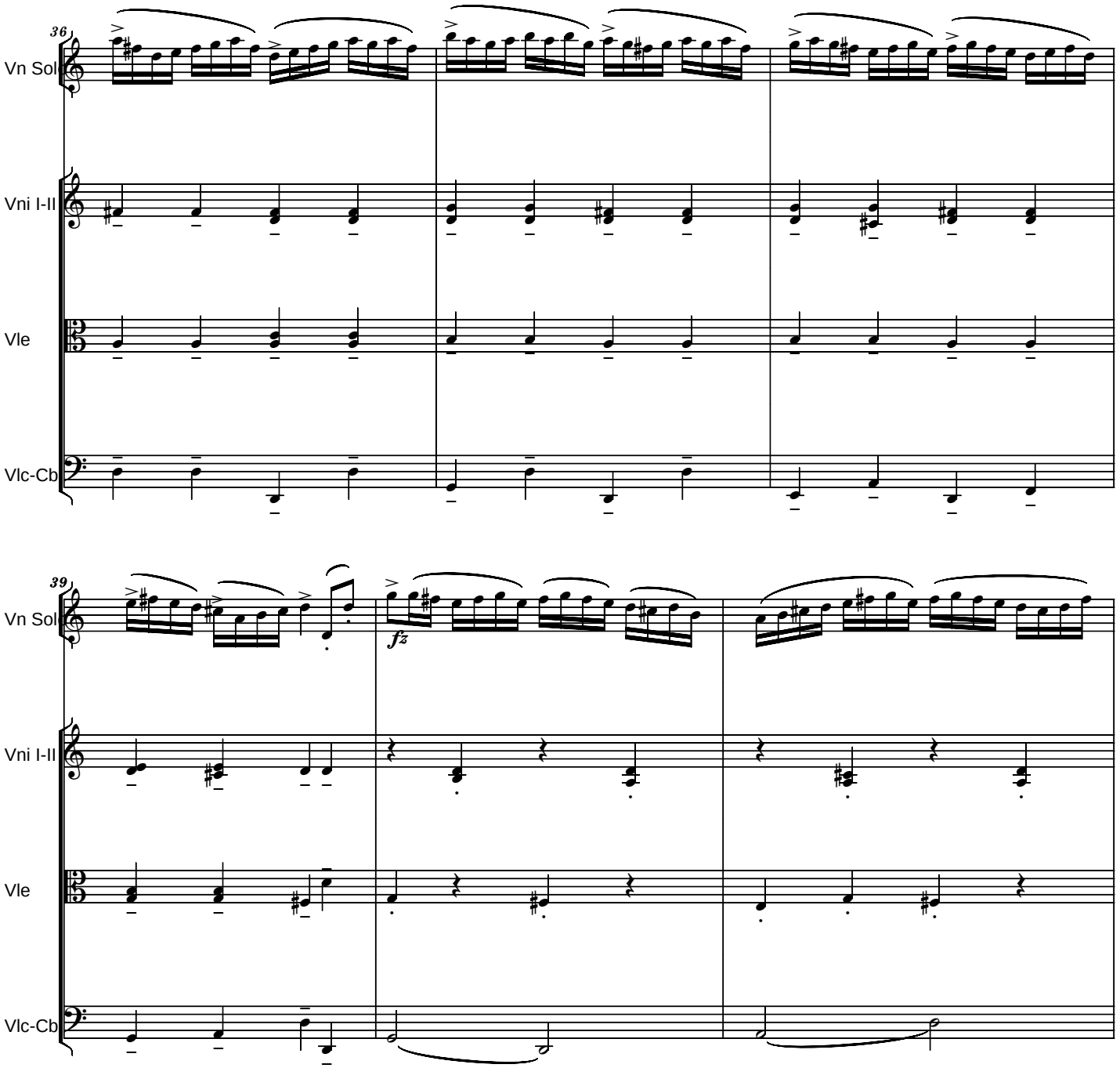

6
Vn Sol
Vni I-II
Vle
Vlc-Cb
fz
mf
mf
f
9
Vn Sol
Vni I-II
Vle
Vlc-Cb
fz
f
f
f
f

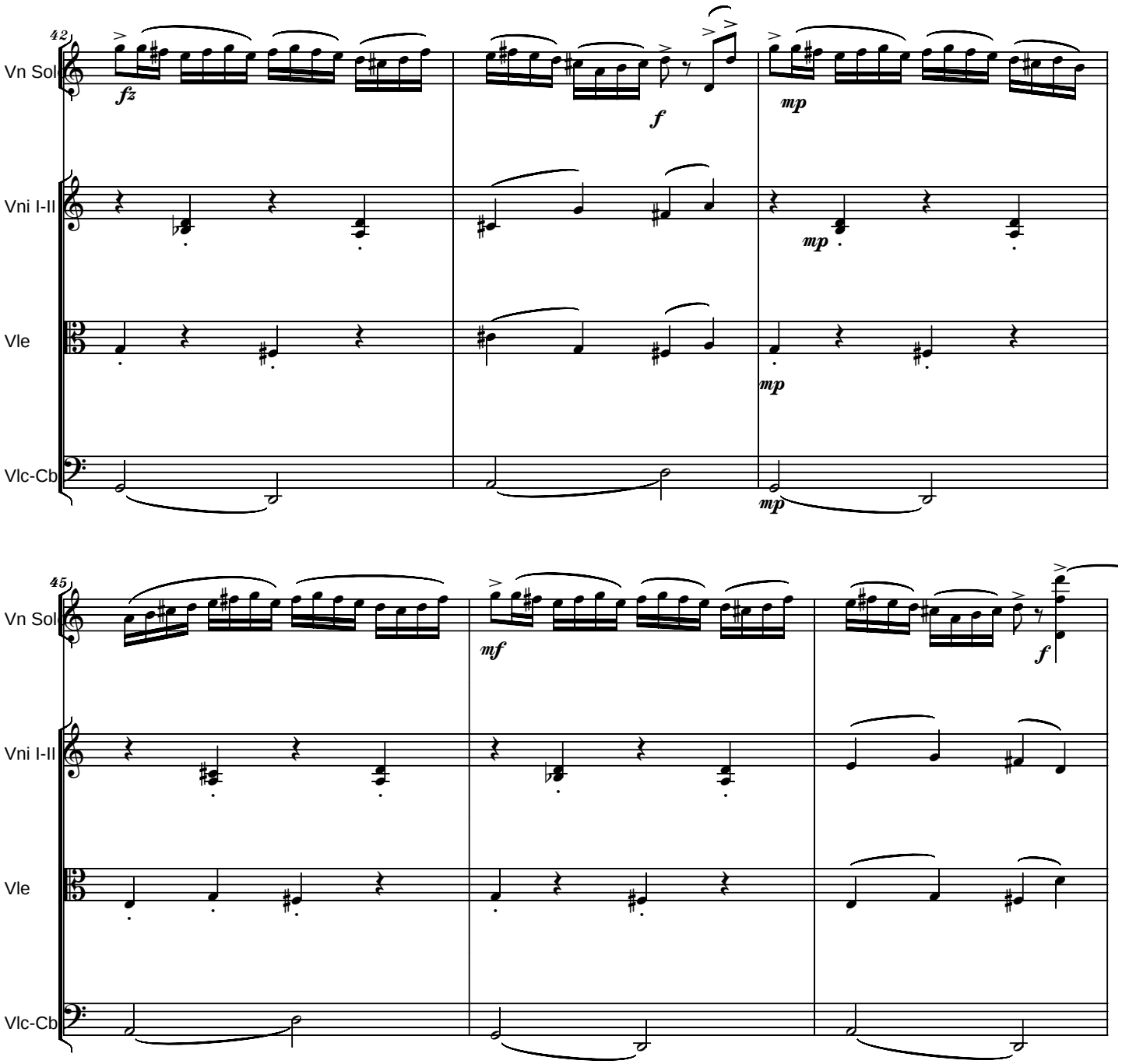

12
Vn Solo
mf
Vni I-II
mp
Vle
mp
Vlc-Cb
mf
15
Vn Solo
f
Vni I-II
f
Vle
f
Vlc-Cb
f

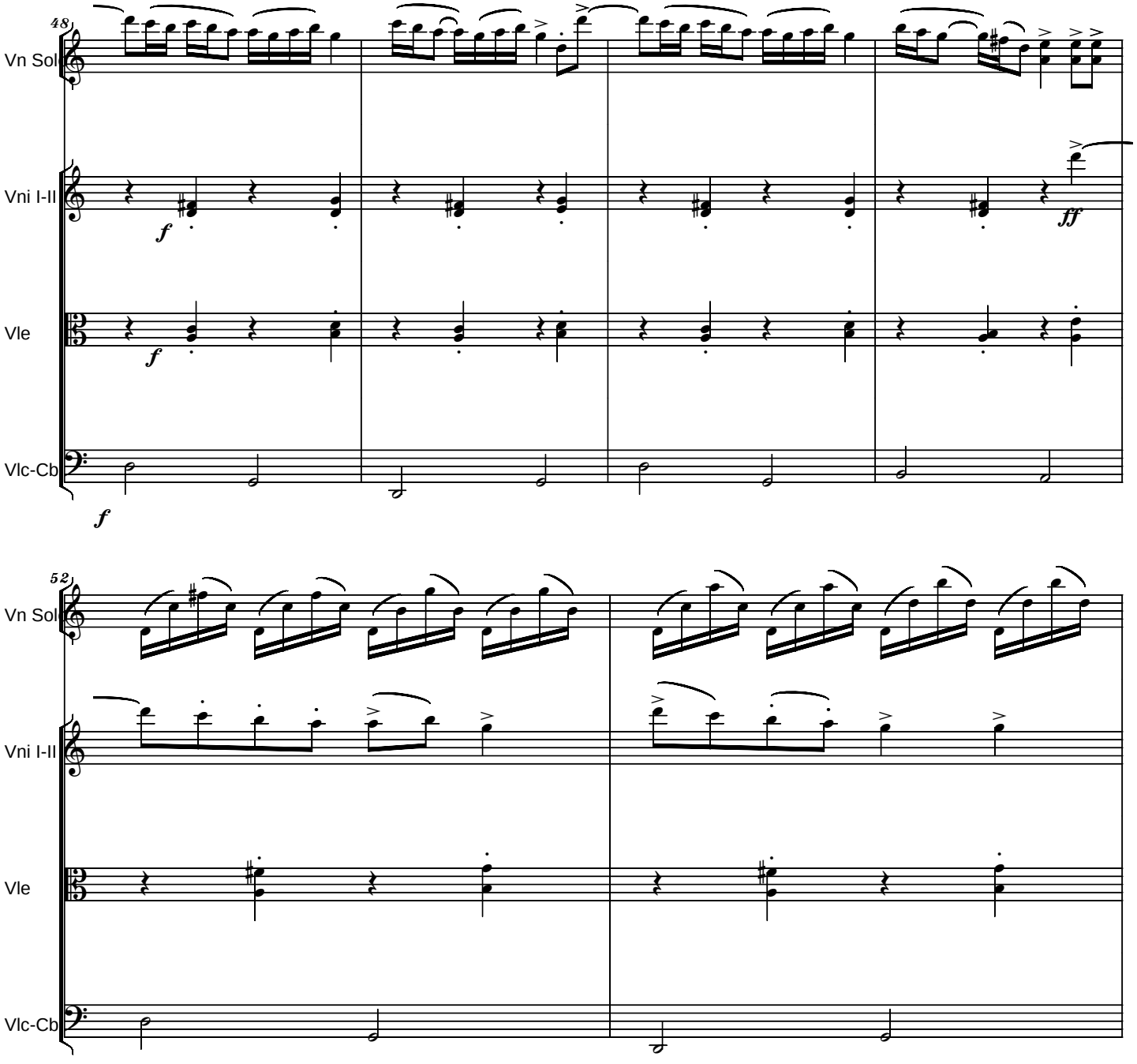

18
Vn Sol
Vni I-II
Vle
Vlc-Cb
ff
mf
mp
21

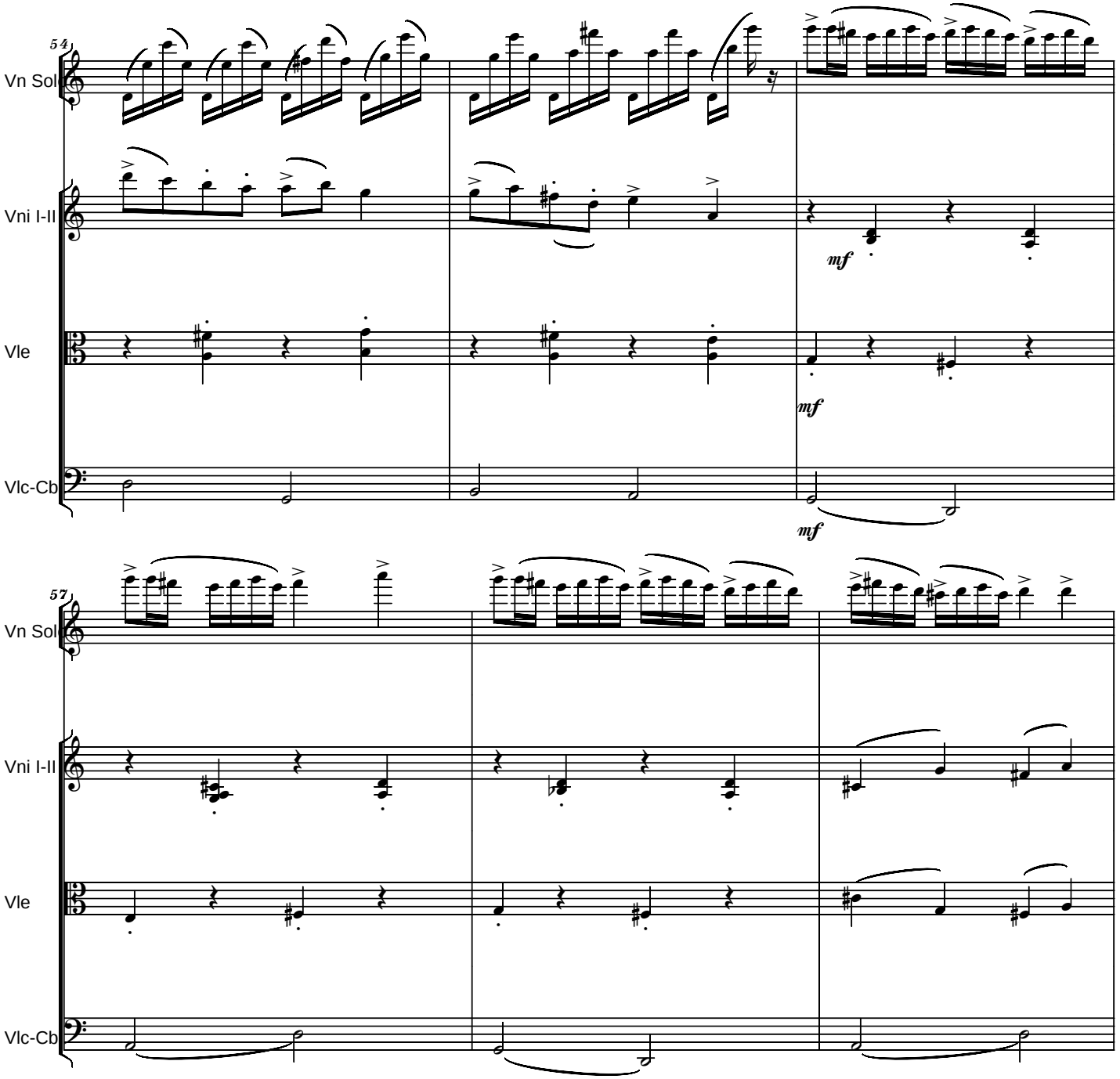

24
Vn Sol
Vni I-II
Vle
Vlc-Cb
27
Vn Sol
Vni I-II
Vle
Vlc-Cb

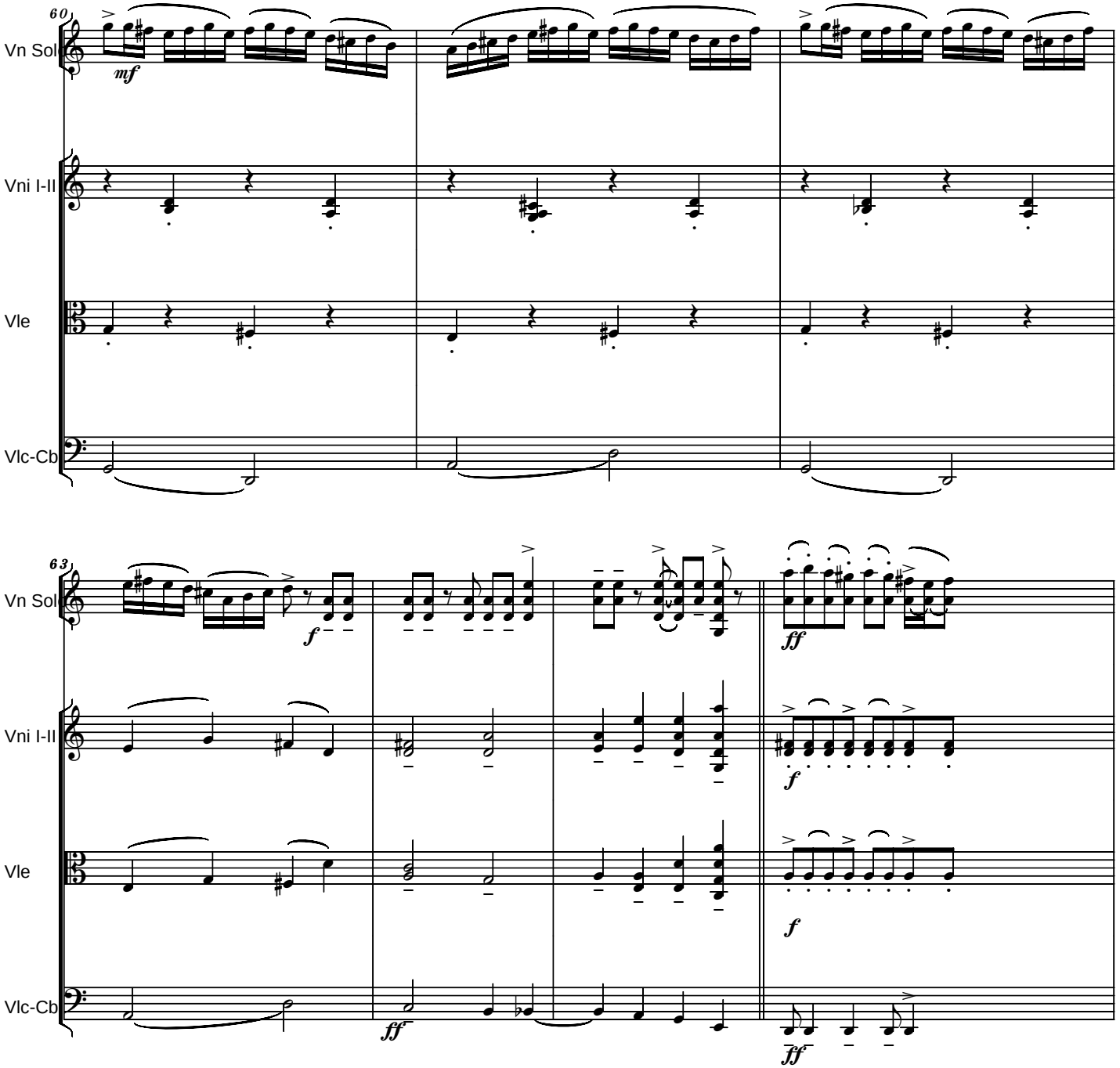

30
Vn Sol
Vni I-II
Vle
Vlc-Cb
33
Vn Sol
Vni I-II
Vle
Vlc-Cb

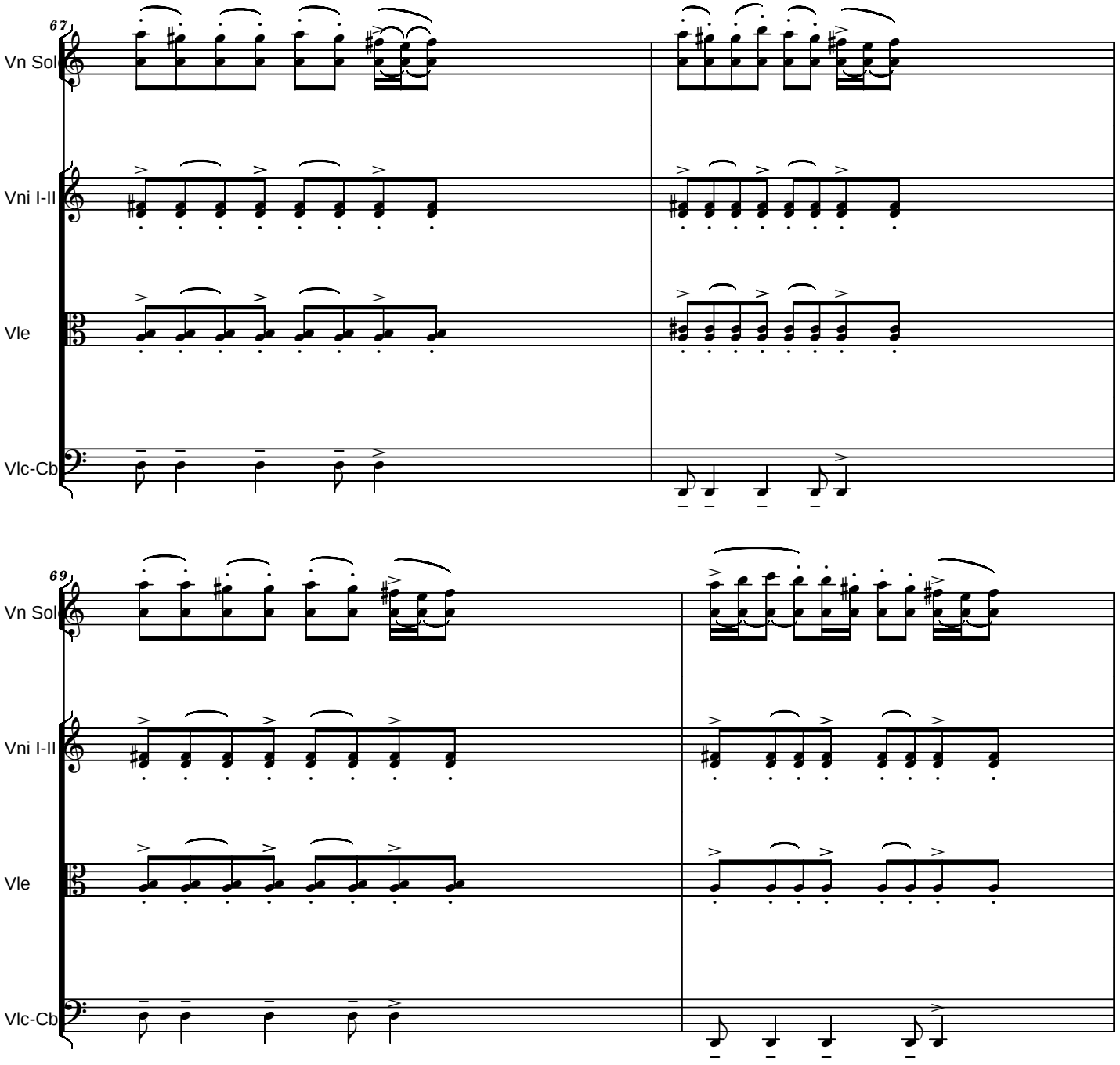

36
Vn Sol
Vni I-II
Vle
Vlc-Cb
39
Vn Sol
fz
Vni I-II
Vle
Vlc-Cb

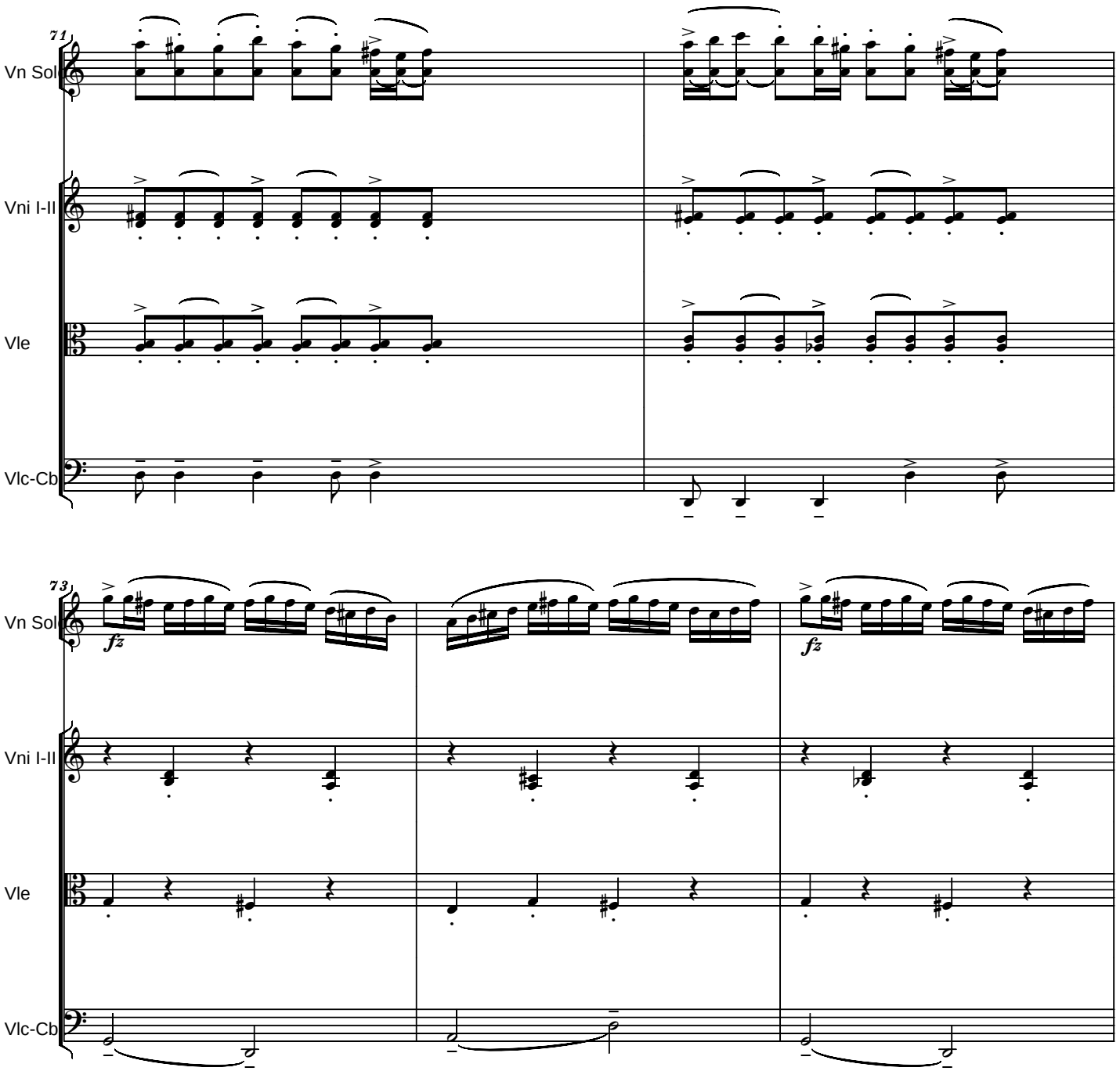

42
Vn Solo
Vni I-II
Vle
Vlc-Cb
fz
f
mp
mp
mp
45
Vn Solo
Vni I-II
Vle
Vlc-Cb
mf
f

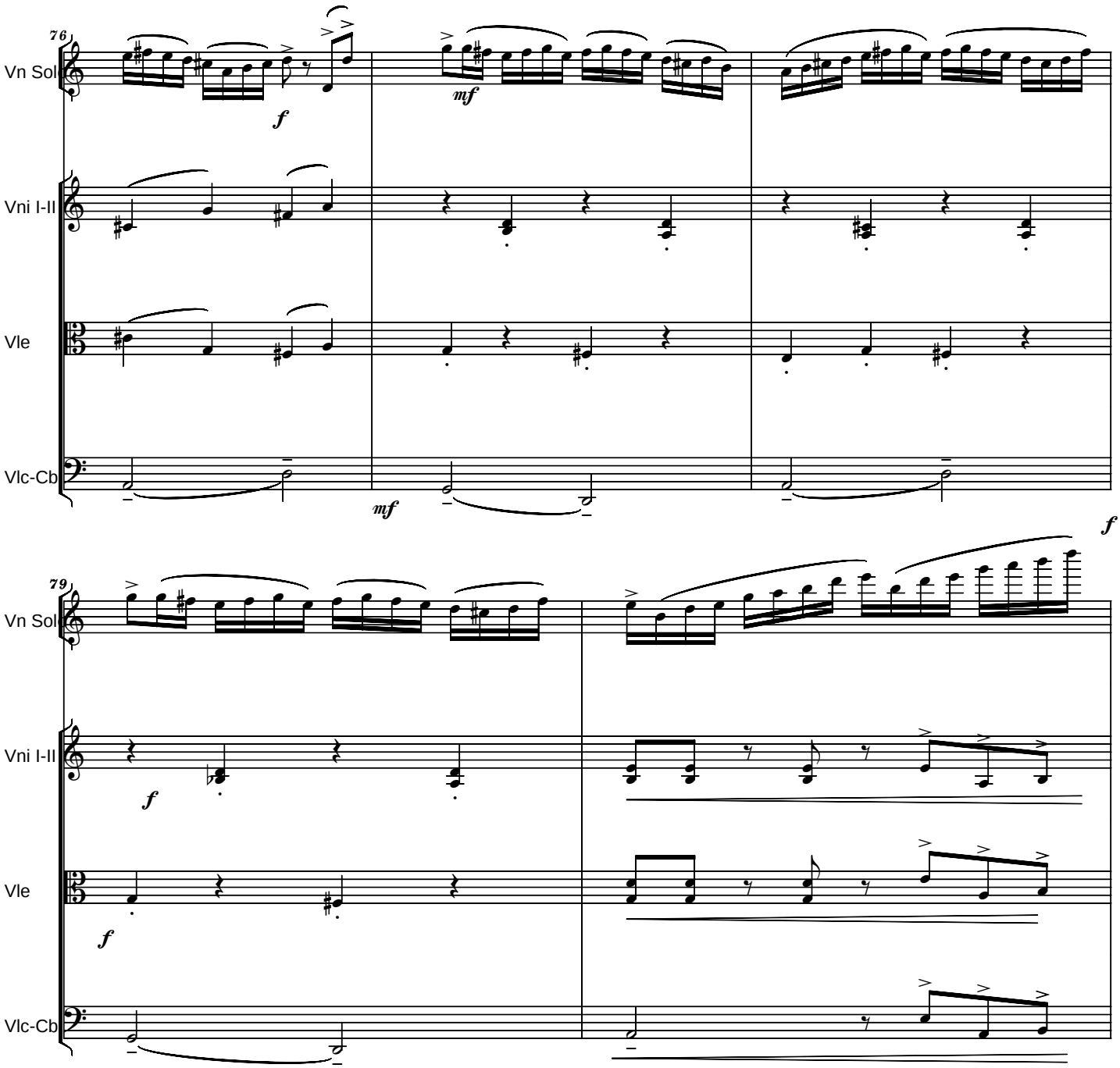

48
Vn Sol
Vni I-II
Vle
Vlc-Cb
f
f
f
ff
52
Vn Sol
Vni I-II
Vle
Vlc-Cb

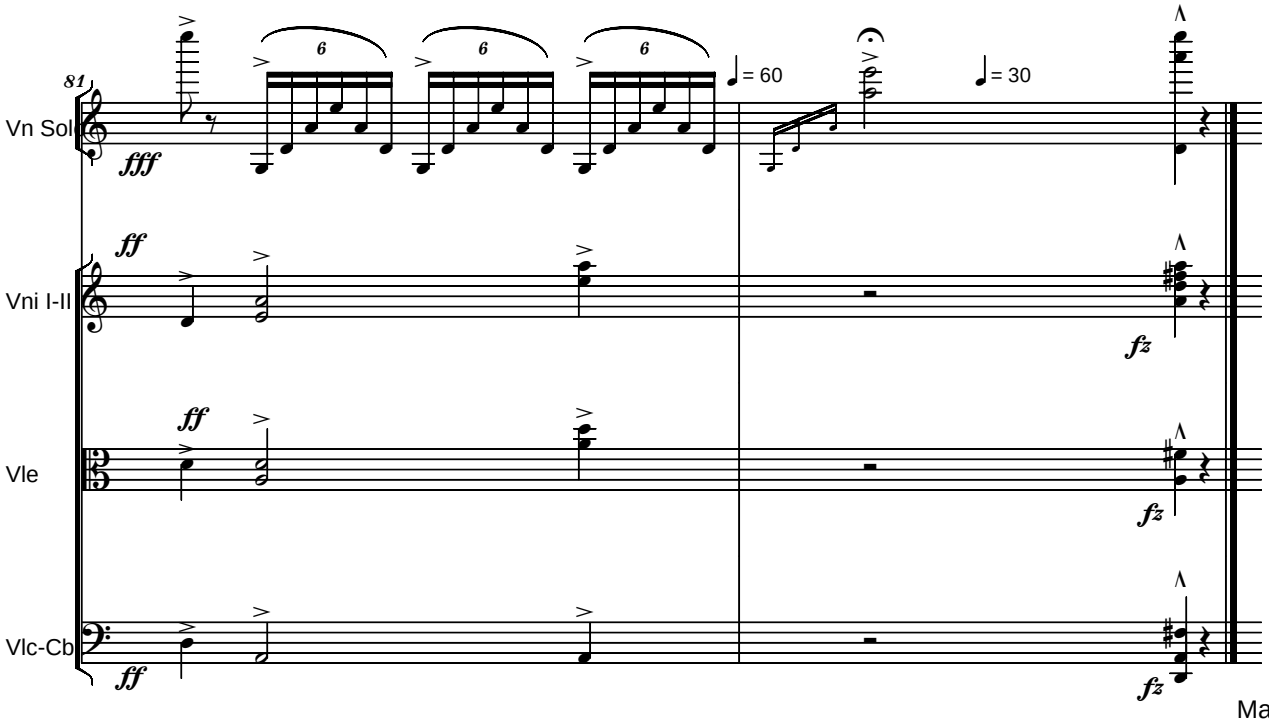

54
Vn Sol
Vni I-II
Vle
Vlc-Cb
mf
mf
mf
57
Vn Sol
Vni I-II
Vle
Vlc-Cb


60
Vn Solo
mf
Vni I-II
Vle
Vlc-Cb
63
Vn Solo
f
ff
Vni I-II
f
Vle
f
Vlc-Cb
ff
ff


67
Vn Sol
Vni I-II
Vle
Vlc-Cb
69
Vn Sol
Vni I-II
Vle
Vlc-Cb


71
Vn Sol
Vni I-II
Vle
Vlc-Cb
73
Vn Sol
fz
fz
Vni I-II
Vle
Vlc-Cb


76
Vn Sol
Vni I-II
Vle
Vlc-Cb
f
mf
mf
f
79
Vn Sol
Vni I-II
Vle
Vlc-Cb
f
f

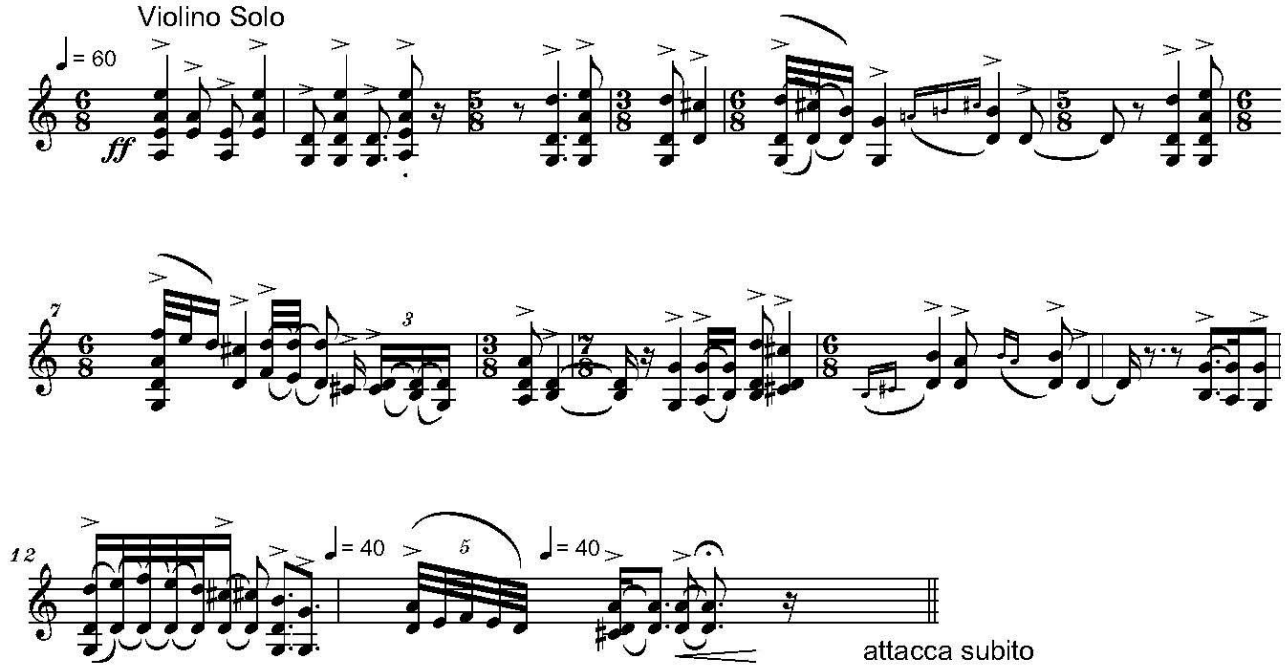


May 25, 2013

Deciso

1.) Intrada

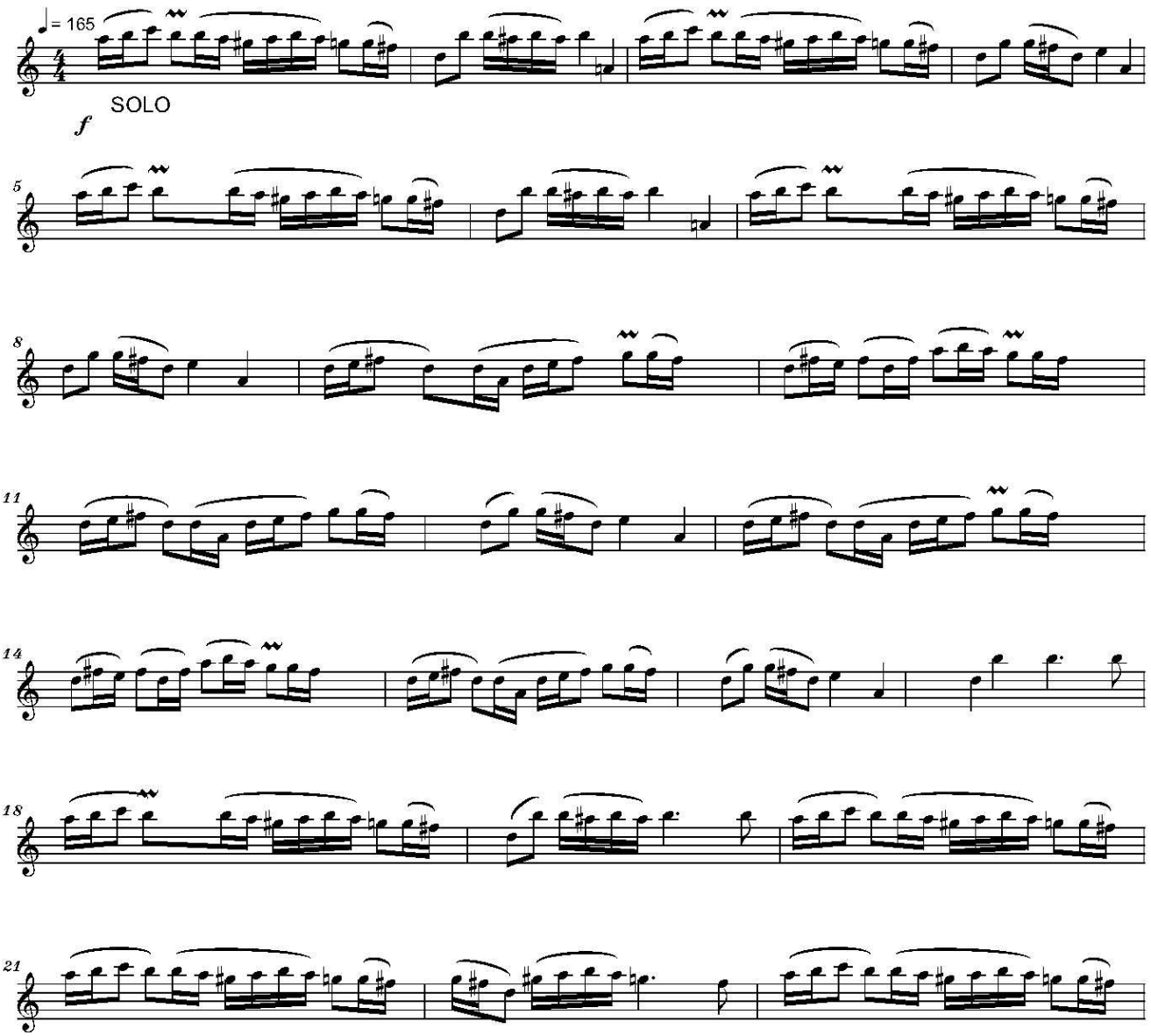
Serban NICHIFOR

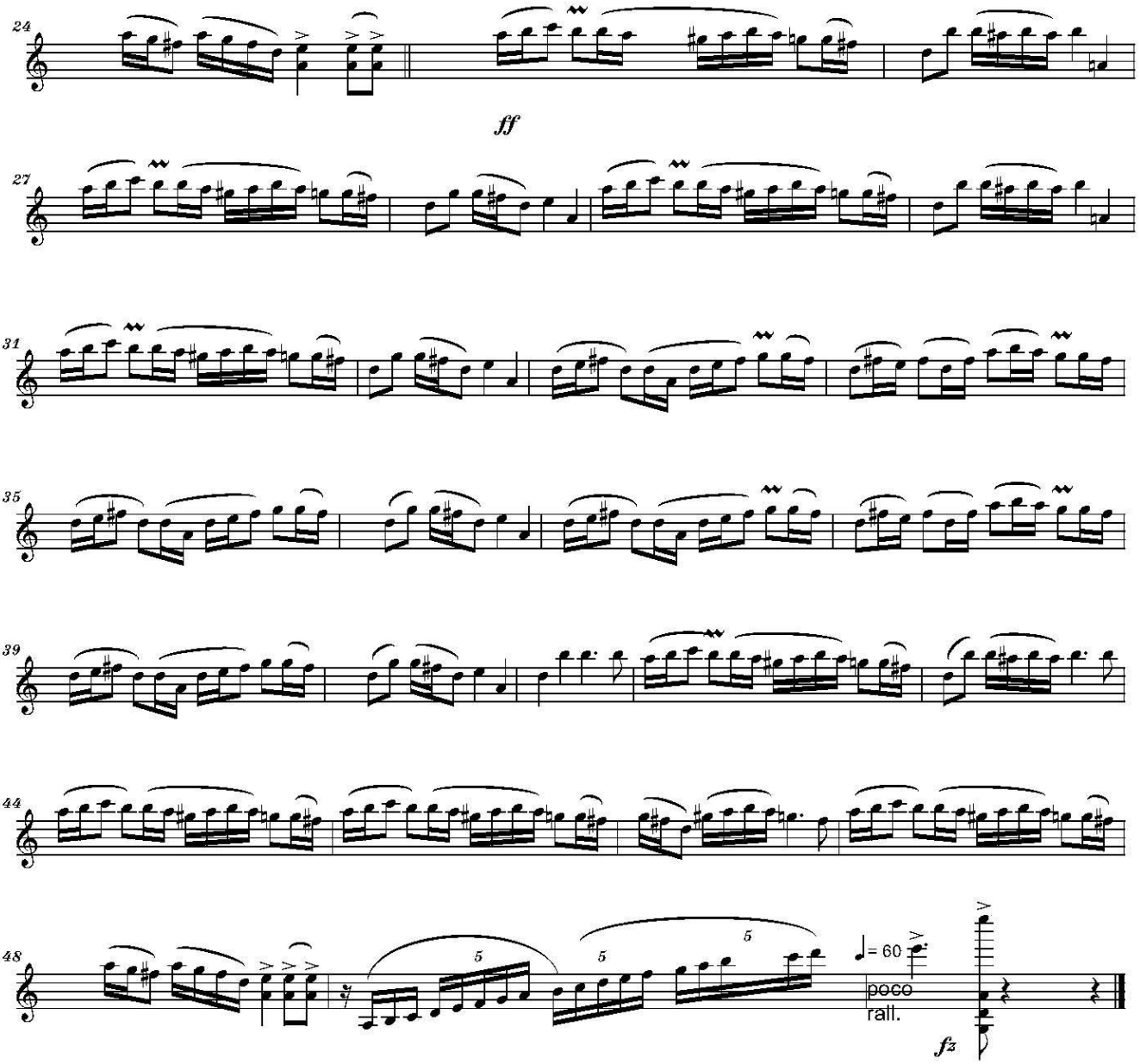


Allegro Vivo

2.) Hora

Serban NICHIFOR



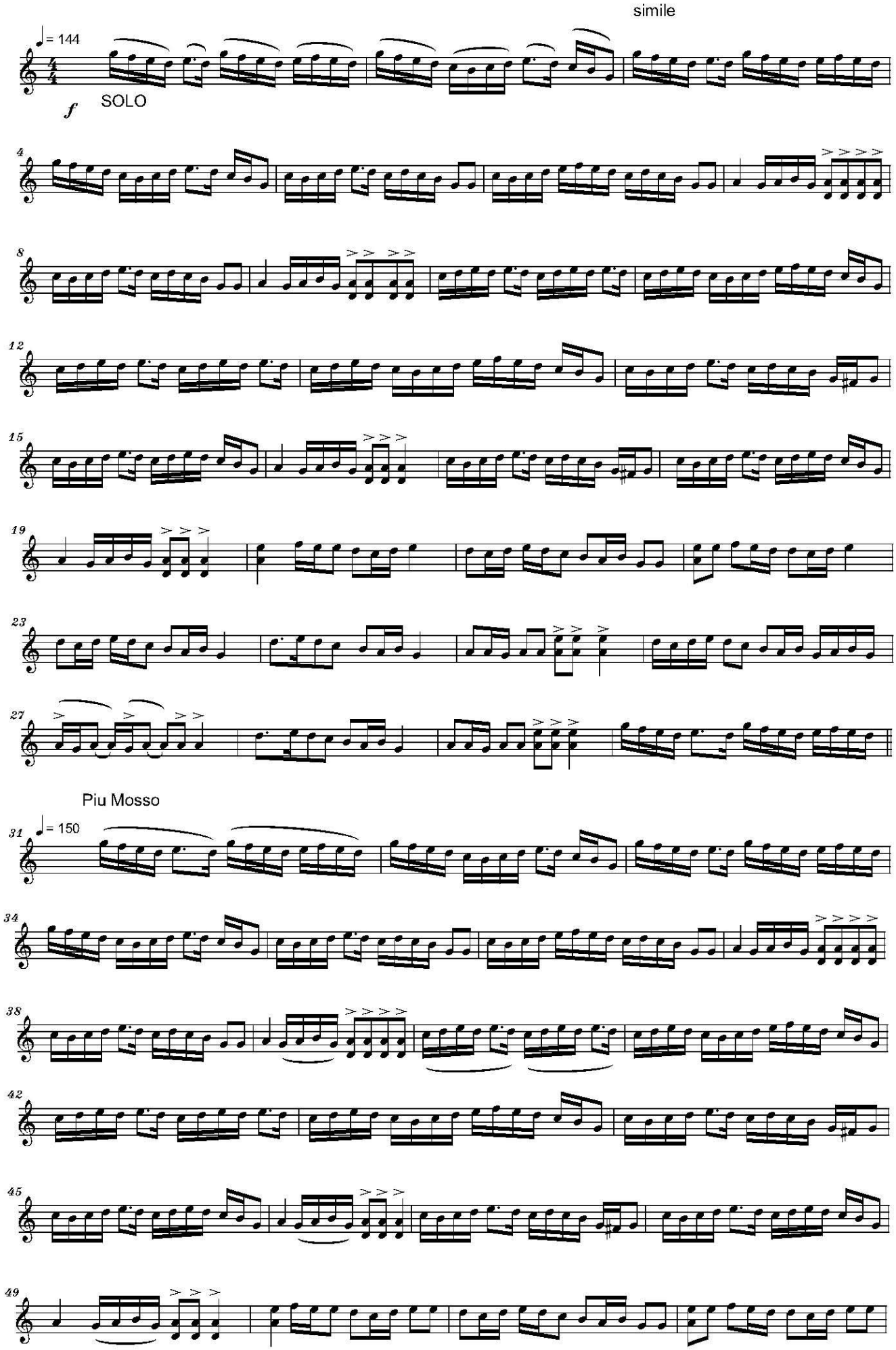

24
ff
27
31
35
39
44
48
poco
rall.
fz

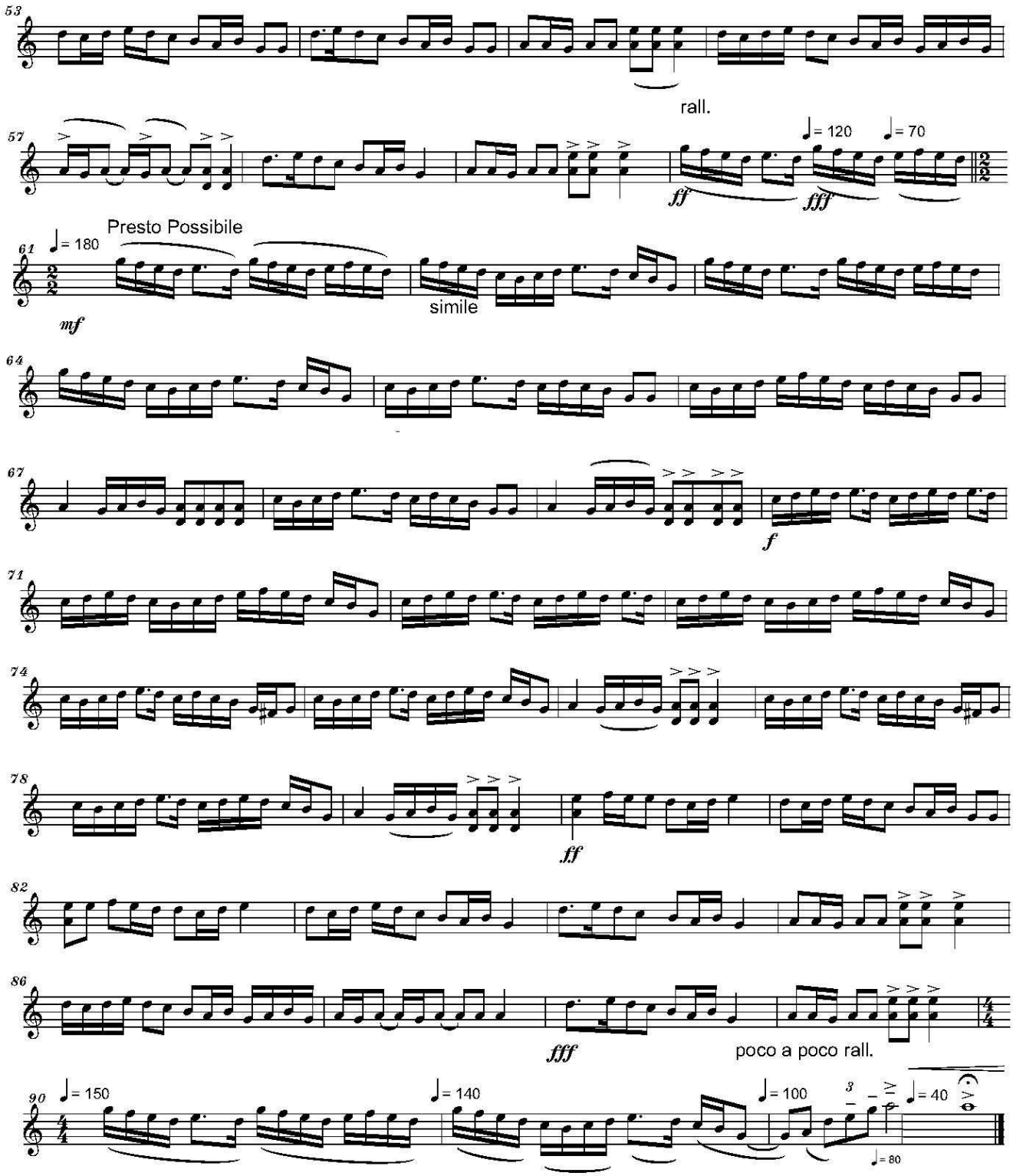
Allegro

3.) Batraneasca

Serban NICHIFOR

simile

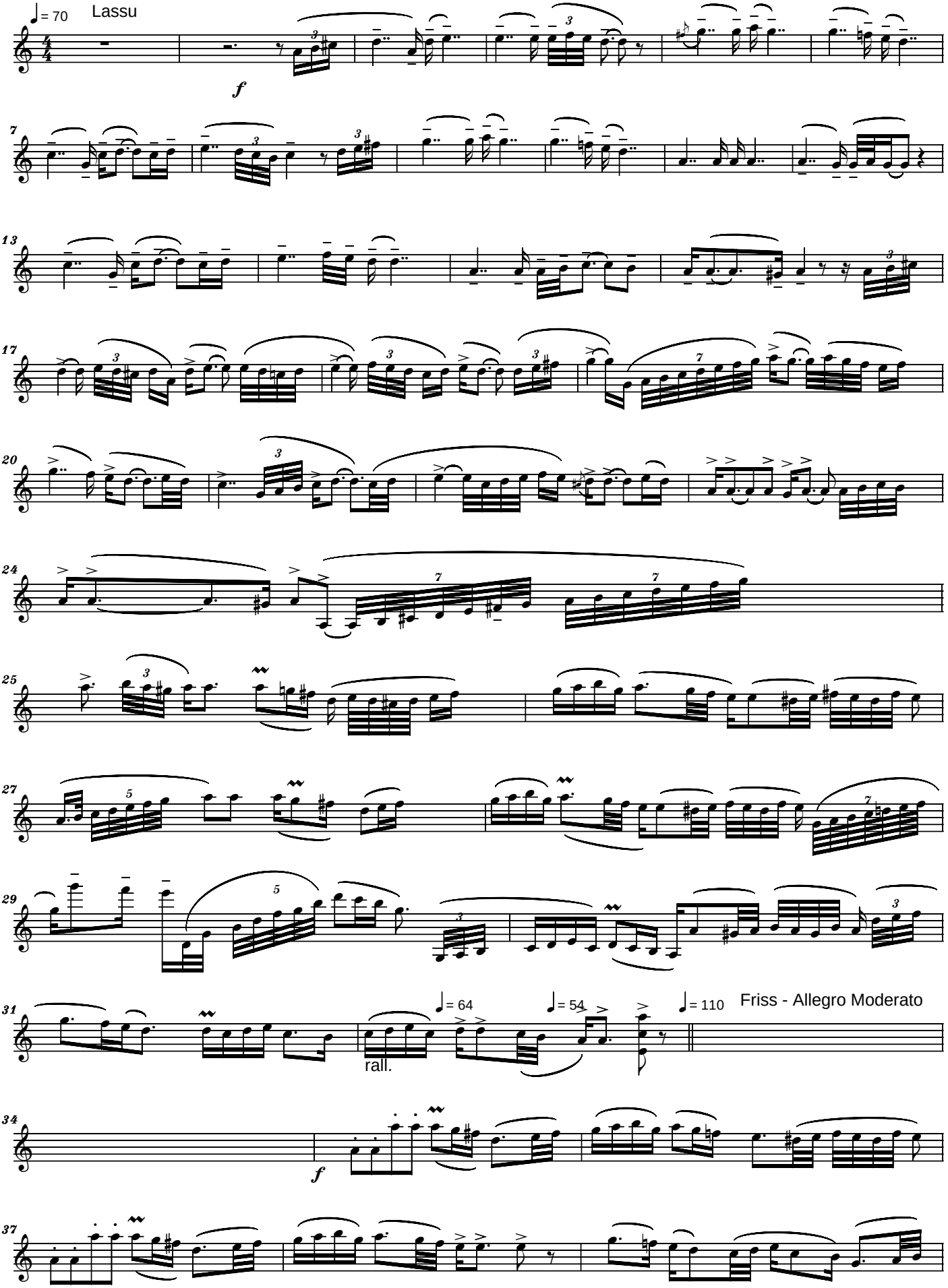



53
rall.
57
♩= 120
♩= 70
ff
fff
61
Presto Possibile
♩= 180
mf
simile
64
67
f
71
74
78
ff
82
86
fff
poco a poco rall.
90
♩= 150
♩= 140
♩= 100
3
♩= 40
♩= 80

Deciso

4.) Csárdás

Serban Nichifor



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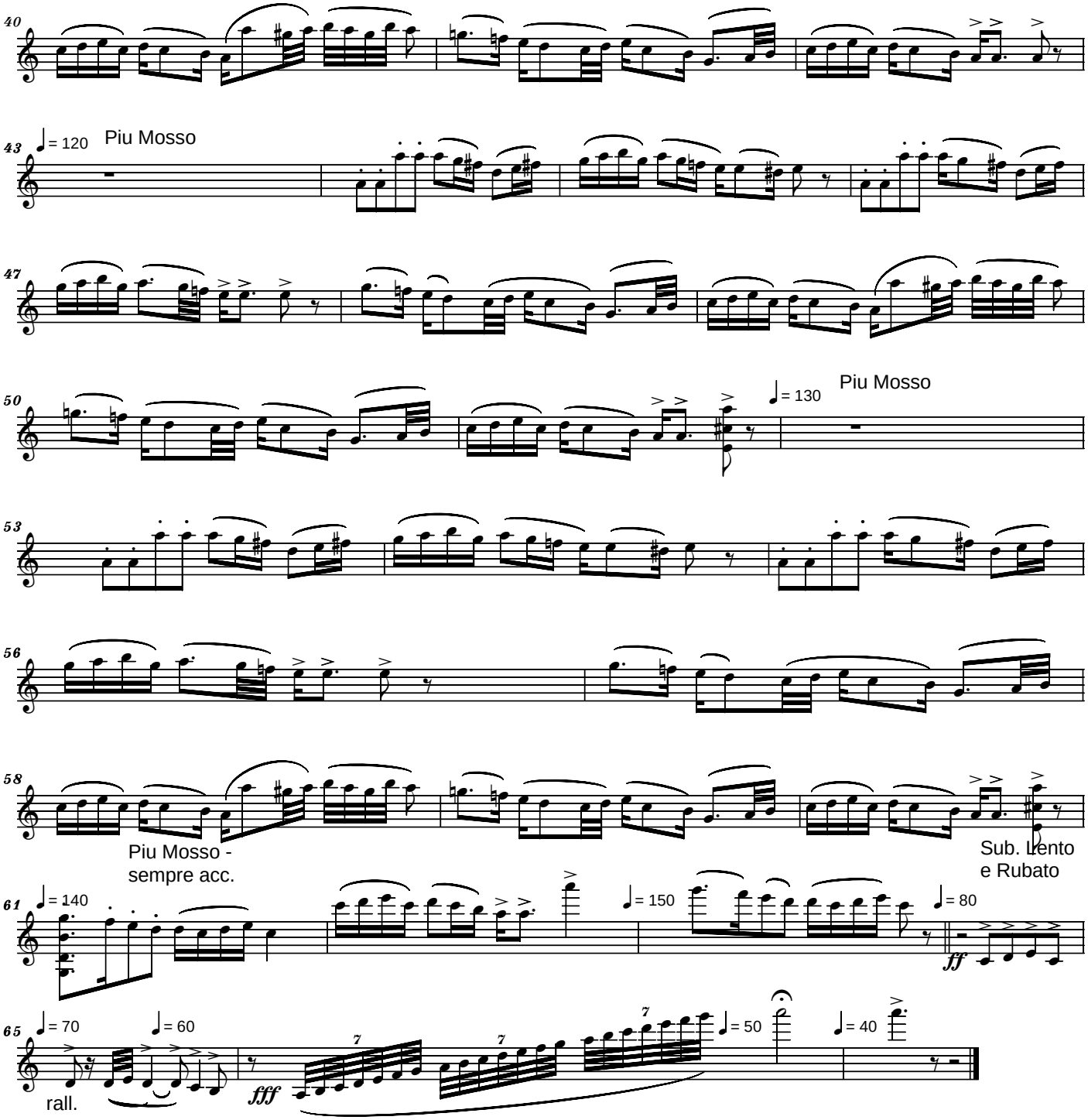
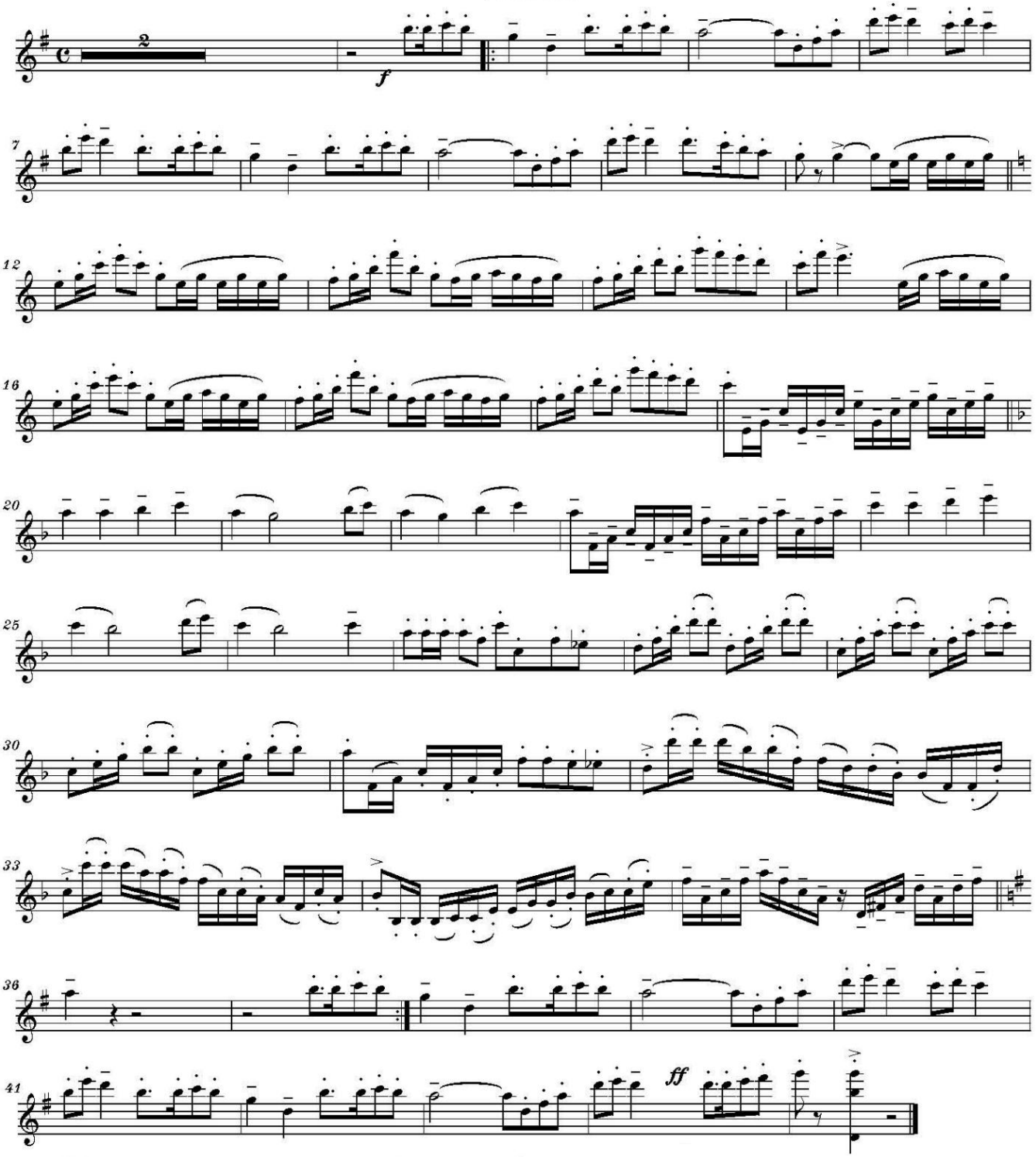
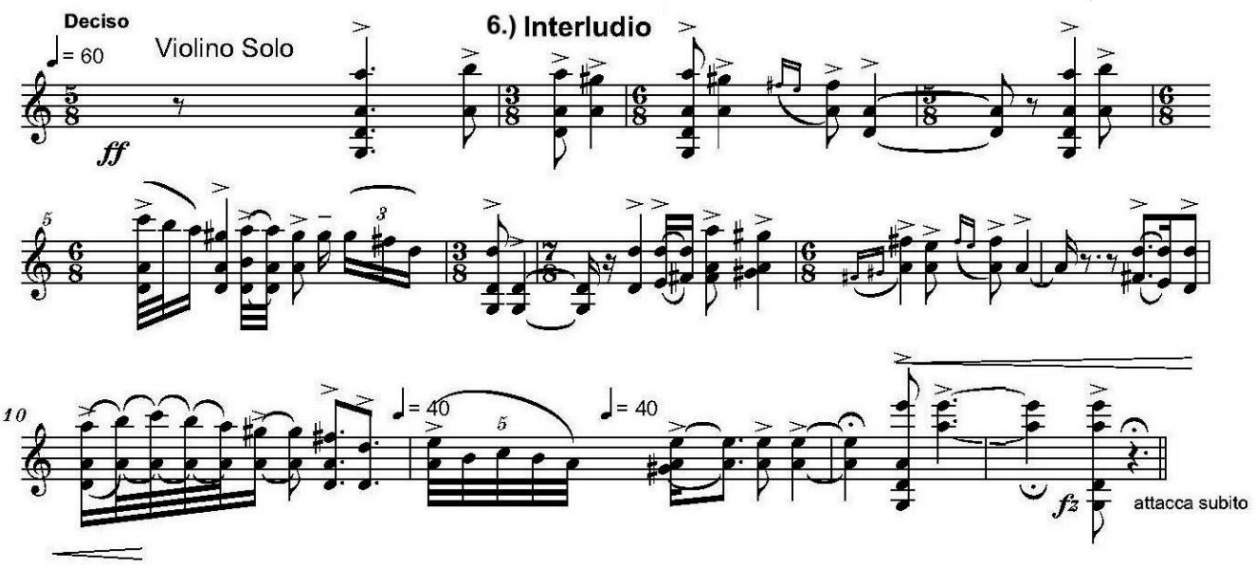

40
43
♩= 120
Piu Mosso
47
50
♩= 130
Piu Mosso
53
56
58
Piu Mosso -
sempre acc.
Sub. Lento
e Rubato
61
♩= 140
♩= 150
♩= 80
ff
65
♩= 70
♩= 60
rall.
fff
♩= 50
♩= 40

5.) Ländler



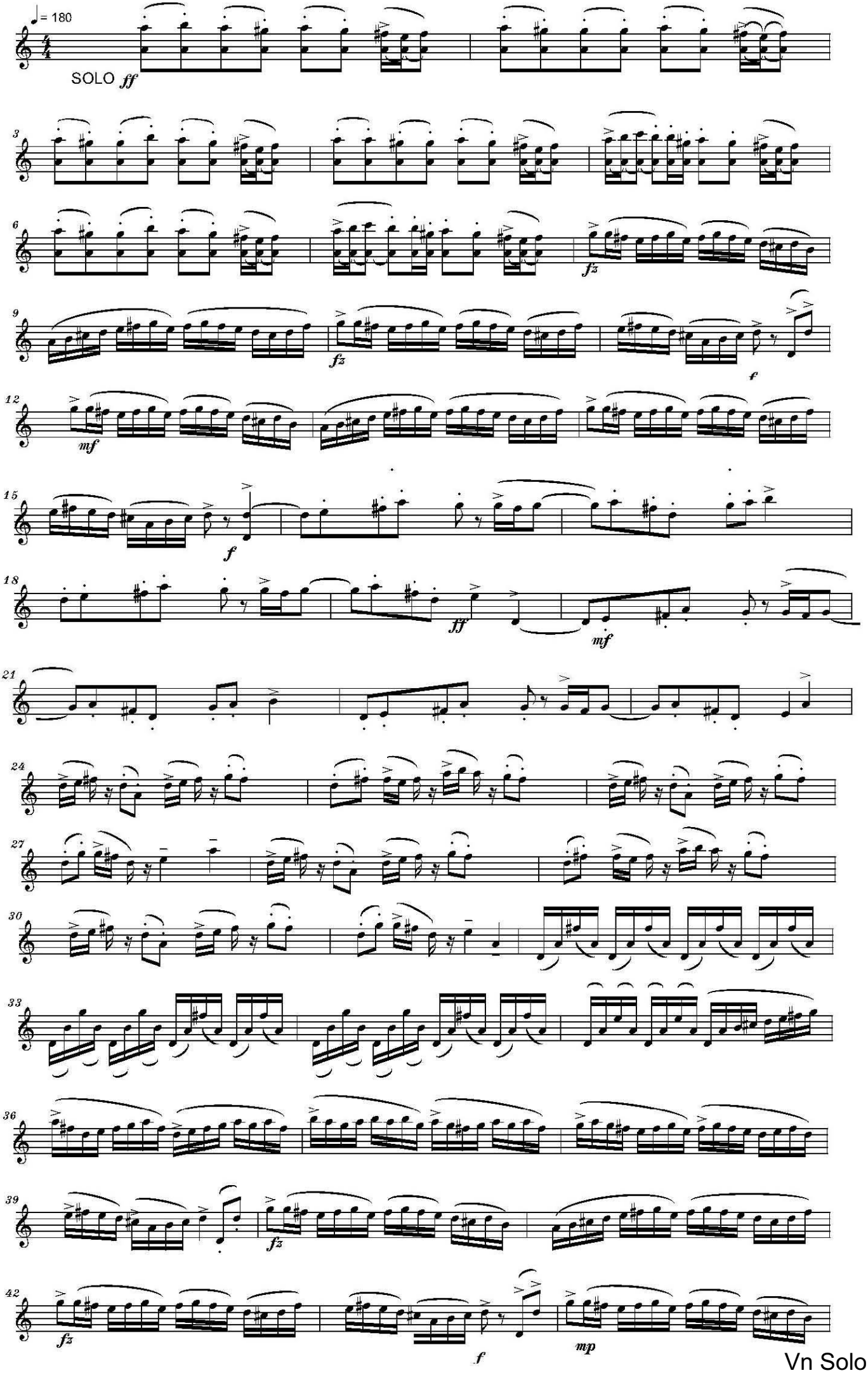
6.) Interludio

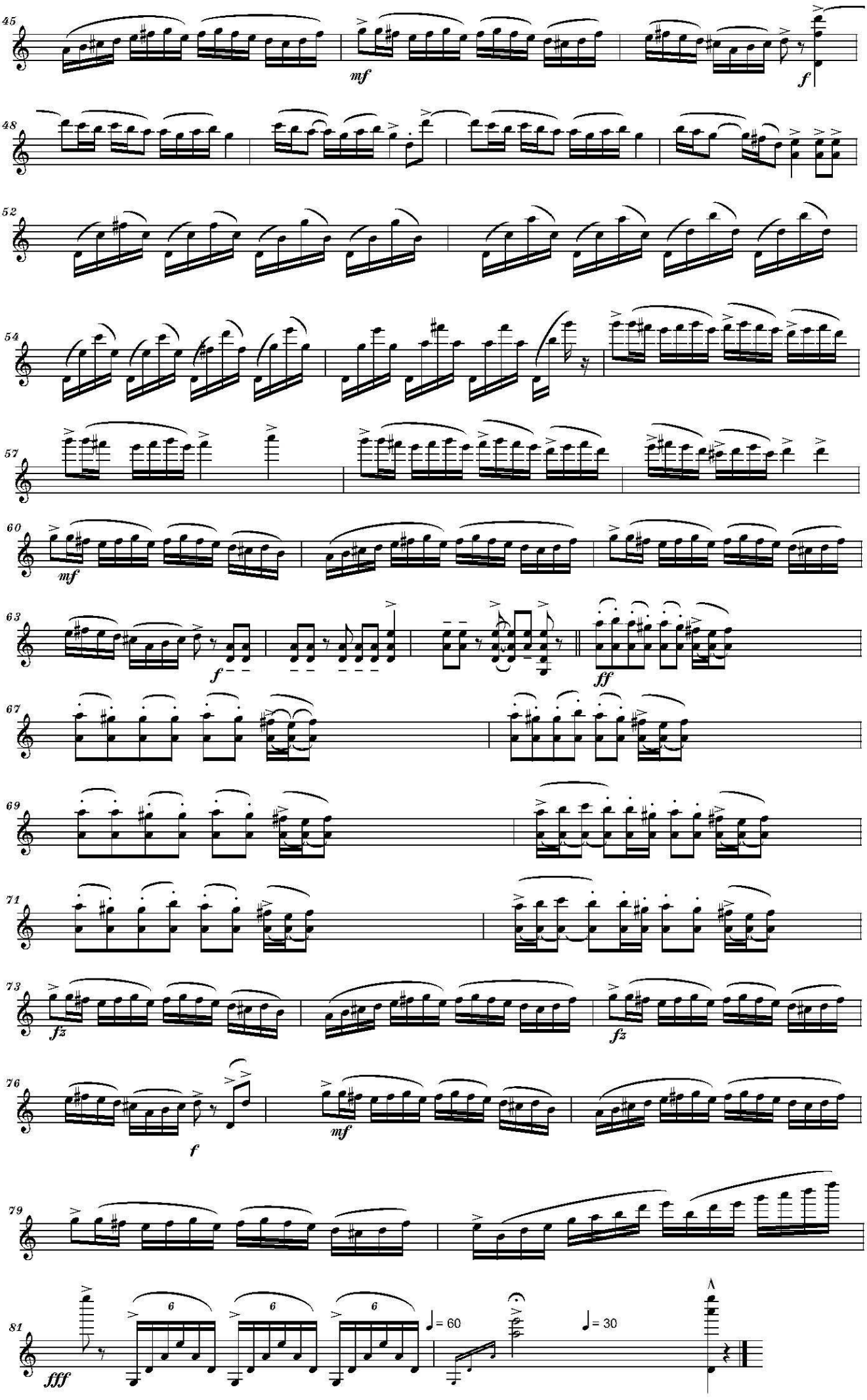


Presto possibile

7.) Perpetuum Mobile

Serban NICHIFOR




45
mf
f
48
52
54
57
60
mf
63
f
ff
67
69
71
73
fz
fz
76
f
mf
79
81
fff
6
6
6
♩= 60
♩= 30

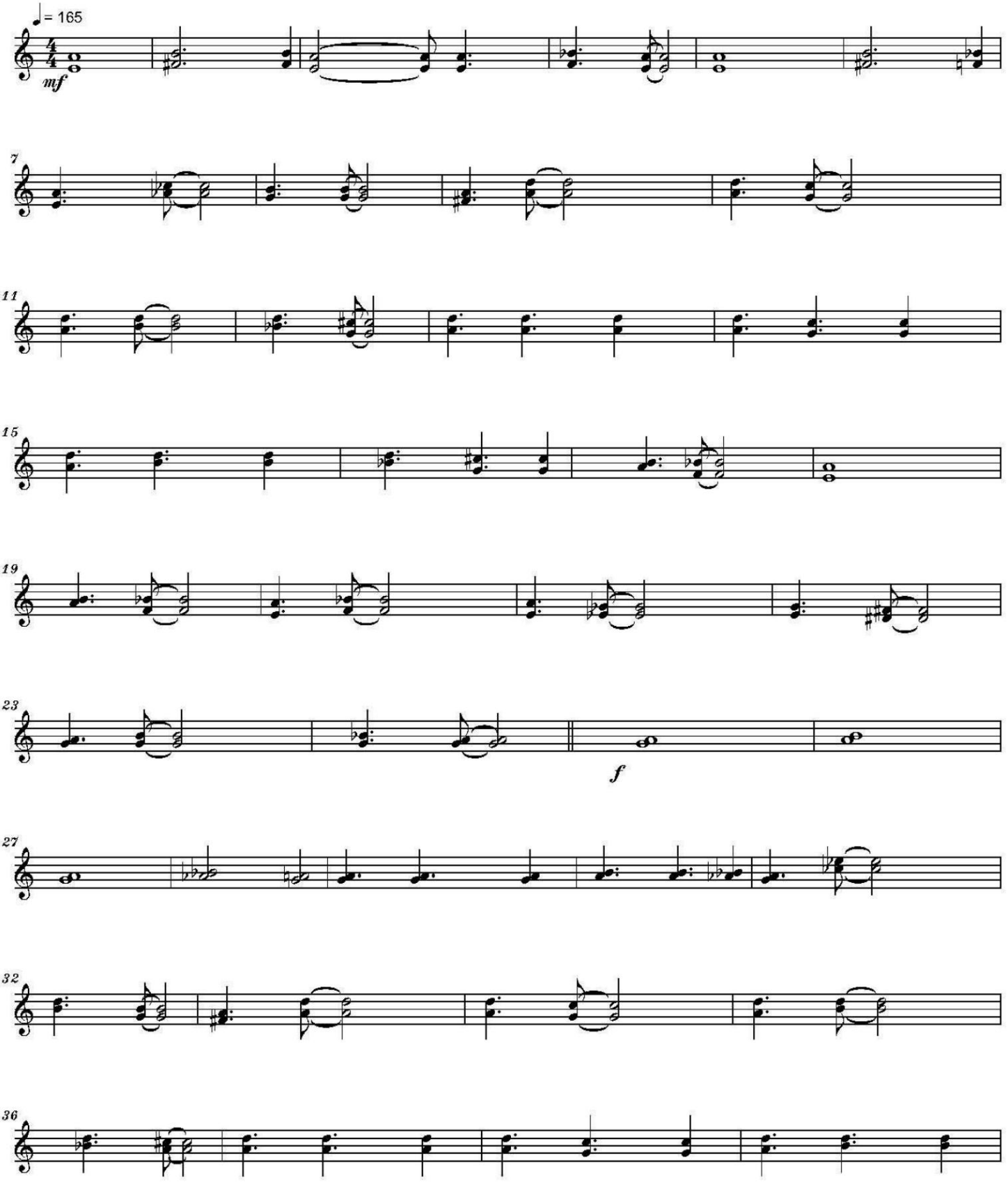
Violini Ripieni

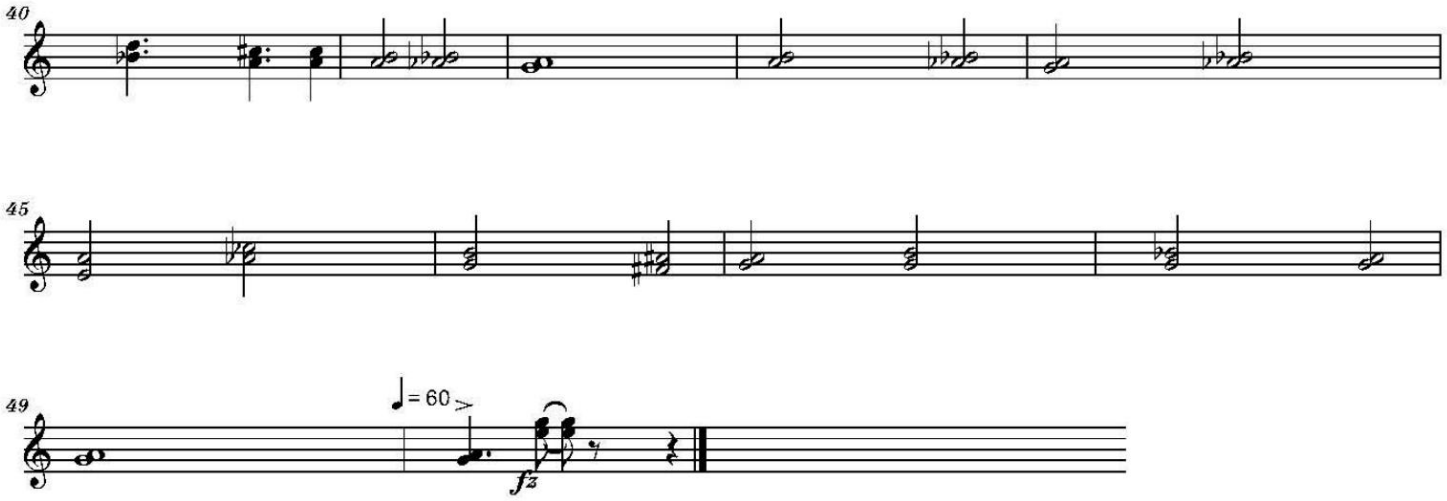
1.) TACET

2.) Hora

Allegro Vivo

Serban NICHIFOR

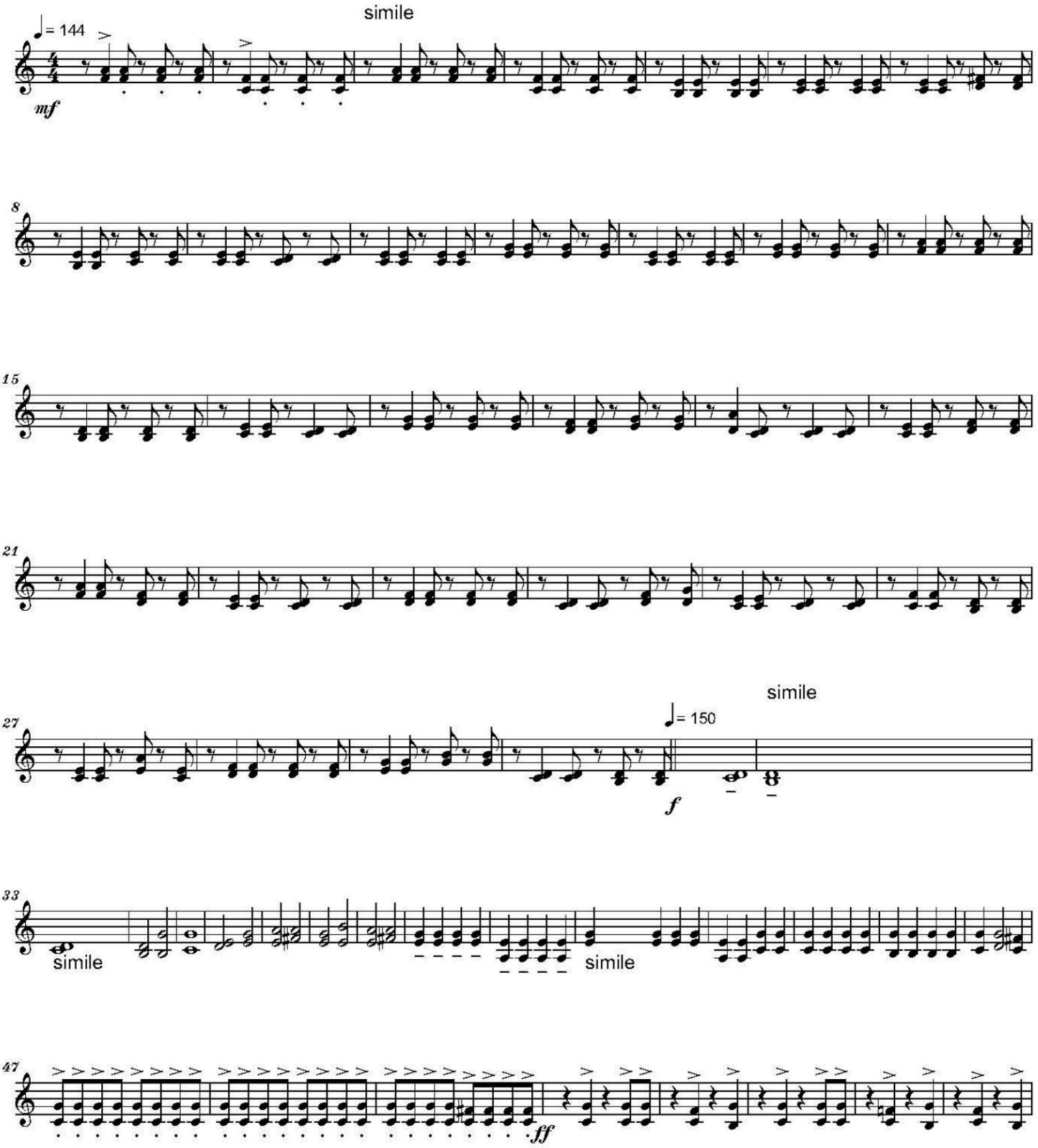


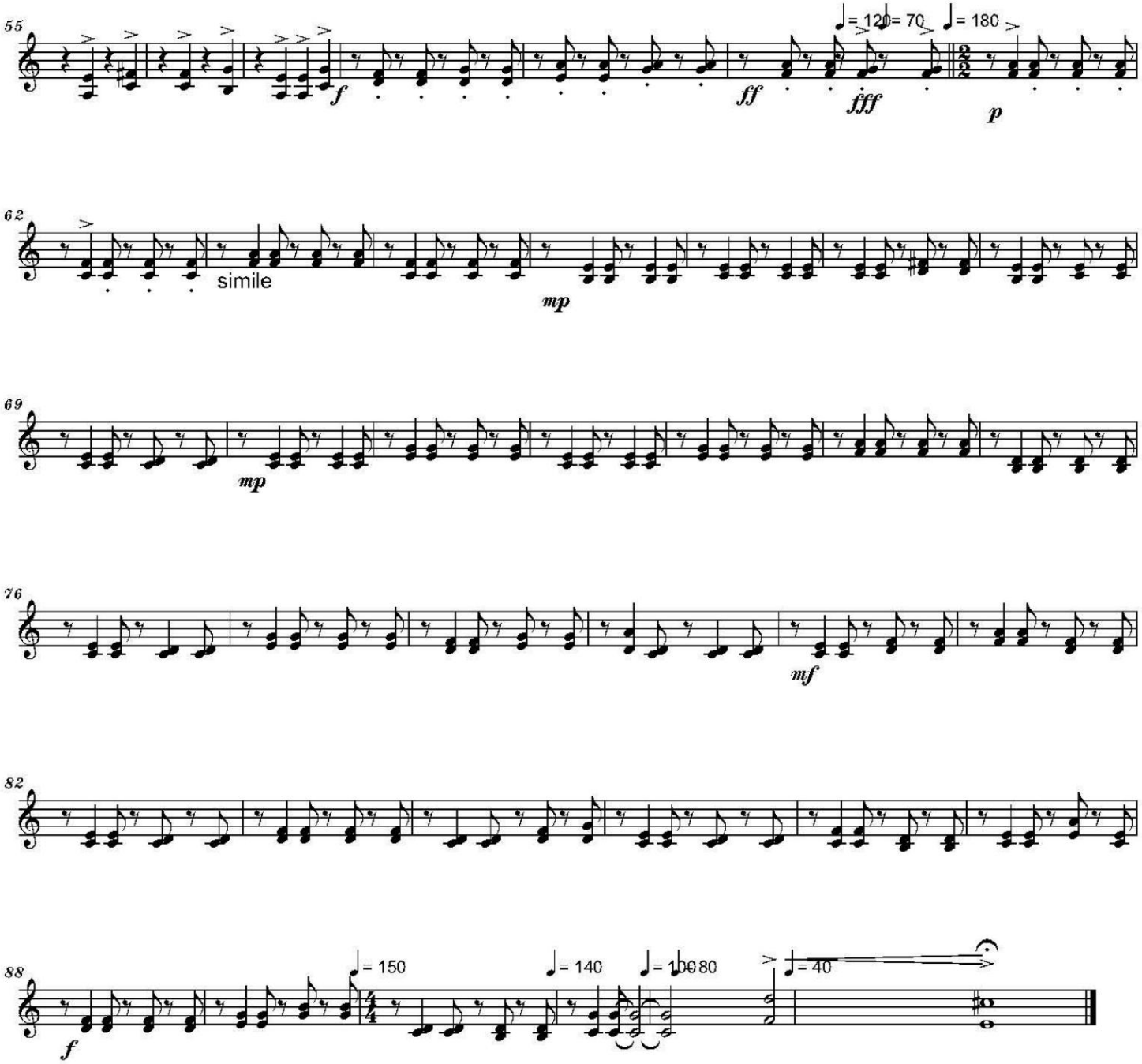

40
45
49
♩= 60
fz

Allegro

3.) Batraneasca

Serban NICHIFOR

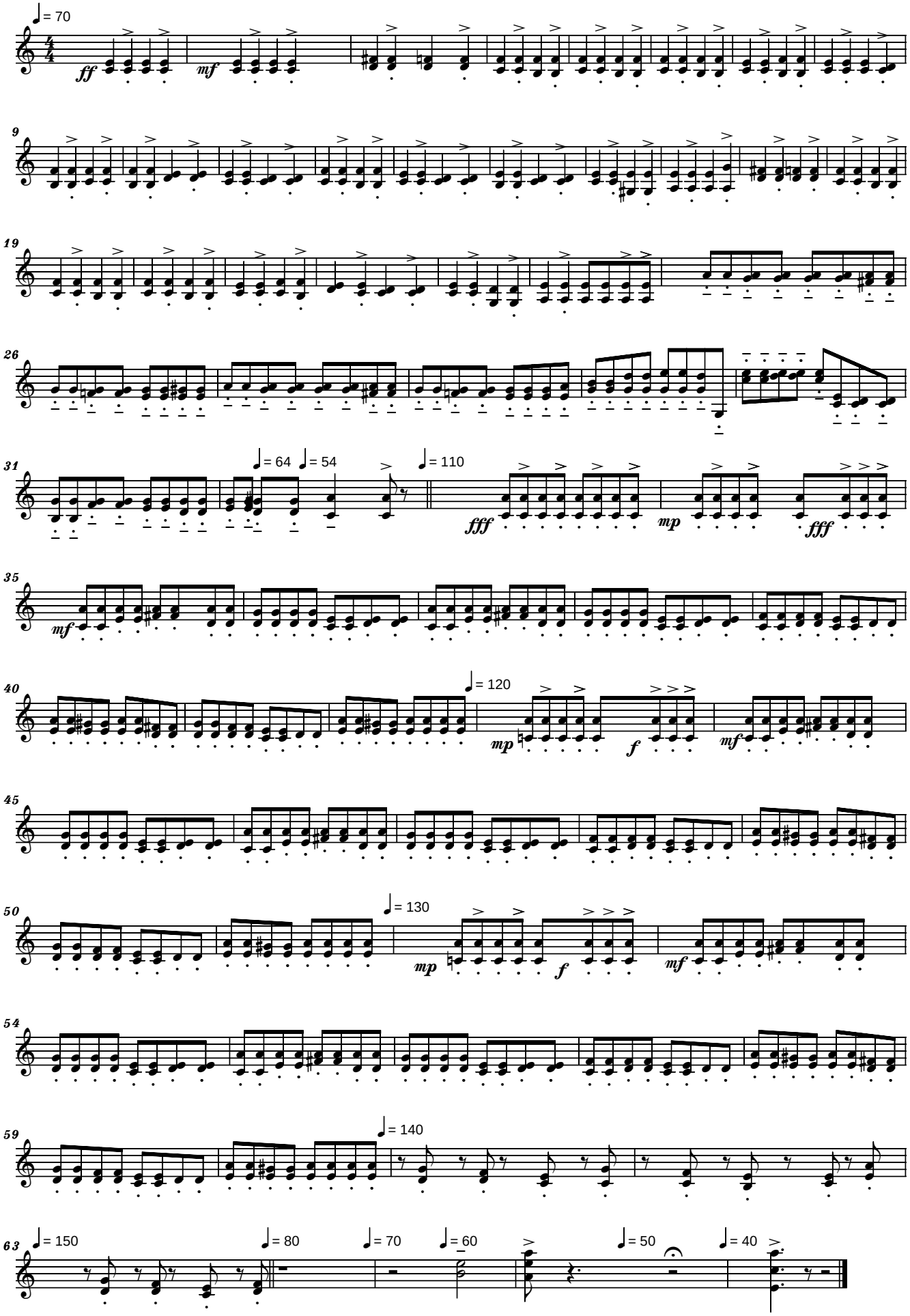



55
f
ff
fff
p
62
simile
mp
69
mp
76
mf
82
88
f
= 150
= 140
= 80
= 40

Deciso

4.) Csardas

Serban Nichifor



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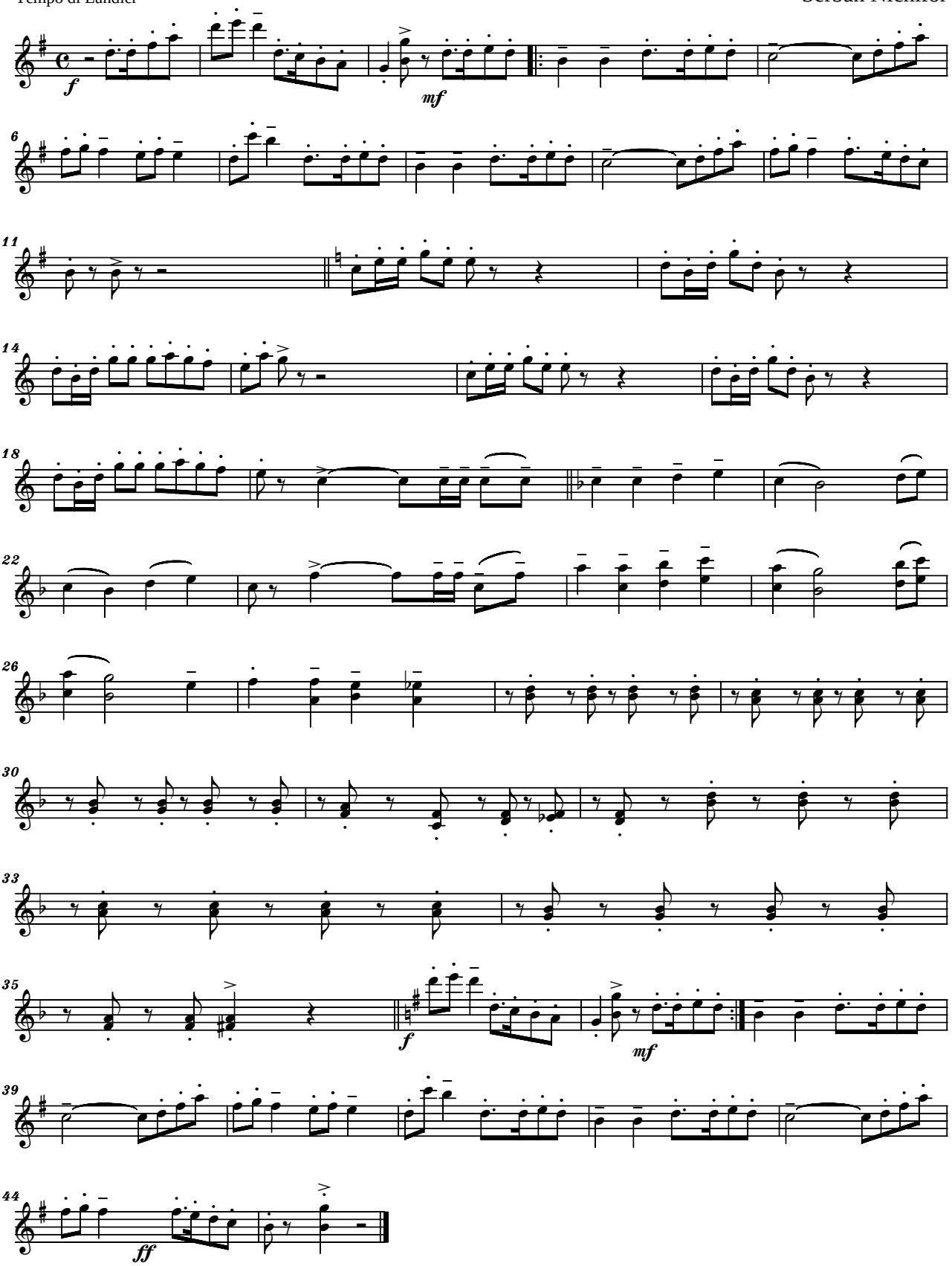
5.) Ländler

Tempo di Ländler

Serban Nichifor



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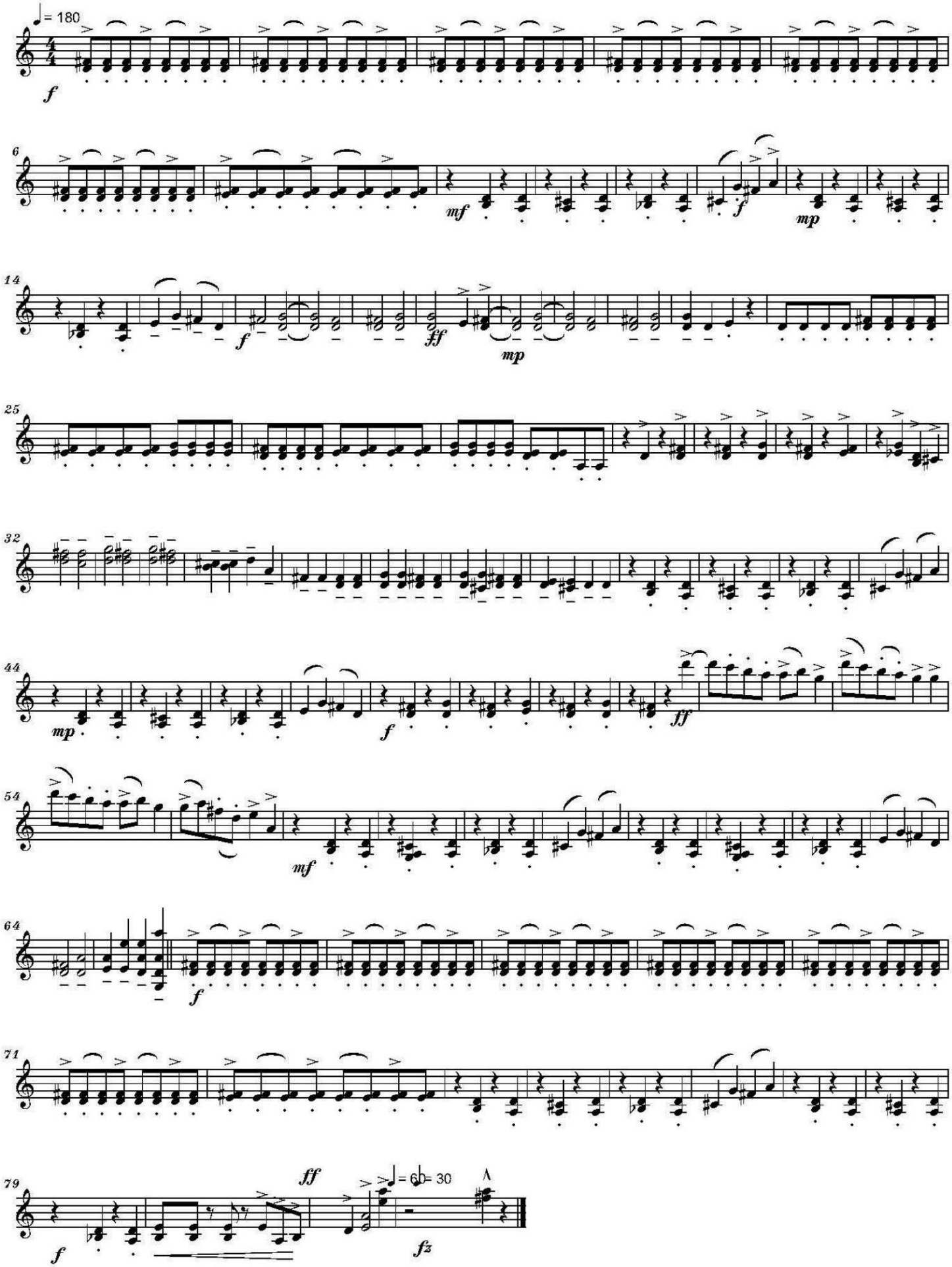
6.) TACET

Presto possibile

7.) Perpetuum Mobile

Serban NICHIFOR



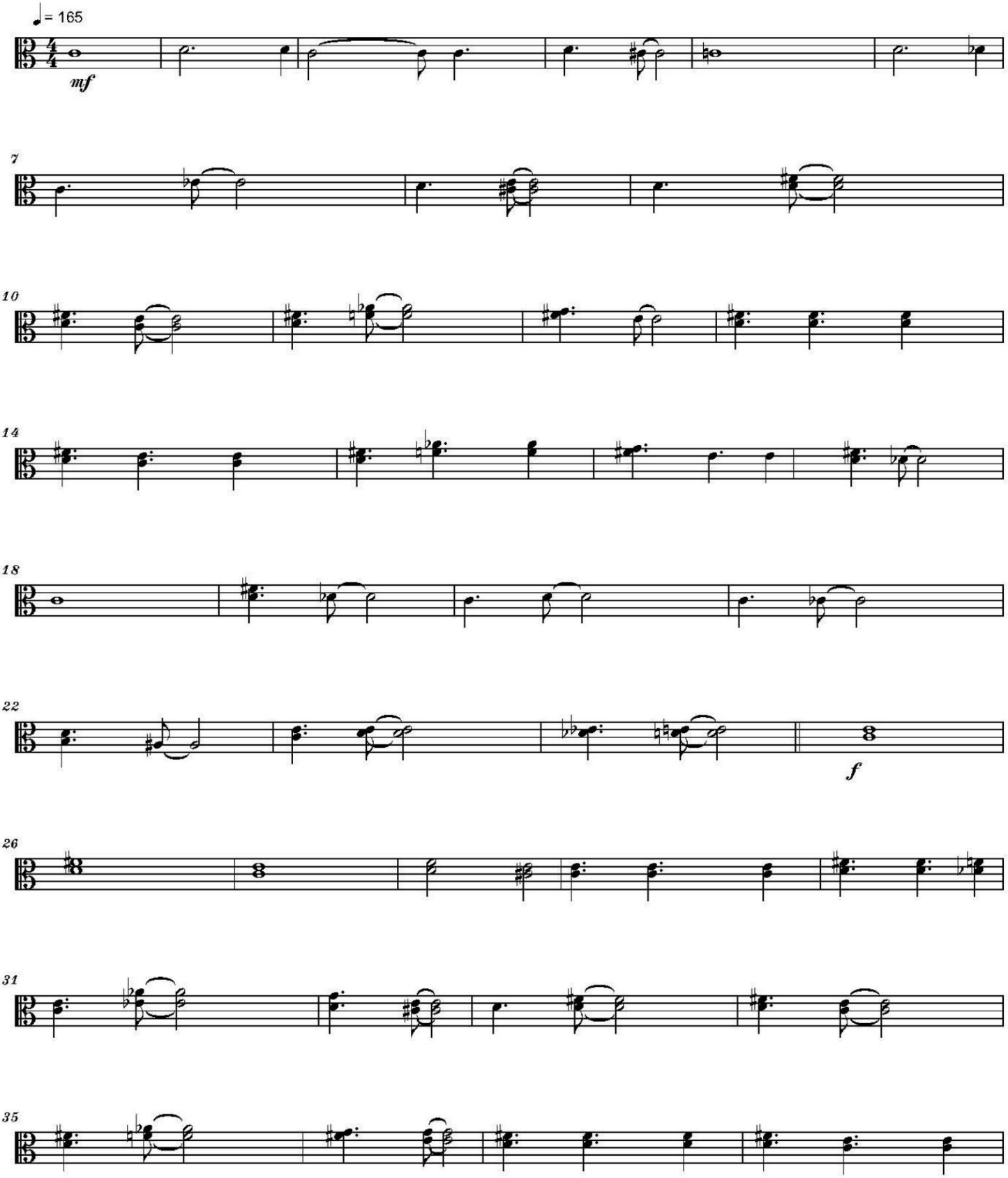
Viola

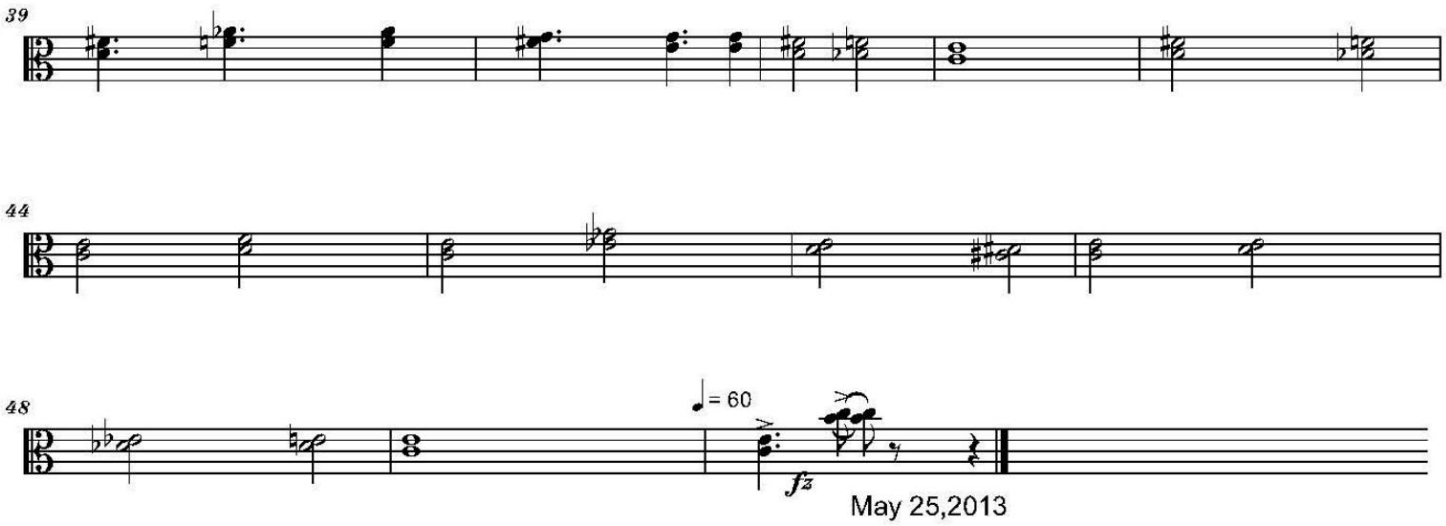
1.) TACET

2.) Hora

Allegro Vivo

Serban NICHIFOR



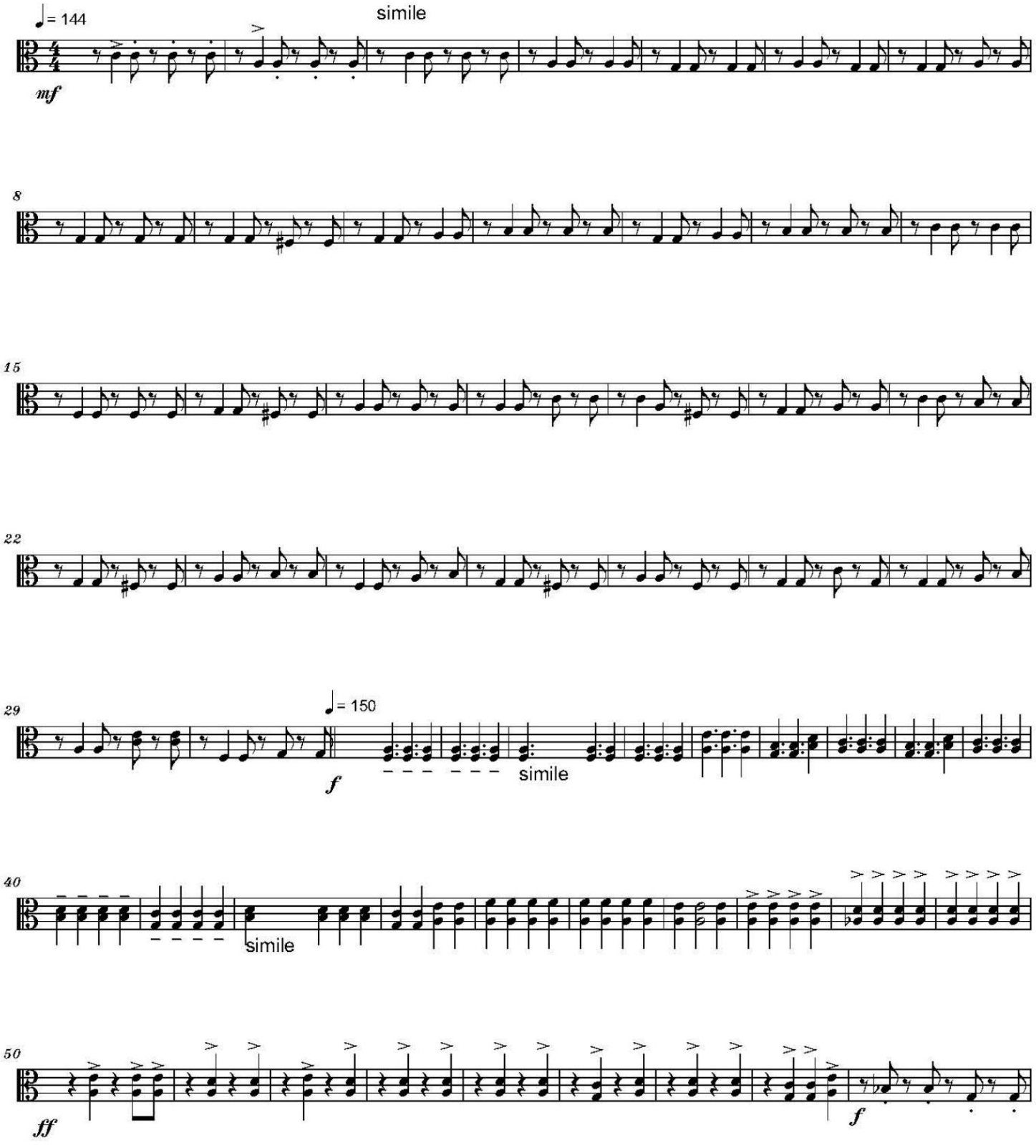


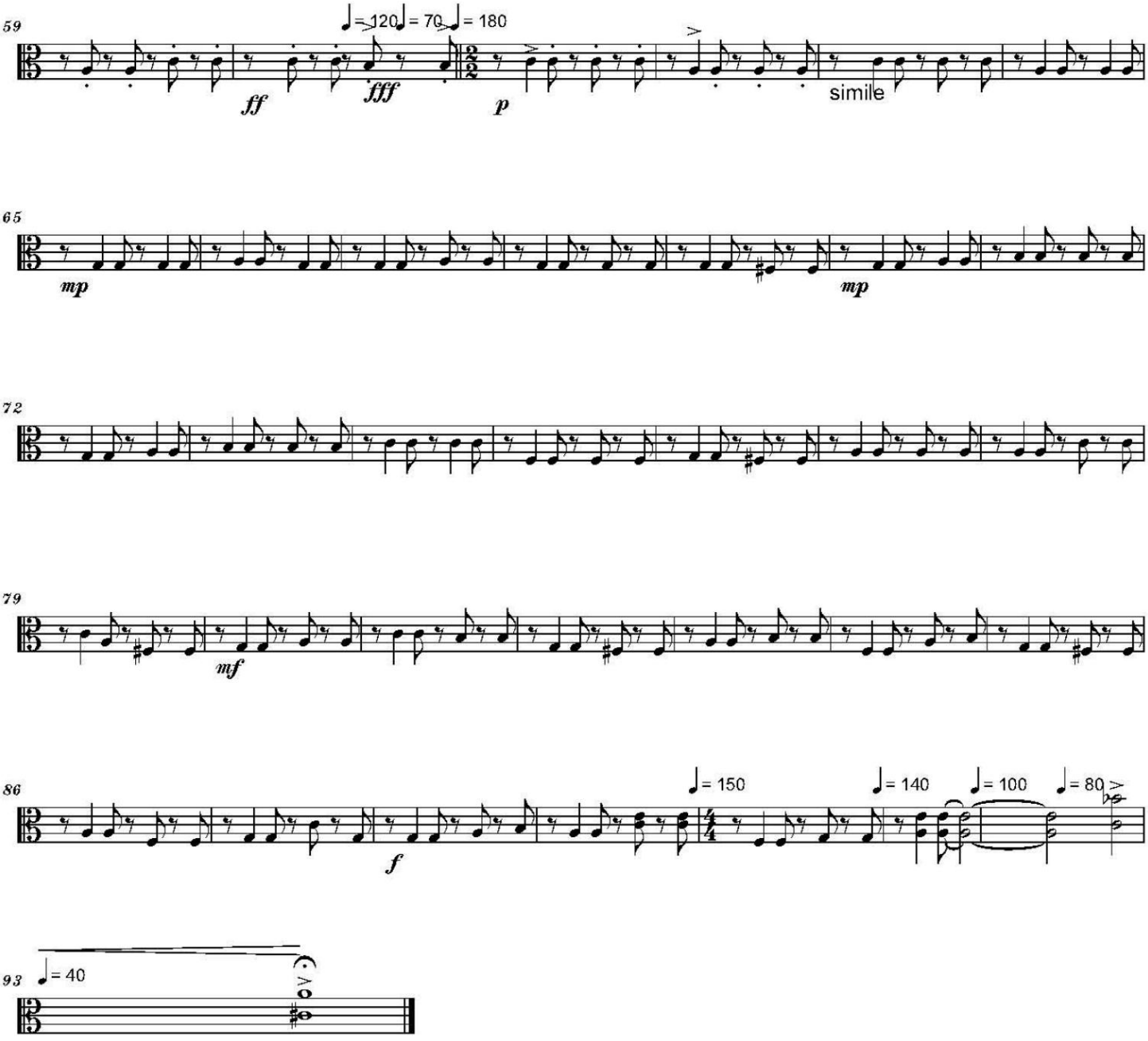
Viola 2

Allegro

3.) Batraneasca

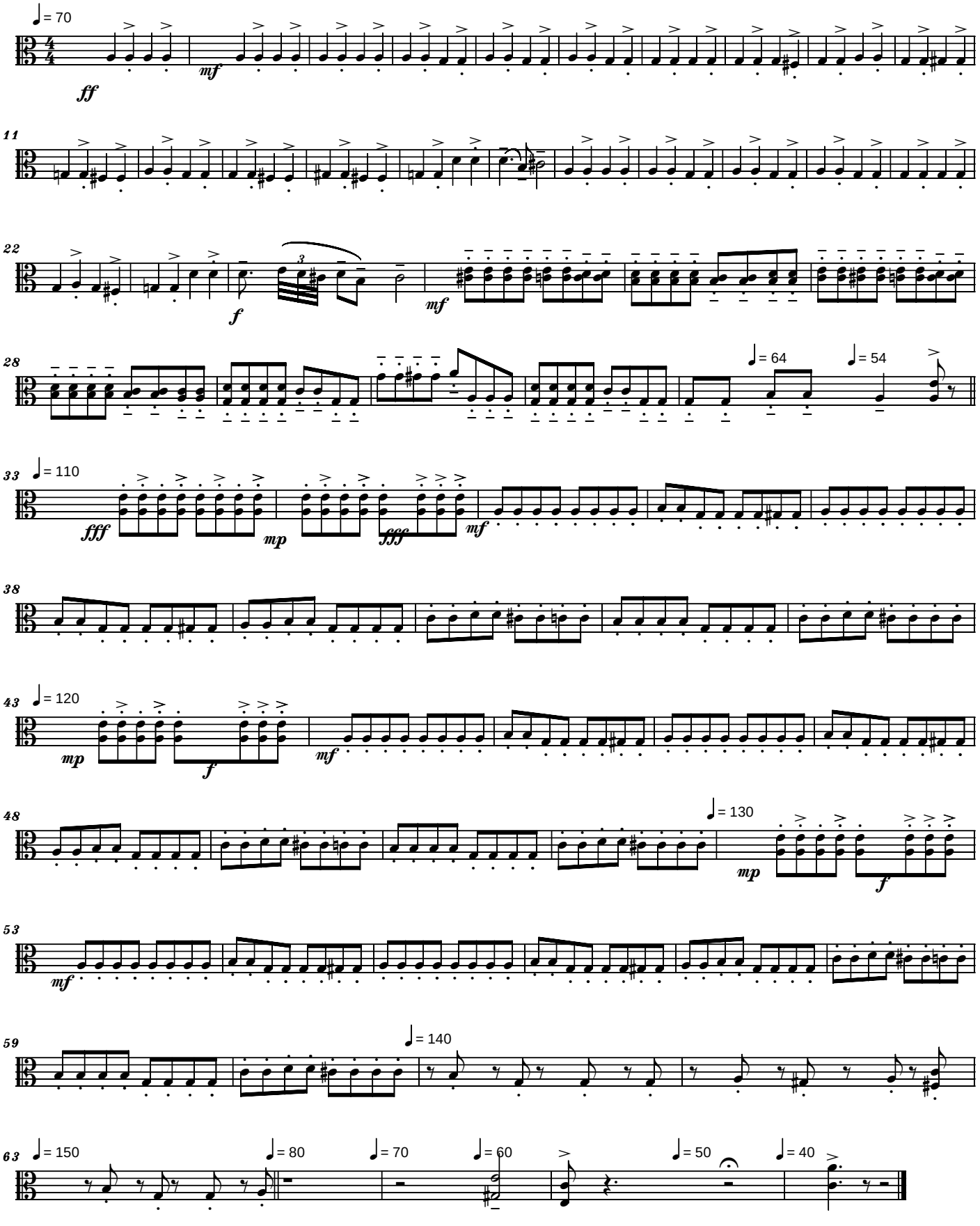
Serban NICHIFOR




59
♩= 120 ♩= 70 ♩= 180
ff
fff
p
simile
65
mp
mp
72
79
mf
86
f
♩= 150
♩= 140
♩= 100
♩= 80
93
♩= 40

4.) Csardas

Deciso **Serban Nichifor**



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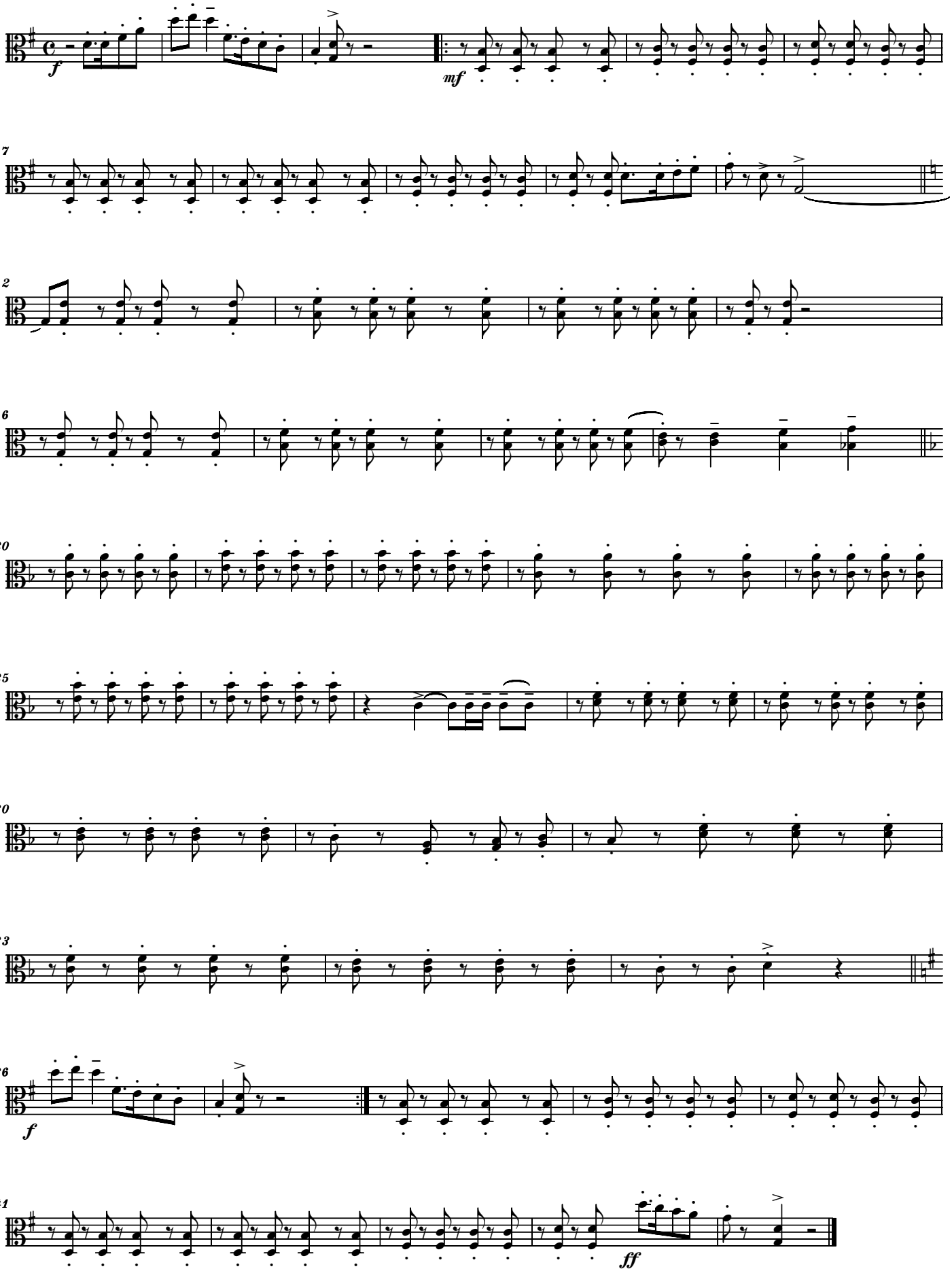
5.) Ländler

Tempo di Ländler

Serban Nichifor



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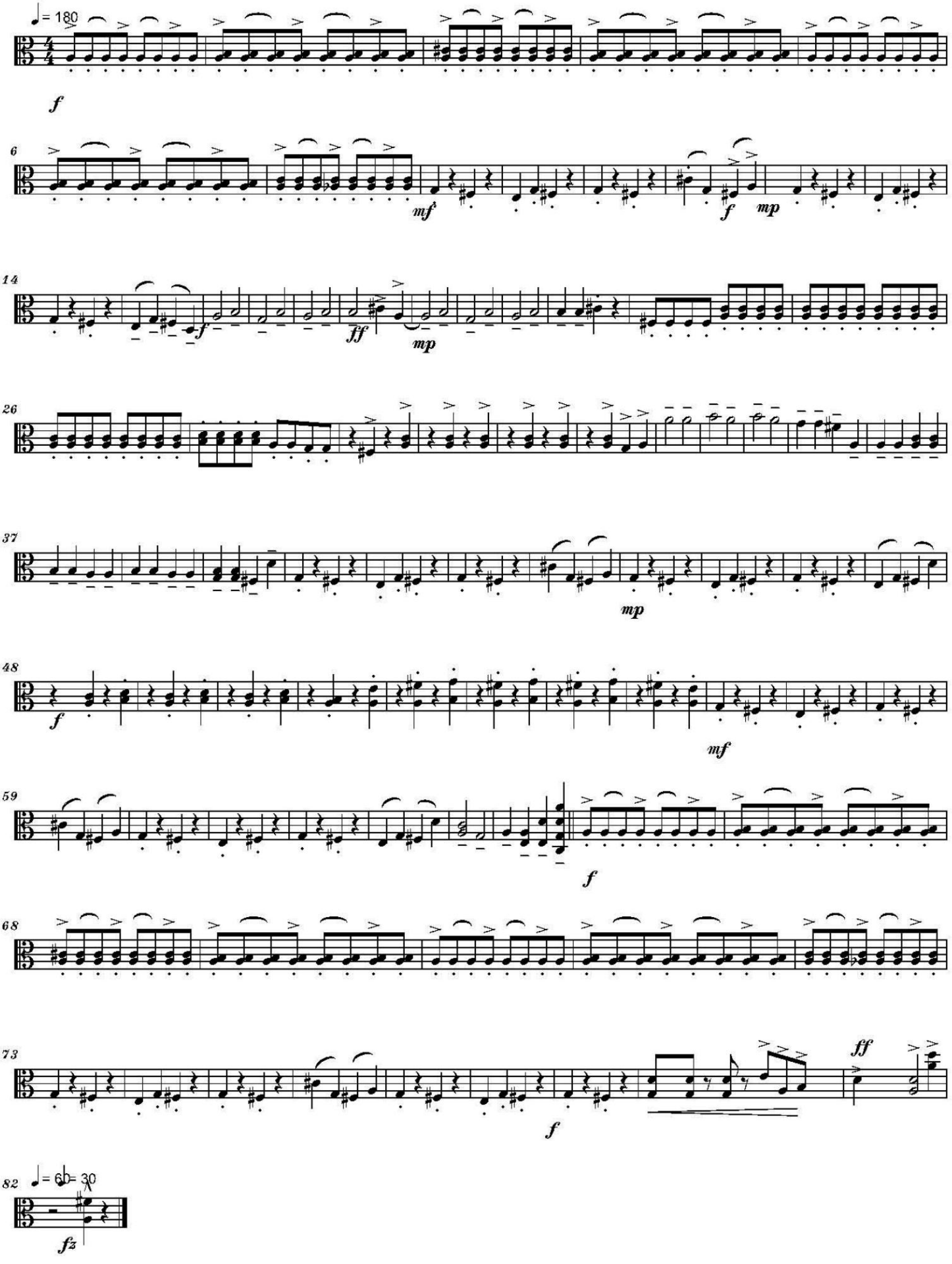
6.) TACET

7.) Perpetuum Mobile

Presto possibile

Serban NICHIFOR



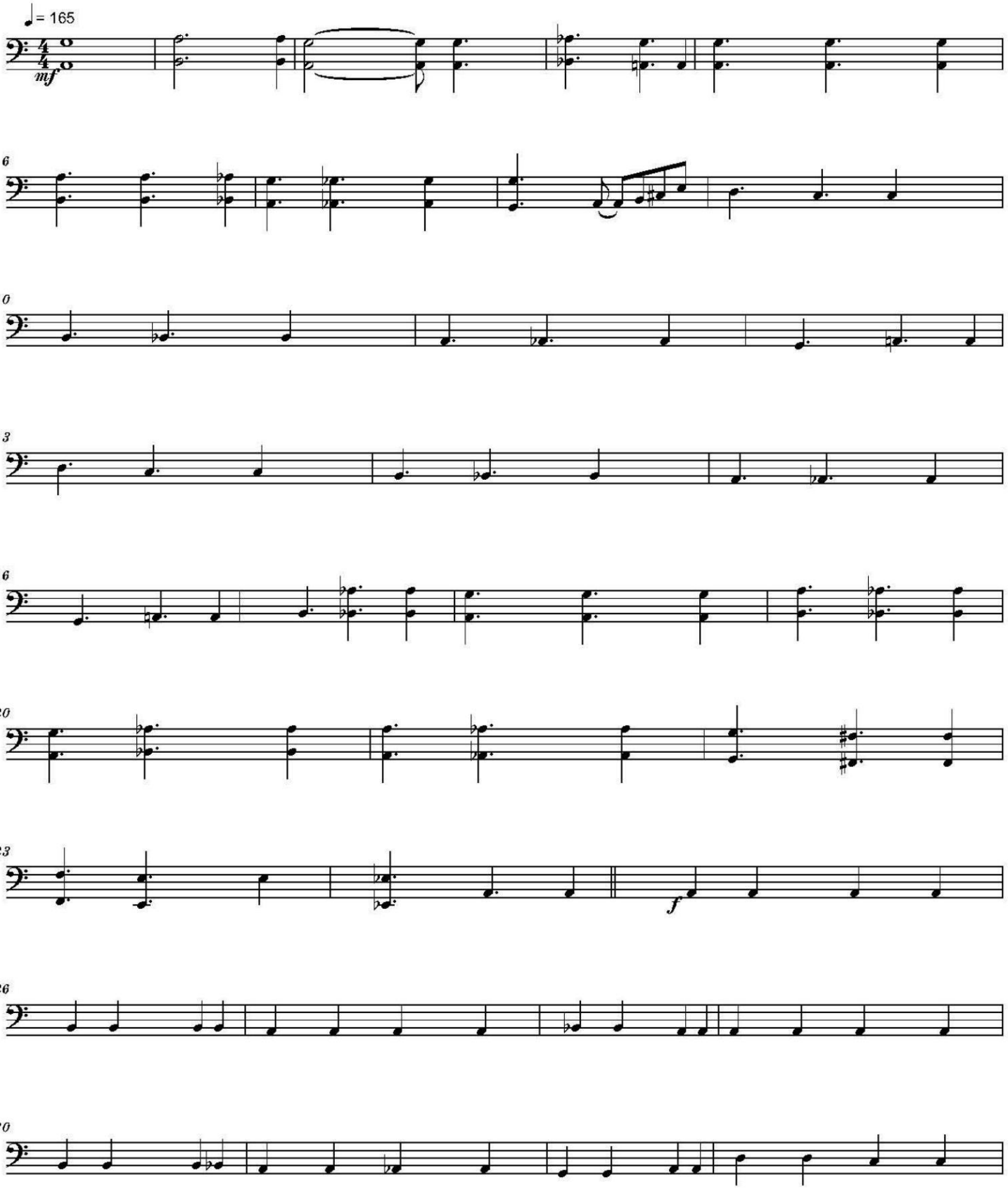
Cello (& Cb.)

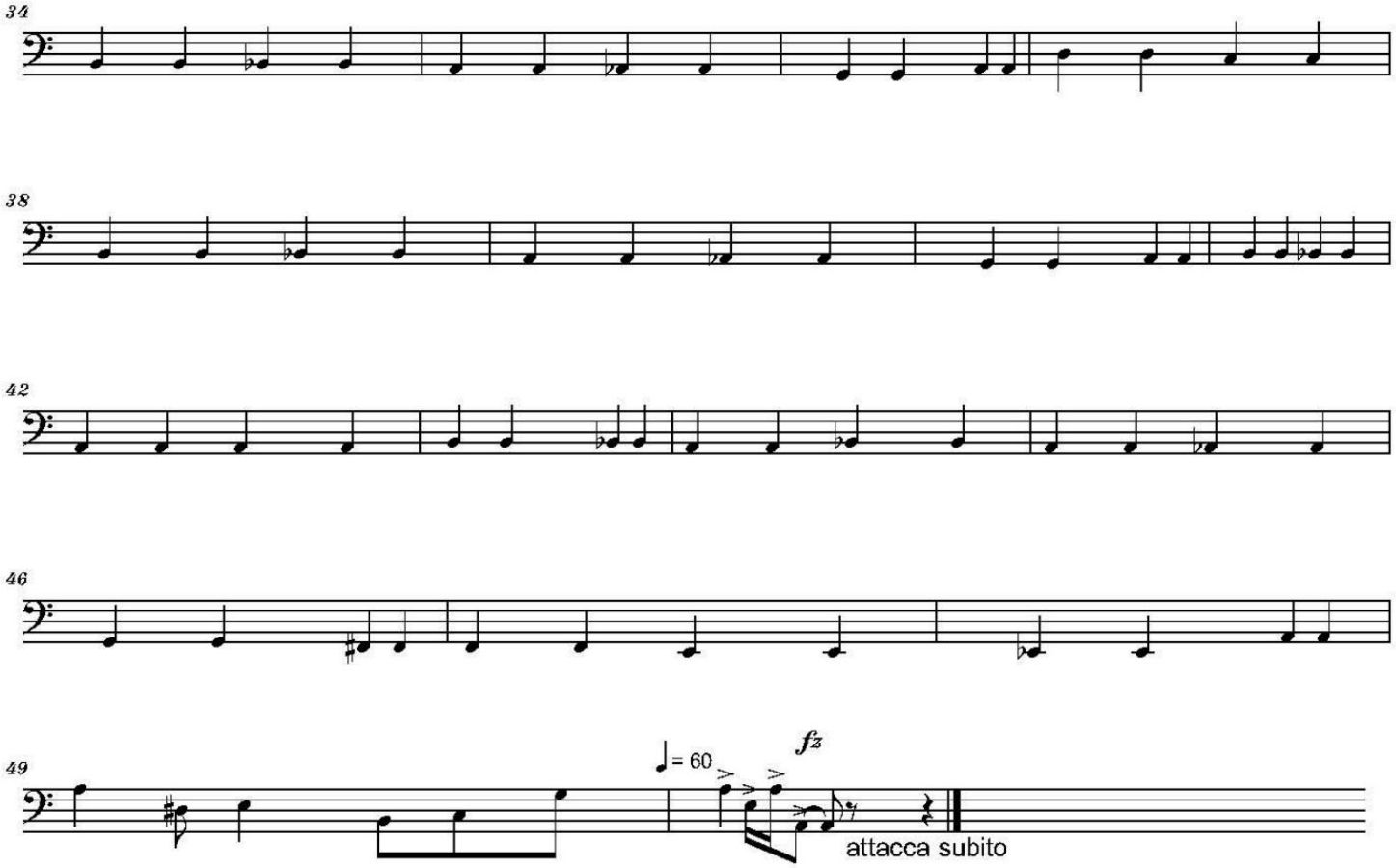
1.) TACET

2.) Hora

Allegro Vivo

Serban NICHIFOR



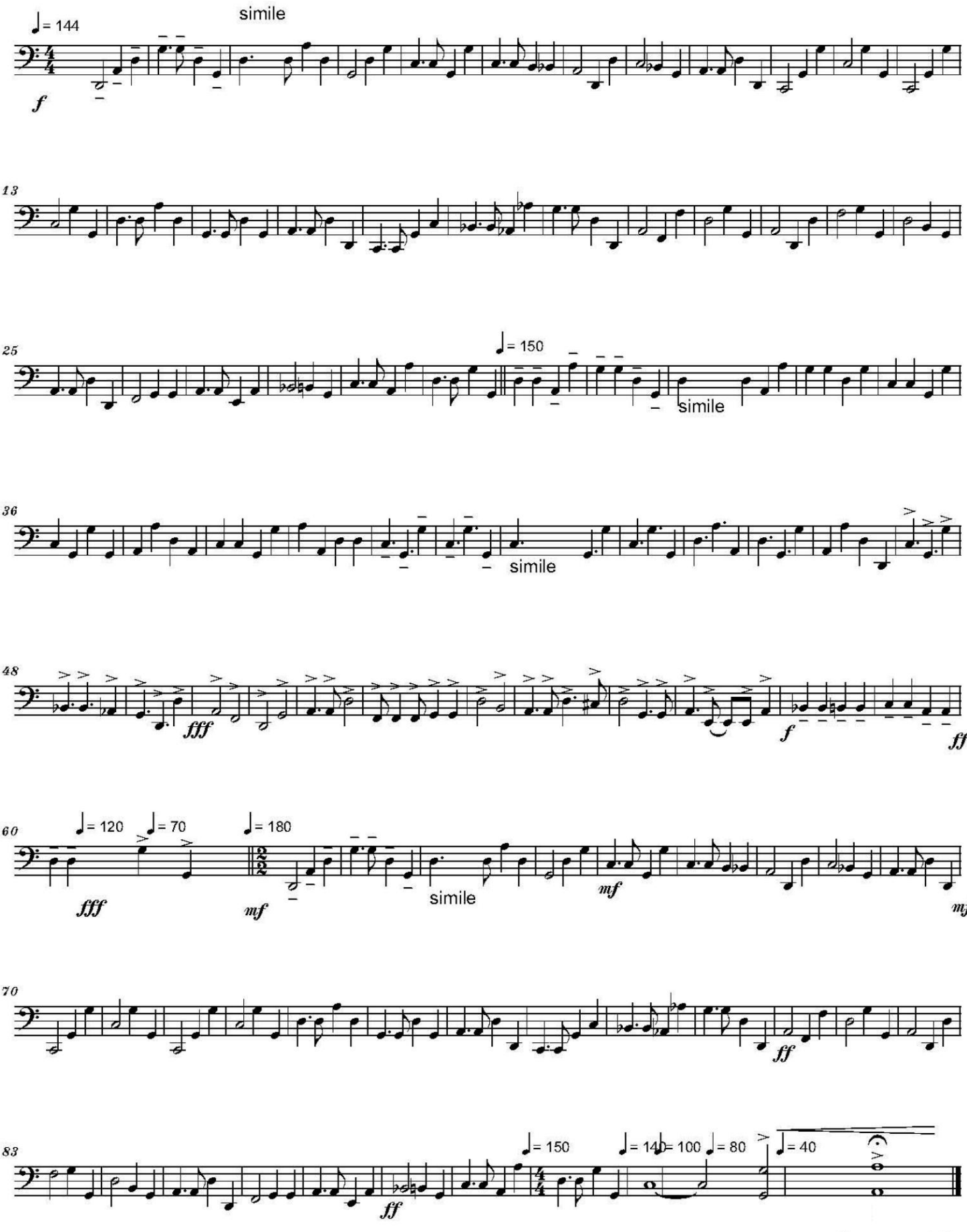


Cello (& Cb) 2

Allegro

3.) Batraneasca

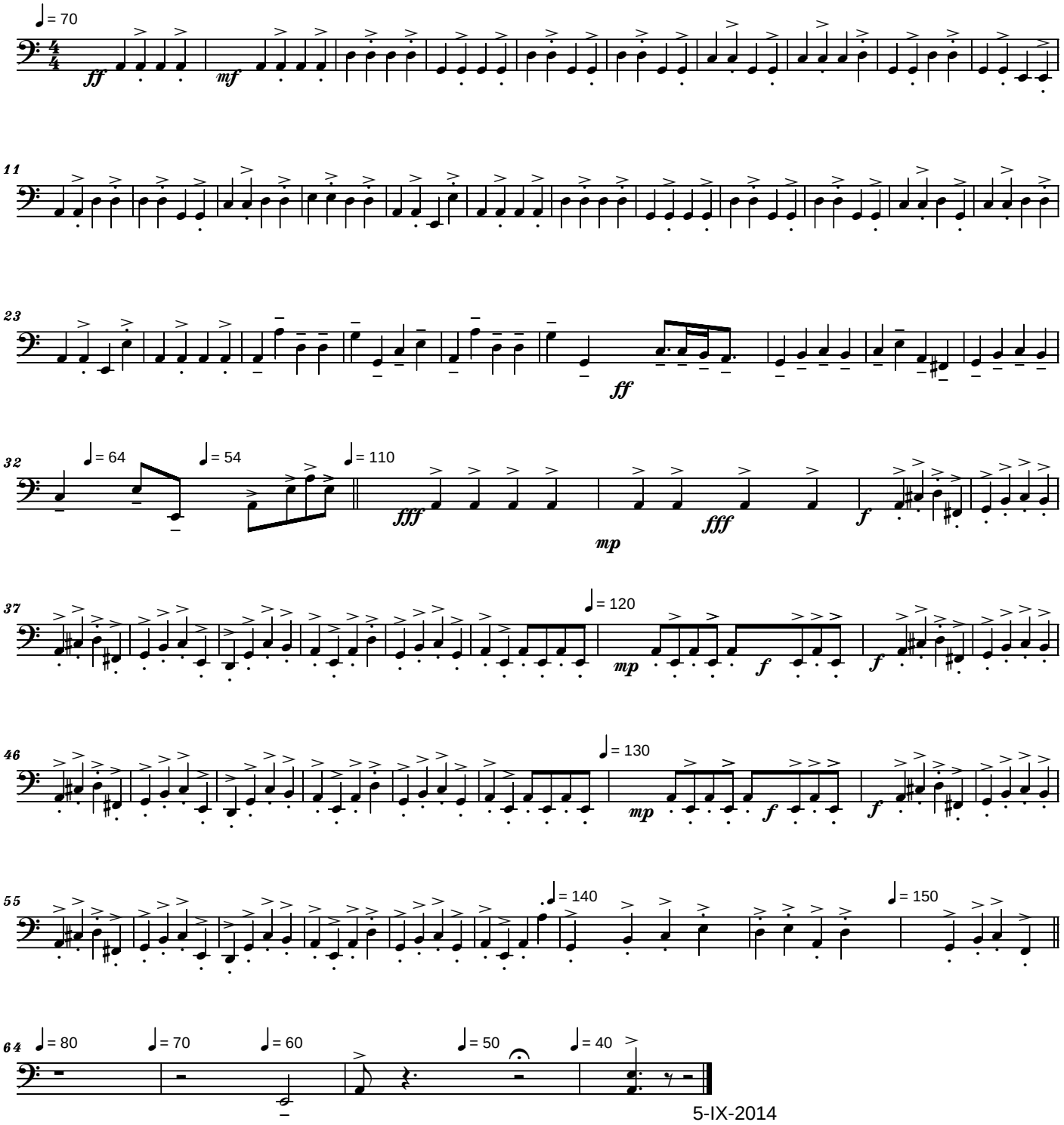
Serban NICHIFOR



Deciso

4.) Csardas

Serban Nichifor



5-IX-2014

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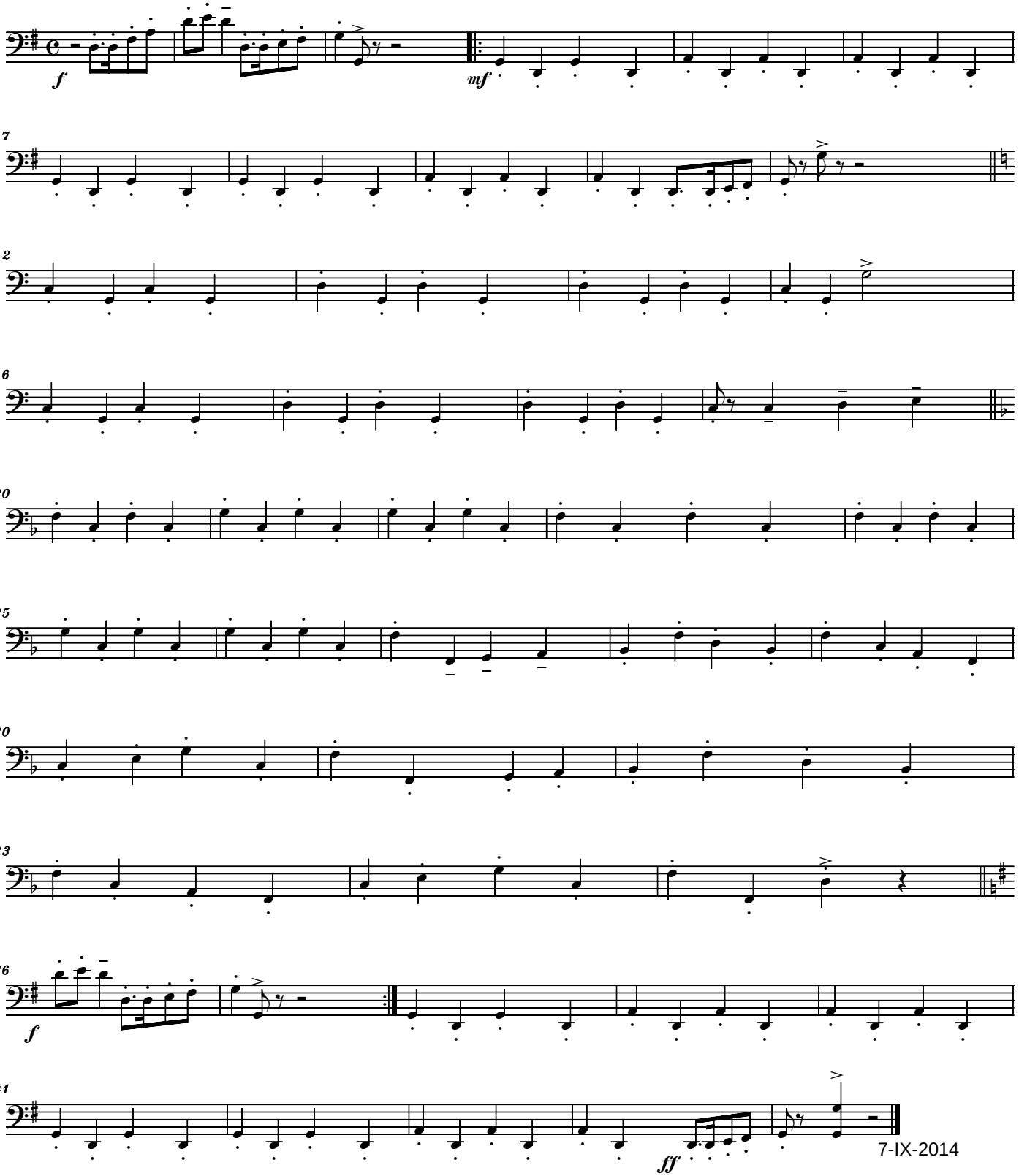
5.) Ländler

Tempo di Ländler

Serban Nichifor



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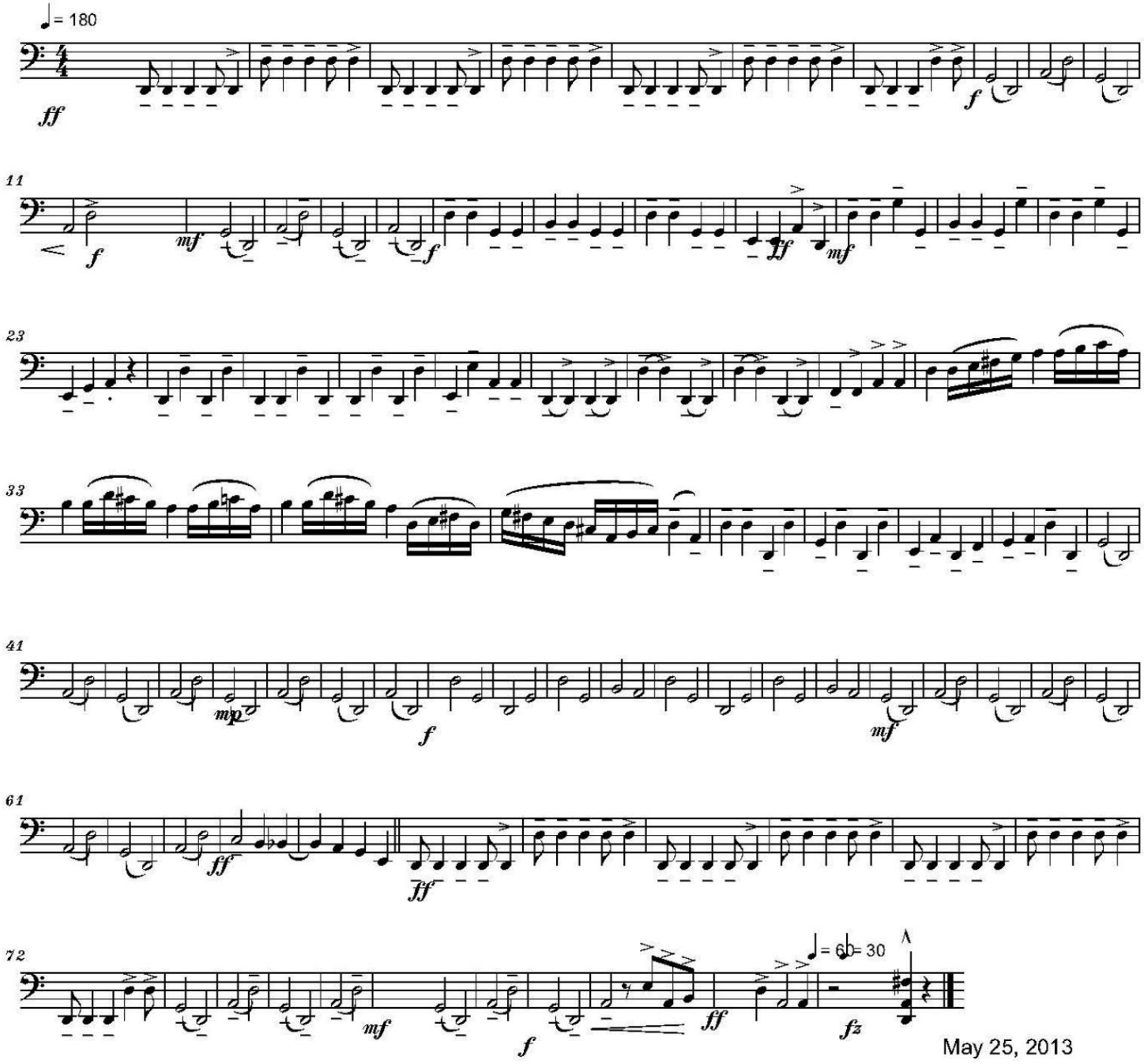
6.) TACET

7.) Perpetuum Mobile

Presto possibile

Serban NICHIFOR



May 25, 2013

SERBAN NICHIFOR

TWO IMAGES

for Trumpet in B-flat and Strings

To Maestro Ivano Ascari

1.) Blues (cca 3')
2.) Tribute To Nick LaRocca (cca 2')

Score and Parts

Duration: cca 5'

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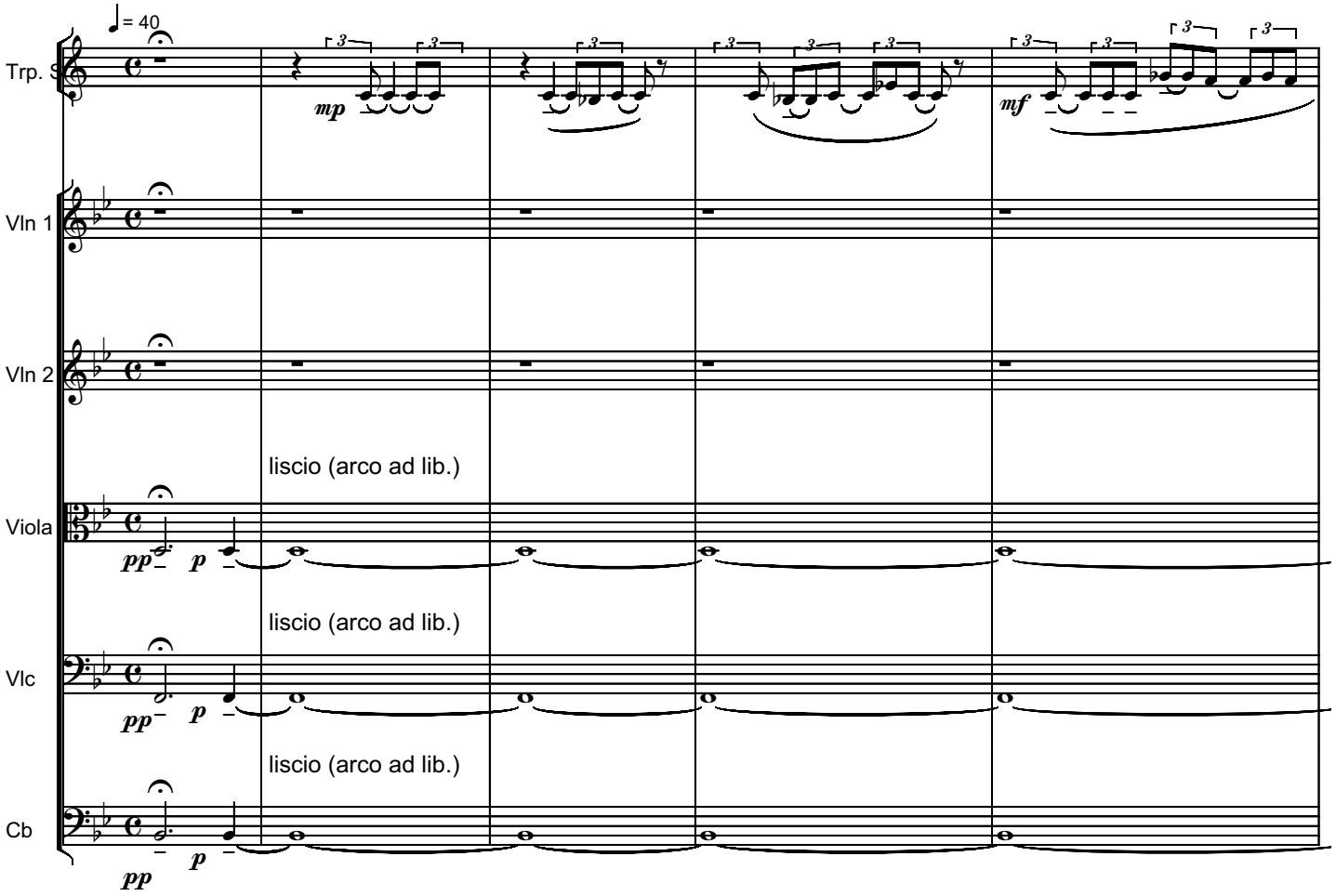
File: !1BluesTrArchiSib.mz

1.) BLUES
Trumpet in B-flat and Strings
- To Maestro Ivano Ascari -

Serban NICHIFOR
(March 29, 2015)

Lontano, Improvisando
(Quasi Senza Tempo)



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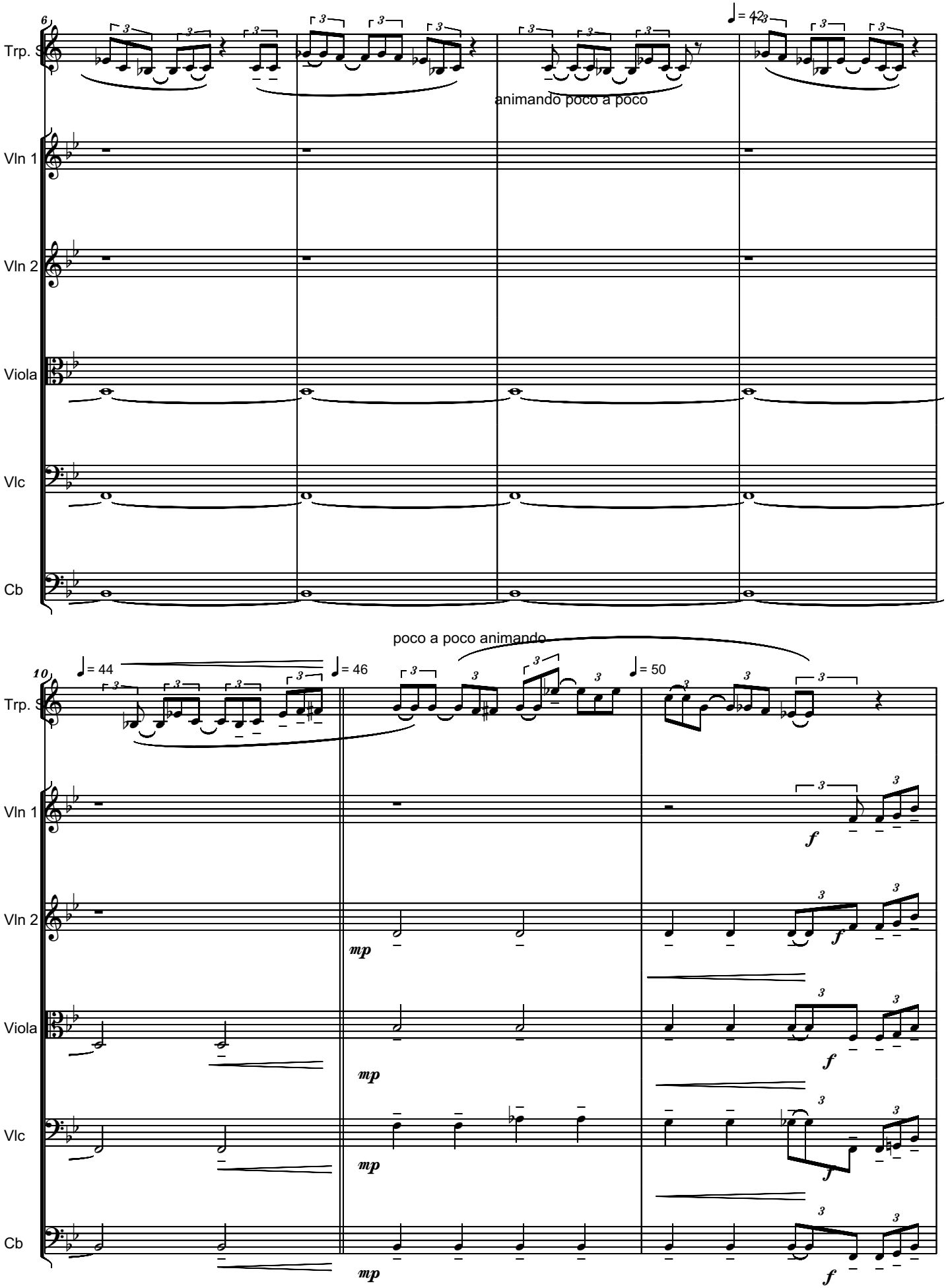
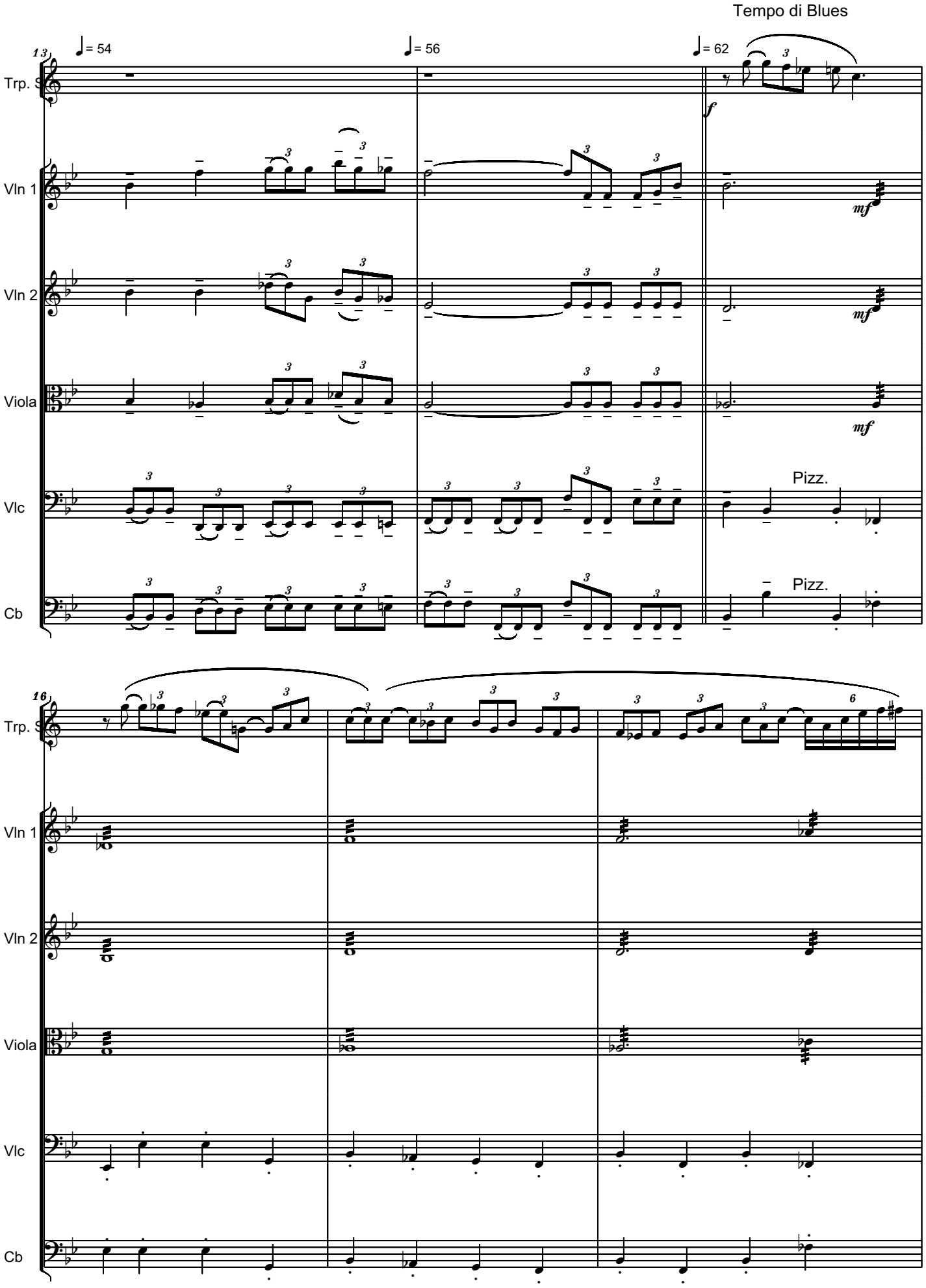
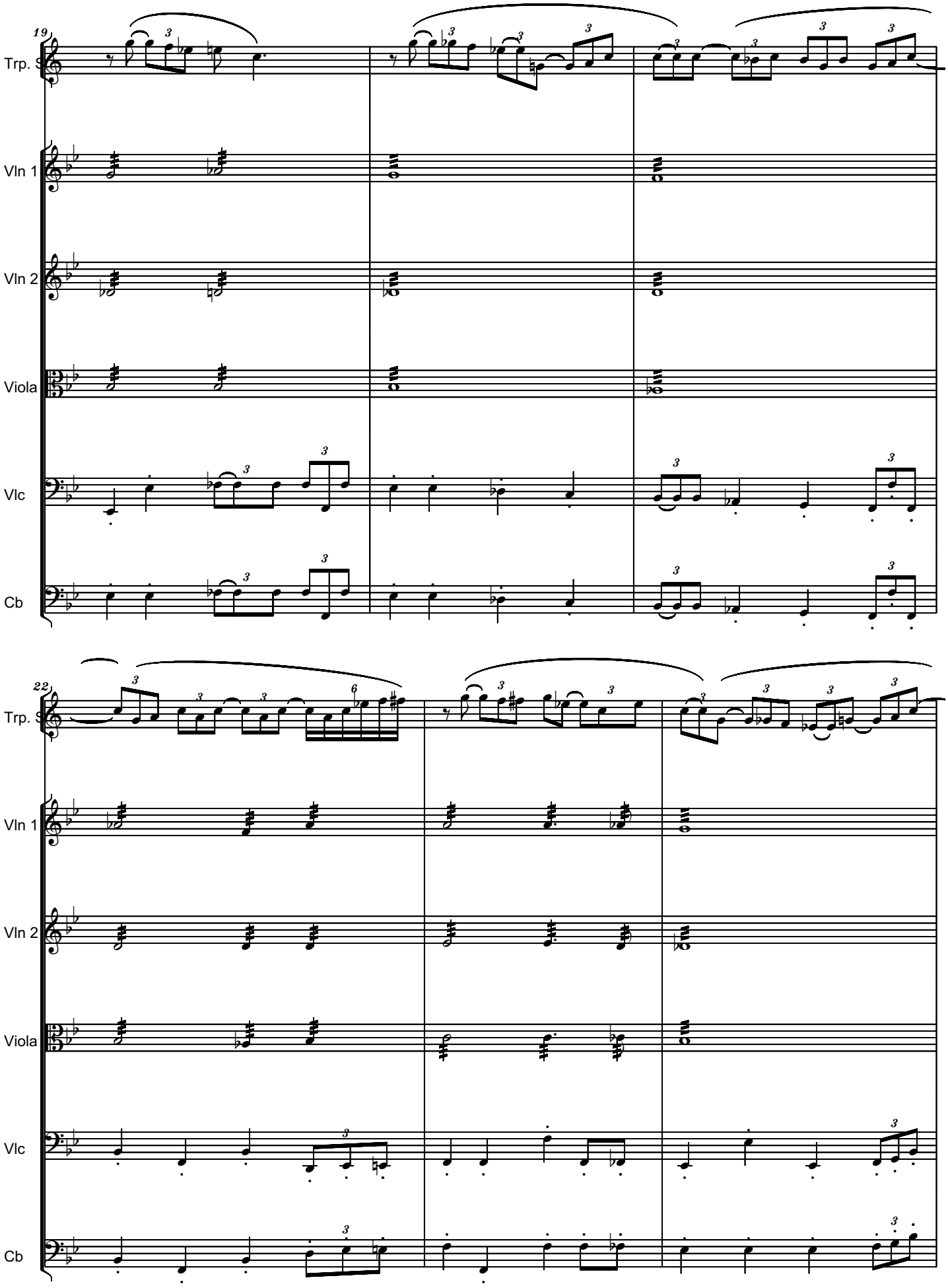
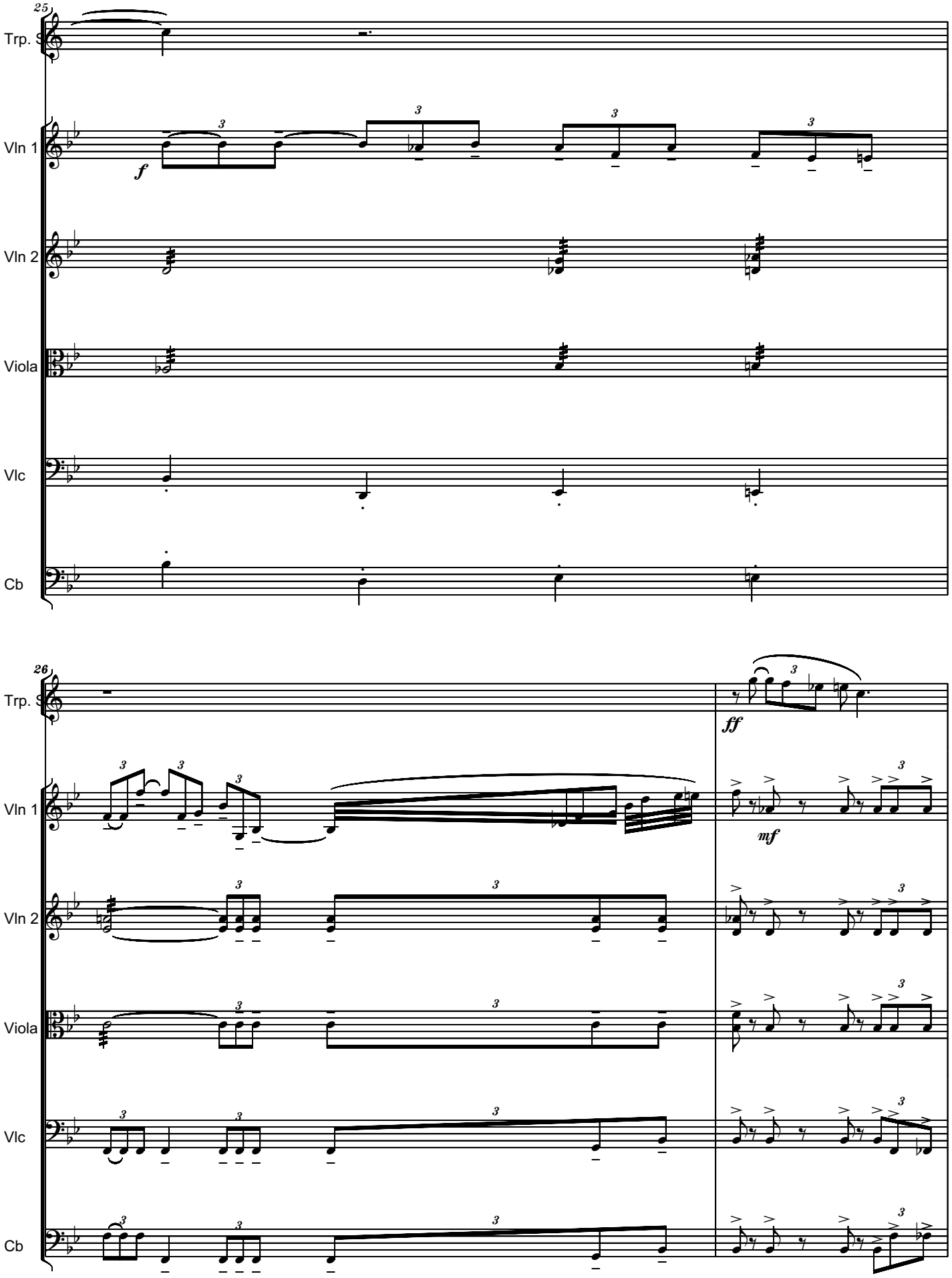
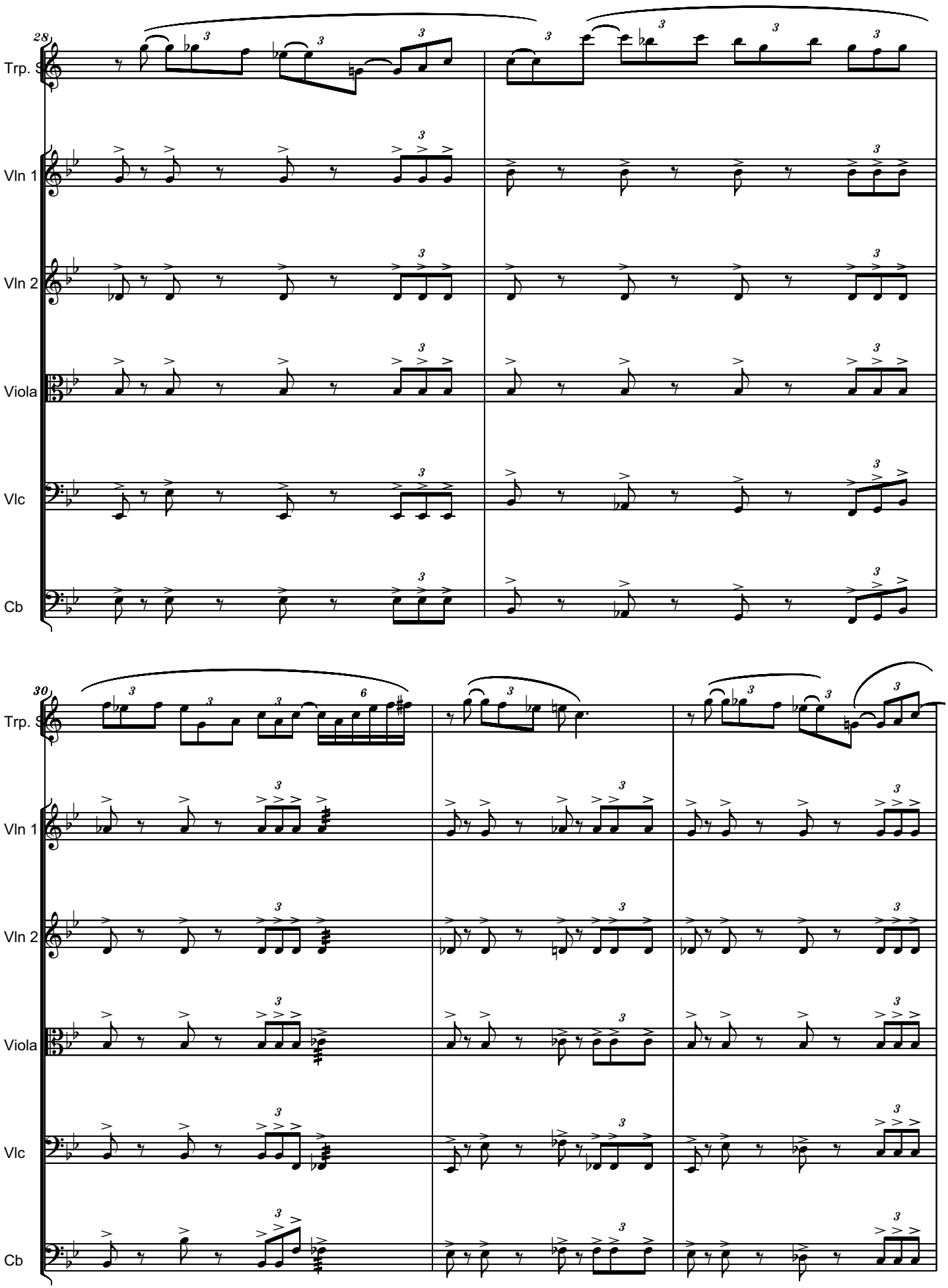
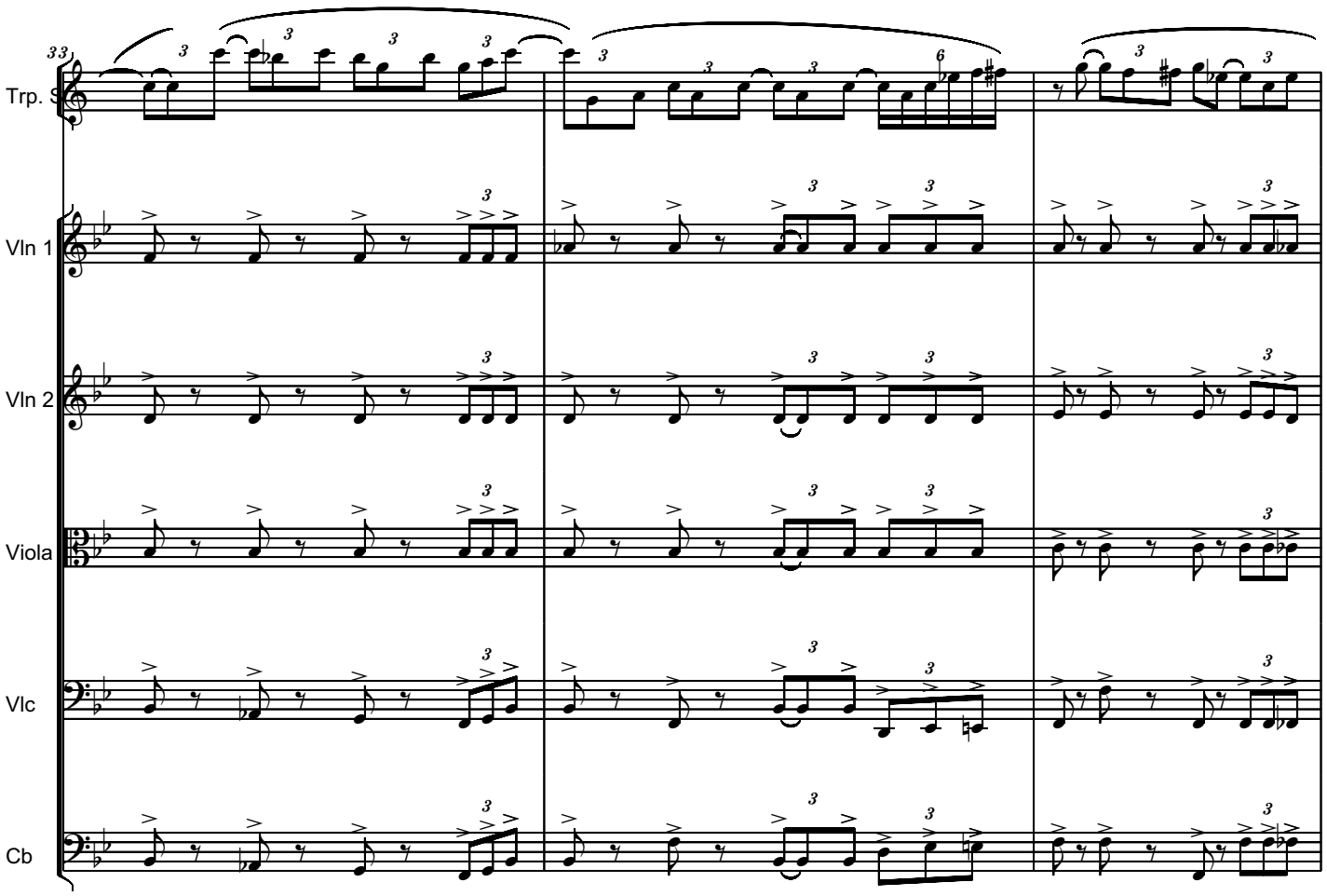

6
Trp. S
Vln 1
Vln 2
Viola
Vlc
Cb
animando poco a poco
= 42
10
= 44
= 46
= 50
poco a poco animando
mp
f


Tempo di Blues
13
♩= 54
♩= 56
♩= 62
Trp. S
Vln 1
Vln 2
Viola
Vlc
Cb
f
mf
mf
mf
Pizz.
Pizz.
16
Trp. S
Vln 1
Vln 2
Viola
Vlc
Cb

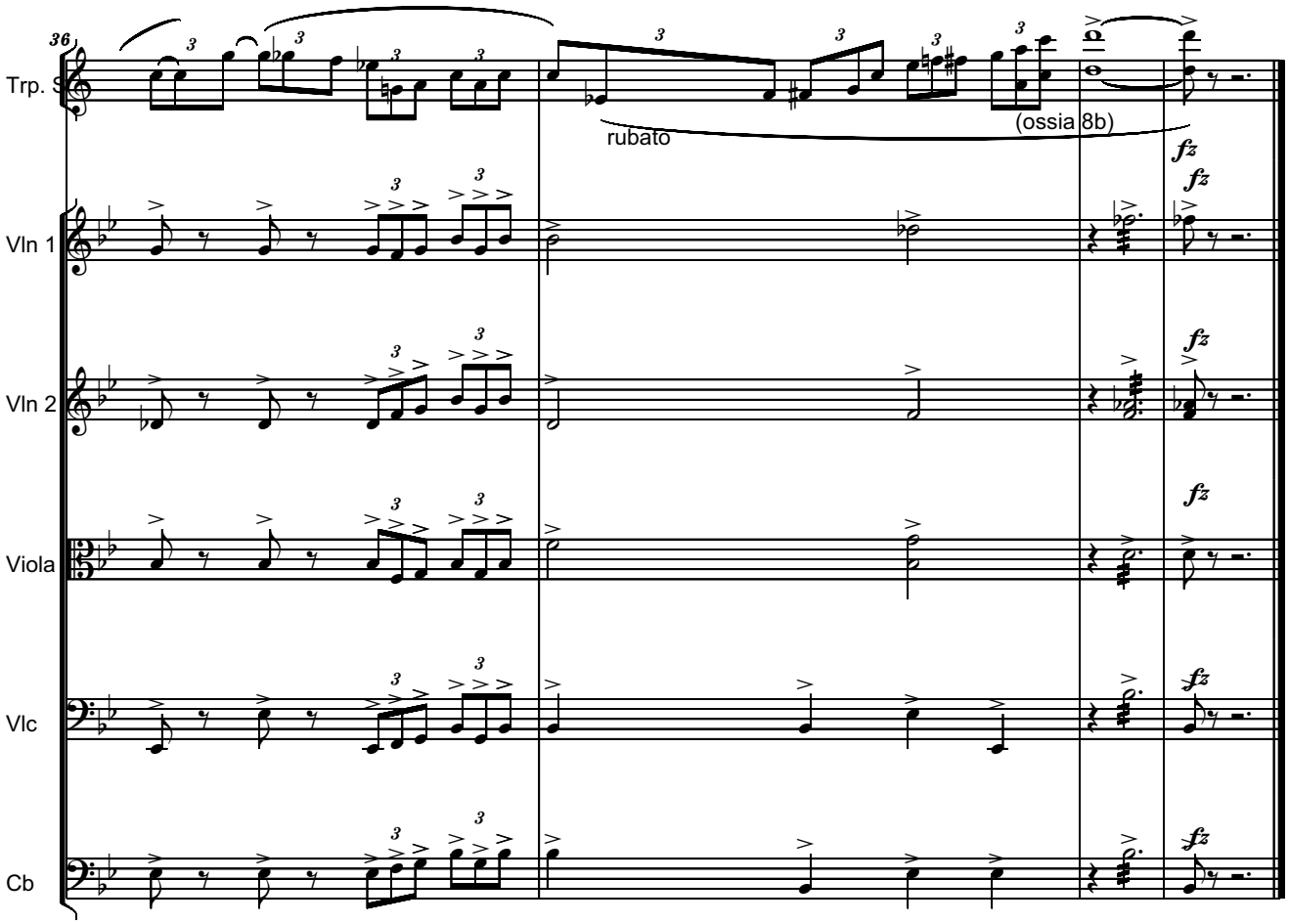

19
Trp. S
Vln 1
Vln 2
Viola
Vlc
Cb
22
Trp. S
Vln 1
Vln 2
Viola
Vlc
Cb


25
Trp. S
Vln 1
Vln 2
Viola
Vlc
Cb
f
26
Trp. S
Vln 1
Vln 2
Viola
Vlc
Cb
ff
mf


28
Trp. S
Vln 1
Vln 2
Viola
Vlc
Cb
30
Trp. S
Vln 1
Vln 2
Viola
Vlc
Cb



Molto Allargando



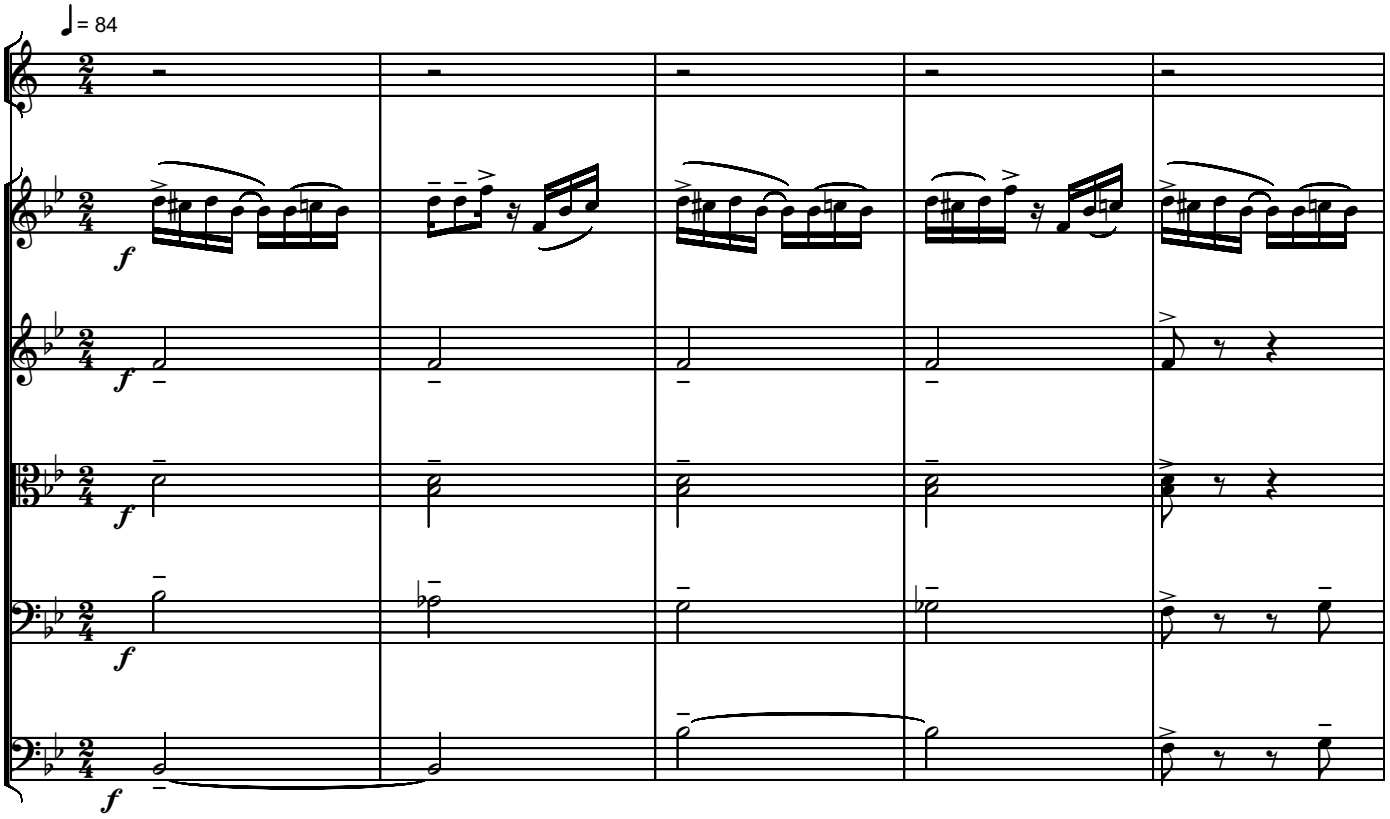
2.) TRIBUTE TO NICK LAROCCA

Trumpet in B-flat and Strings

Ragtime

- To Maestro Ivano Ascari -

Serban Nichifor



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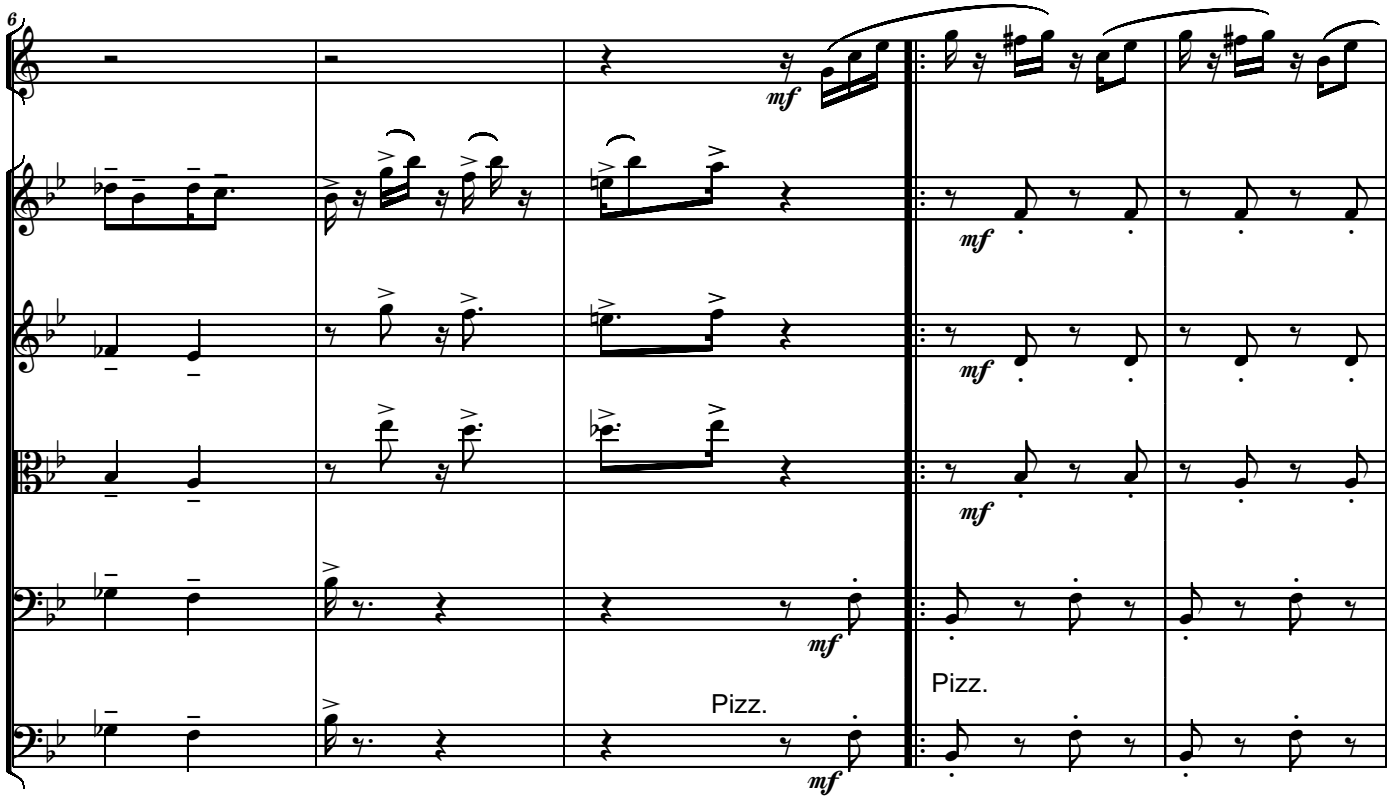
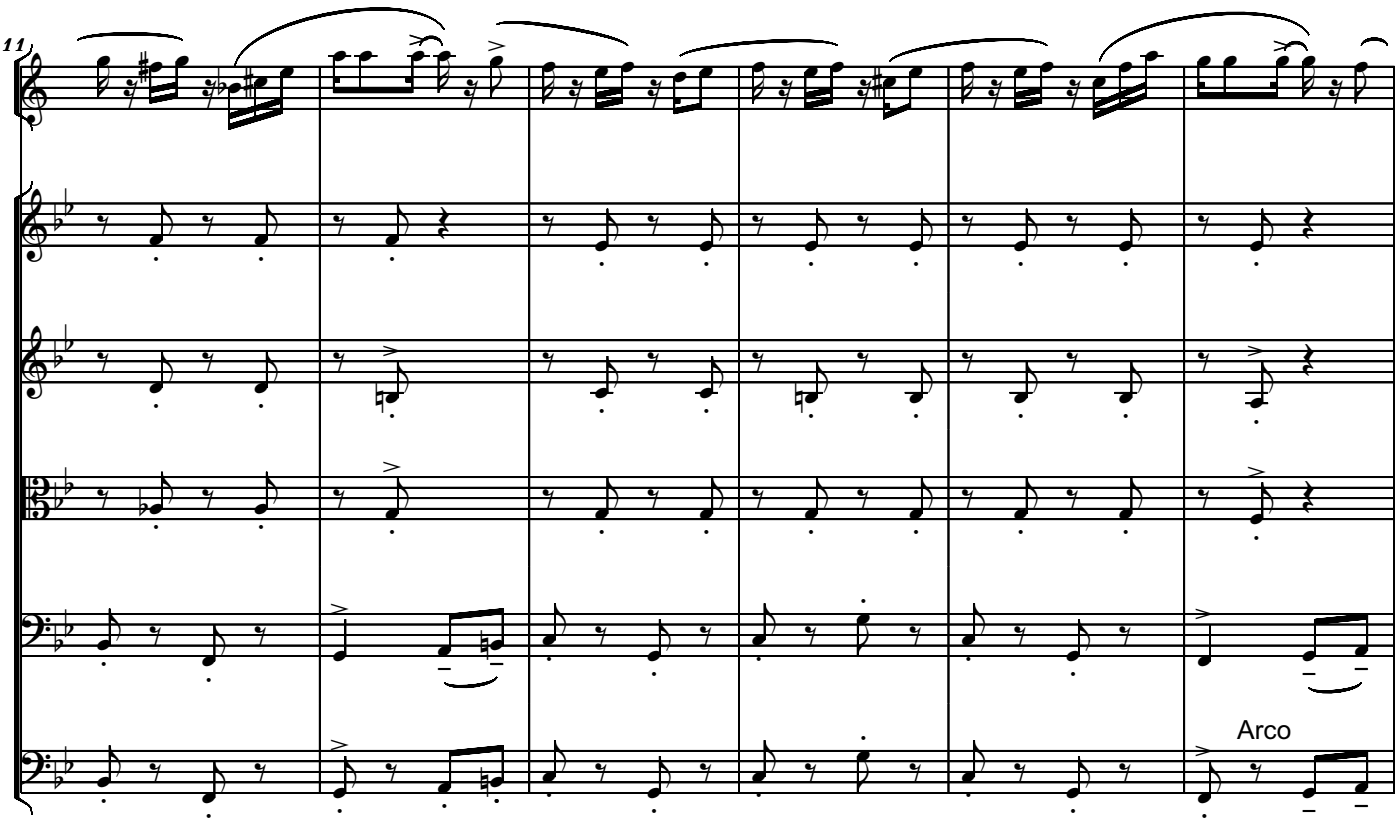
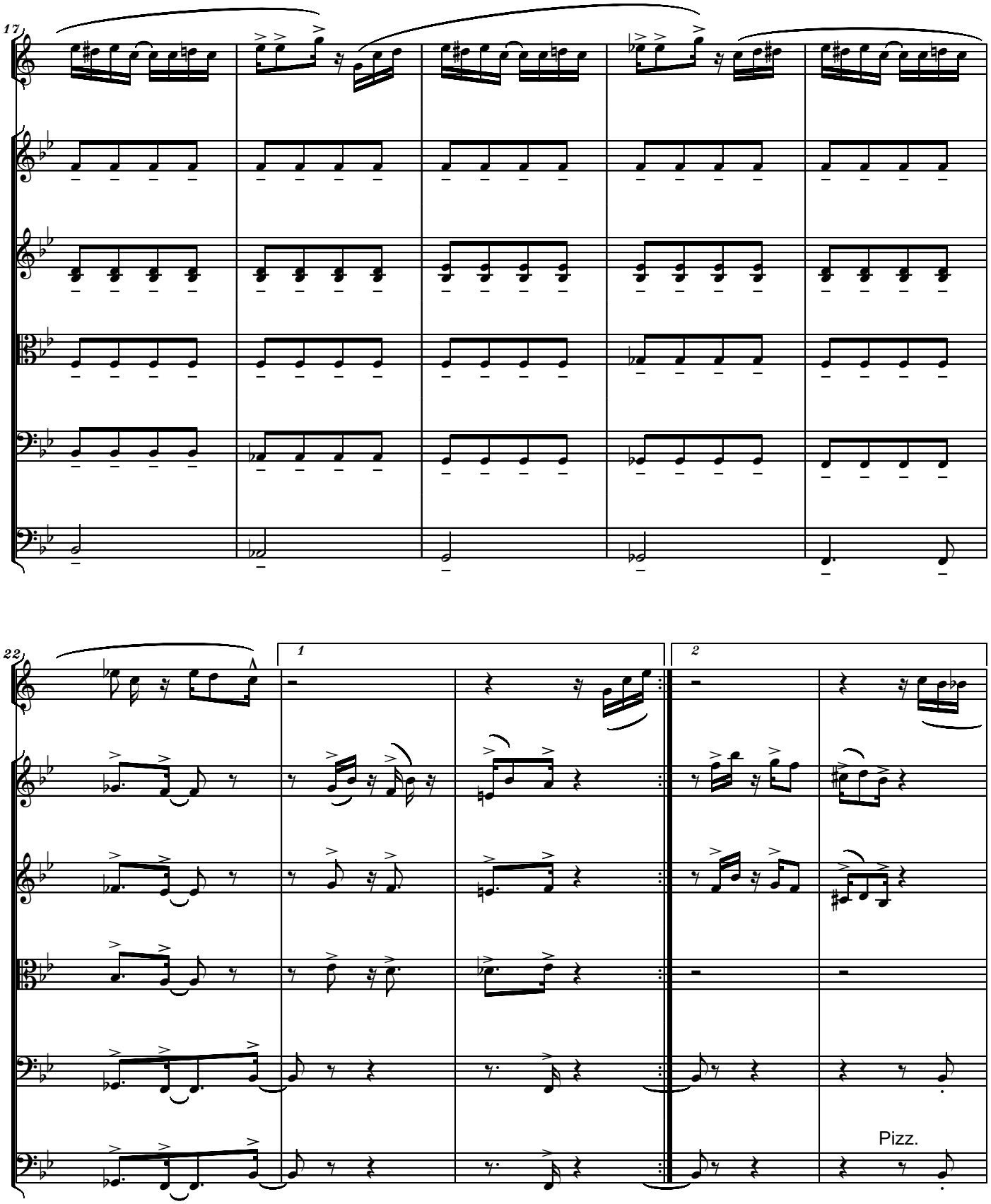
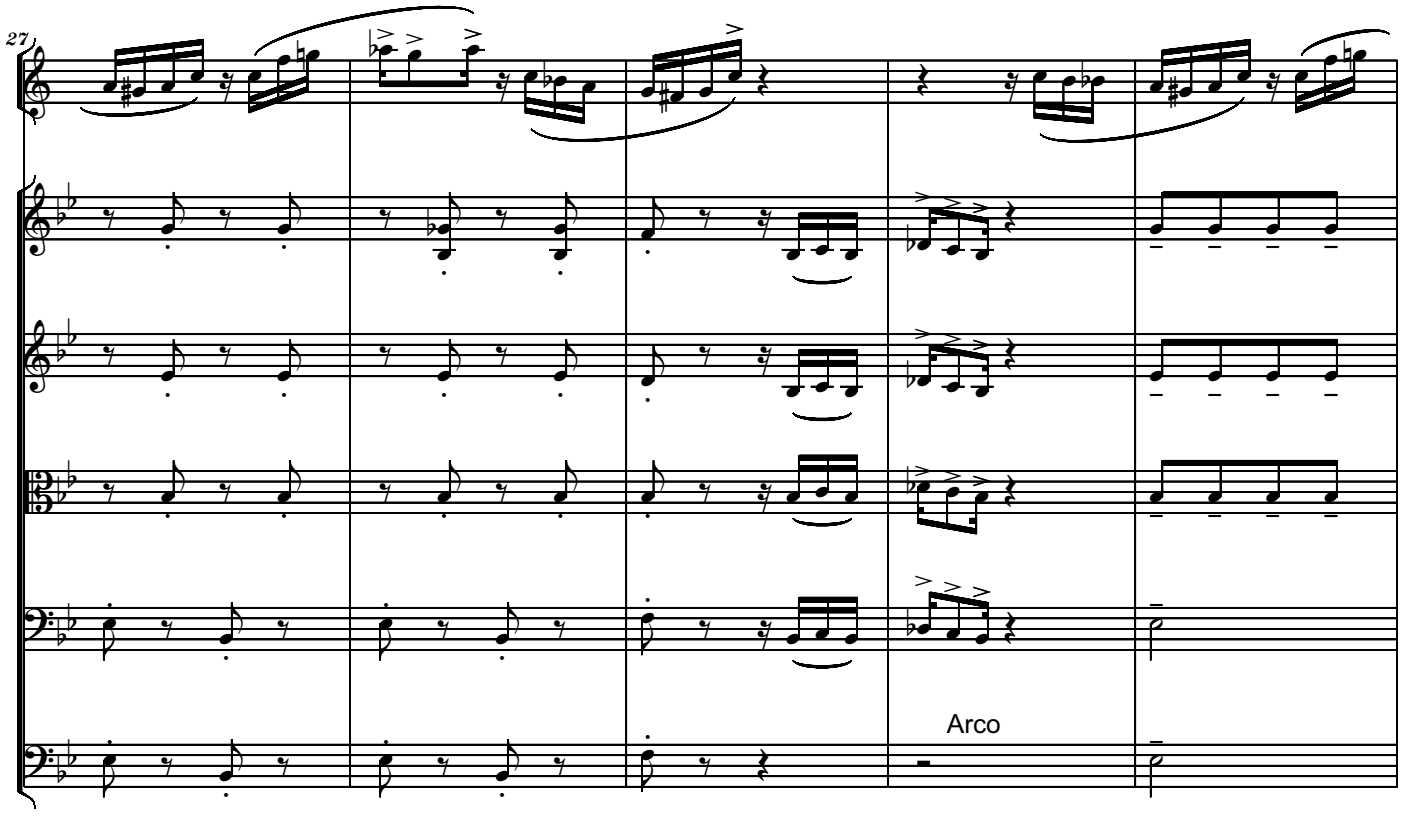
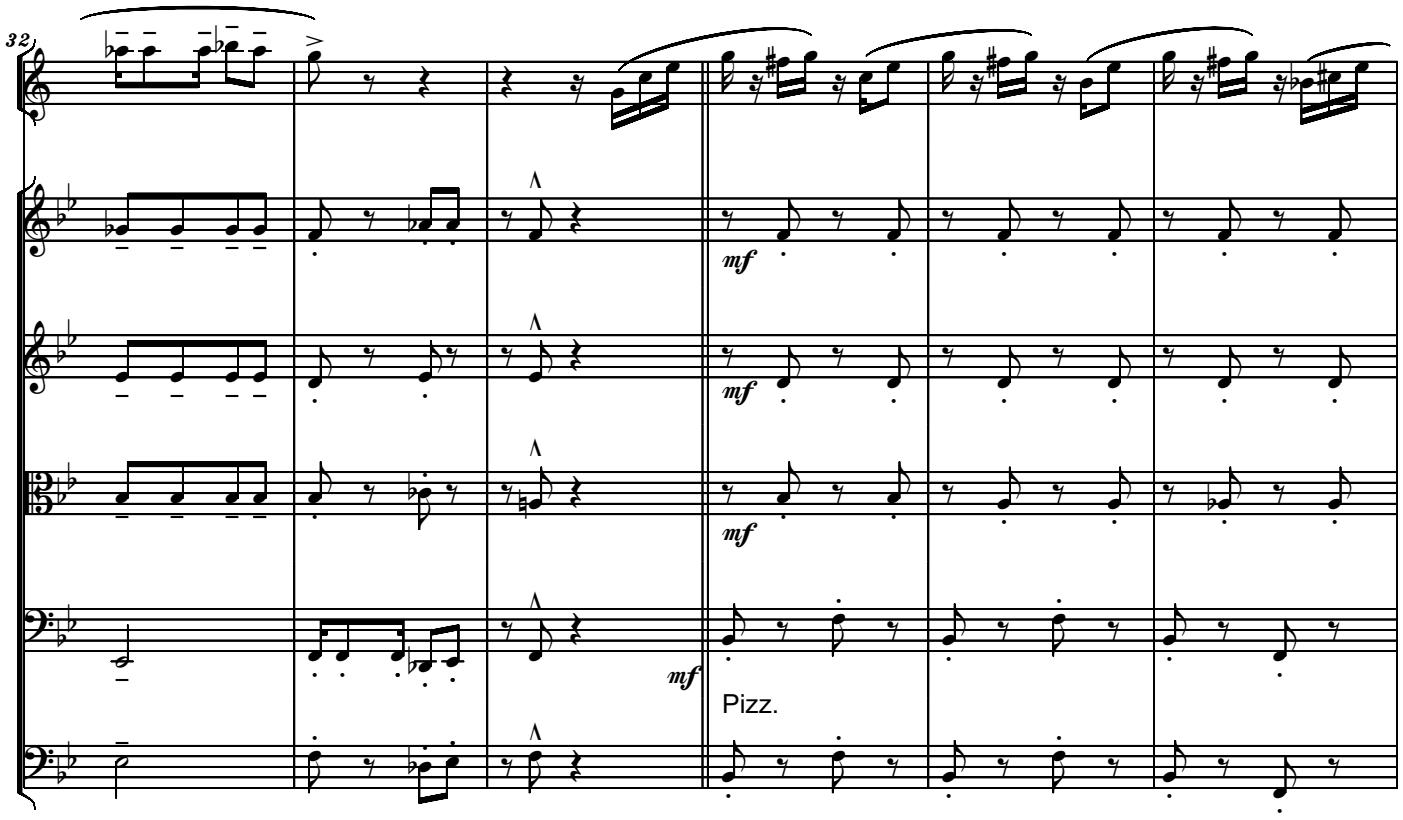
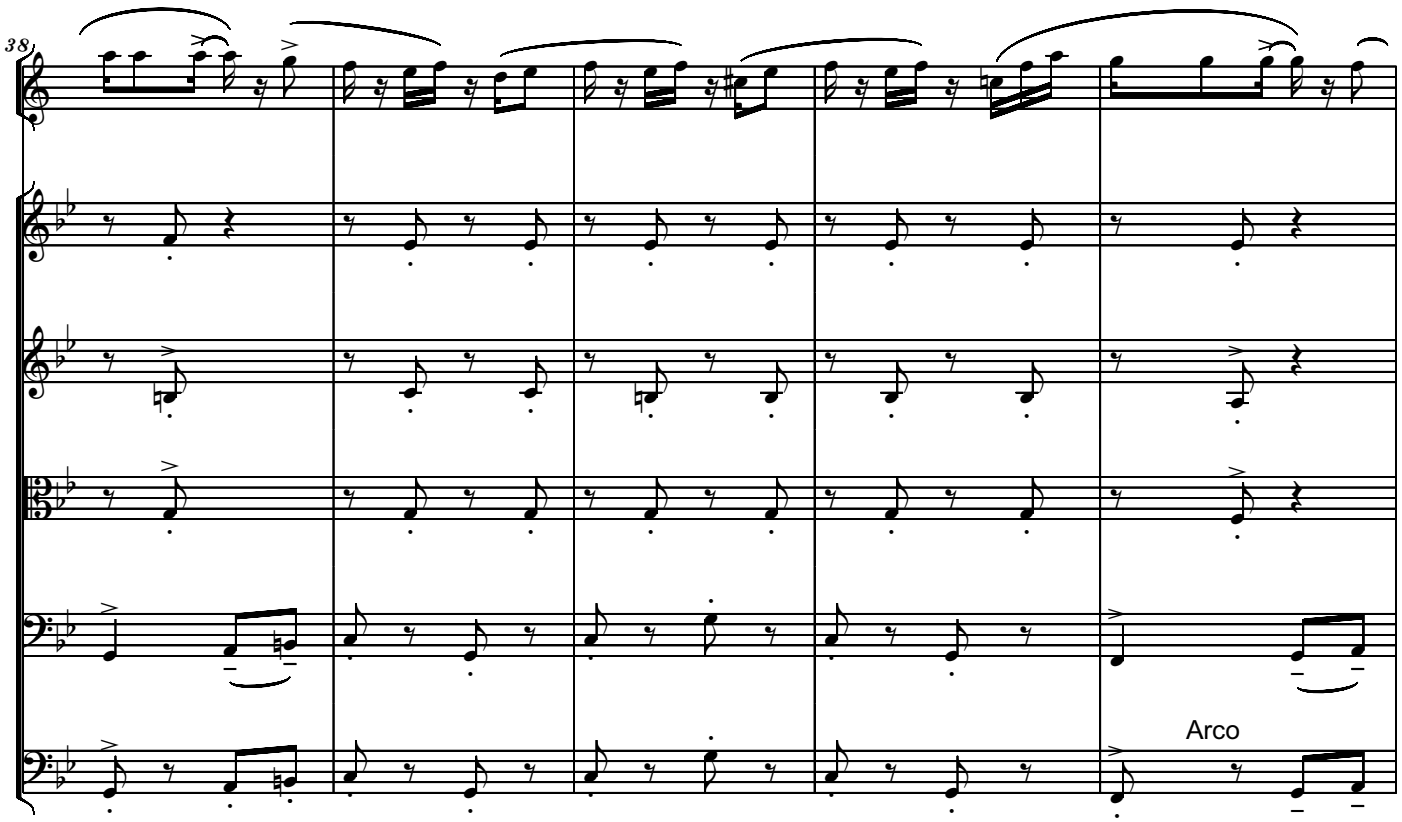

6
mf
mf
mf
mf
Pizz.
mf
Pizz.

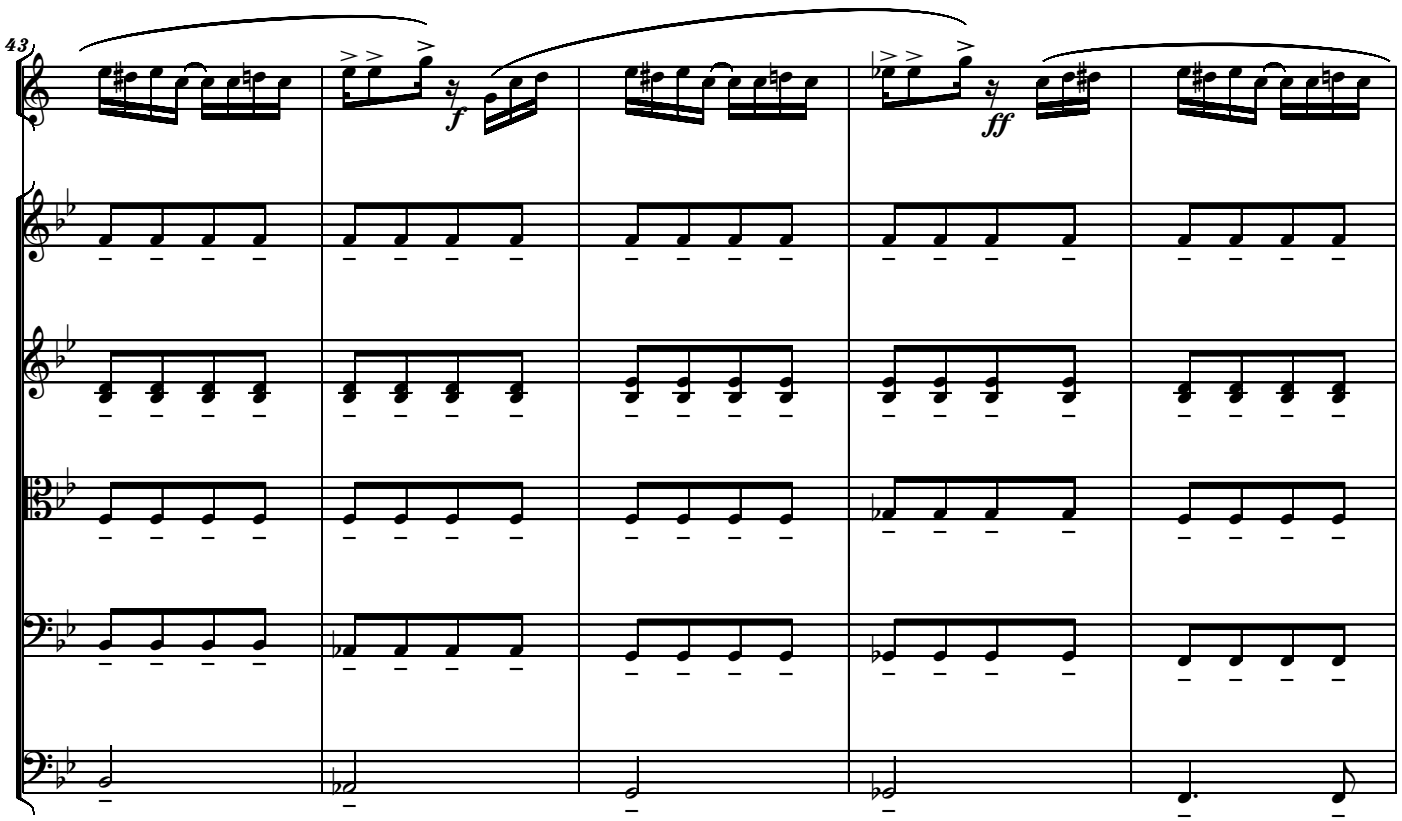

11
Arco

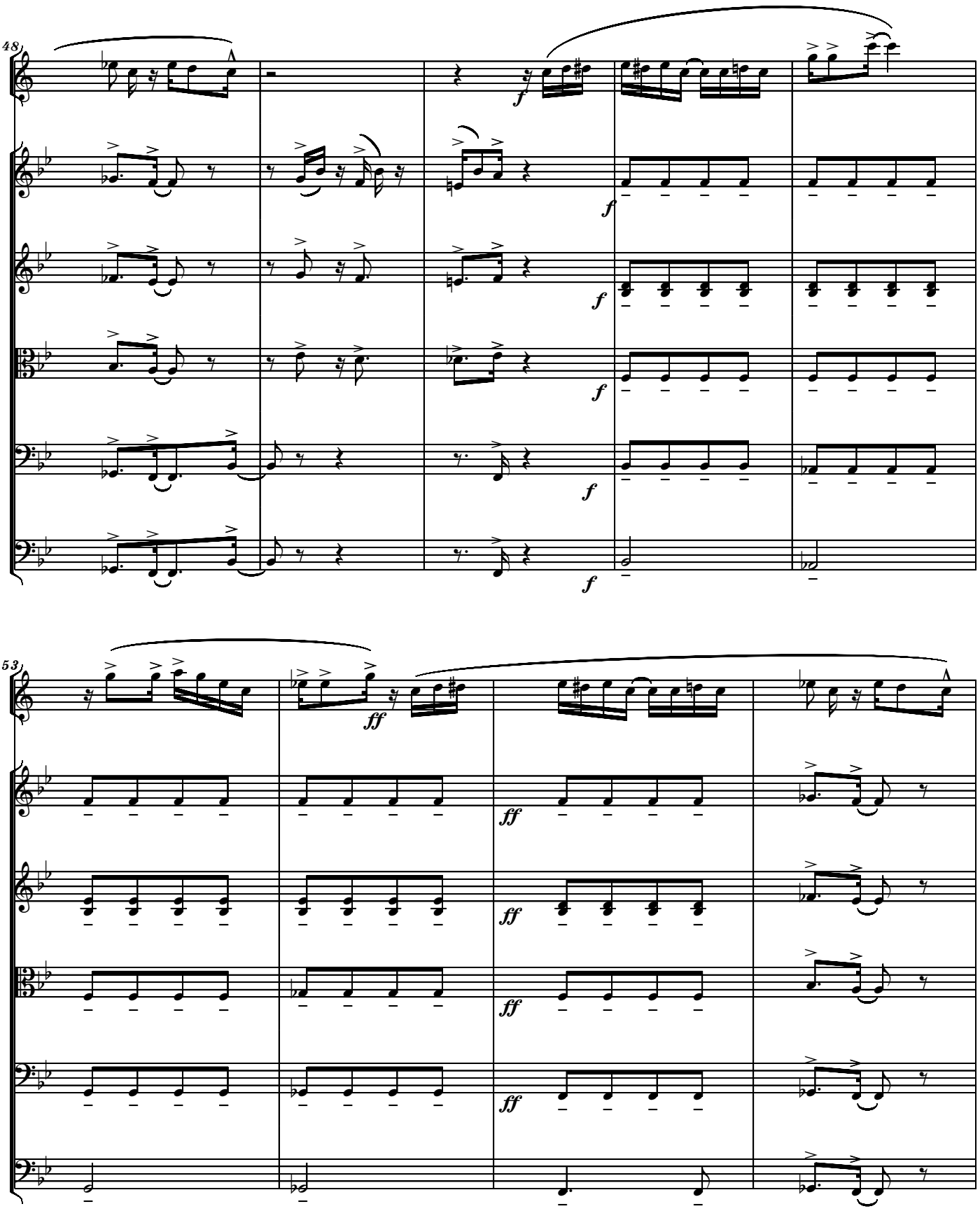

17
22
1
2
Pizz.

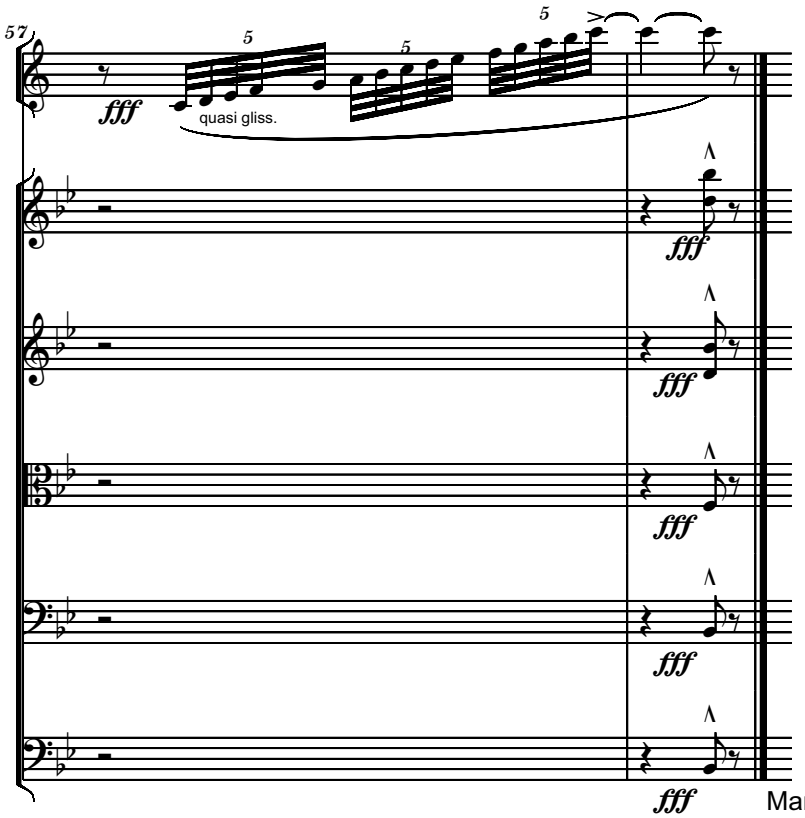

27
Arco


32
mf
mf
mf
mf
Pizz.


38
Arco


43
f
ff


48
f
f
f
f
f
f
53
ff
ff
ff
ff
ff

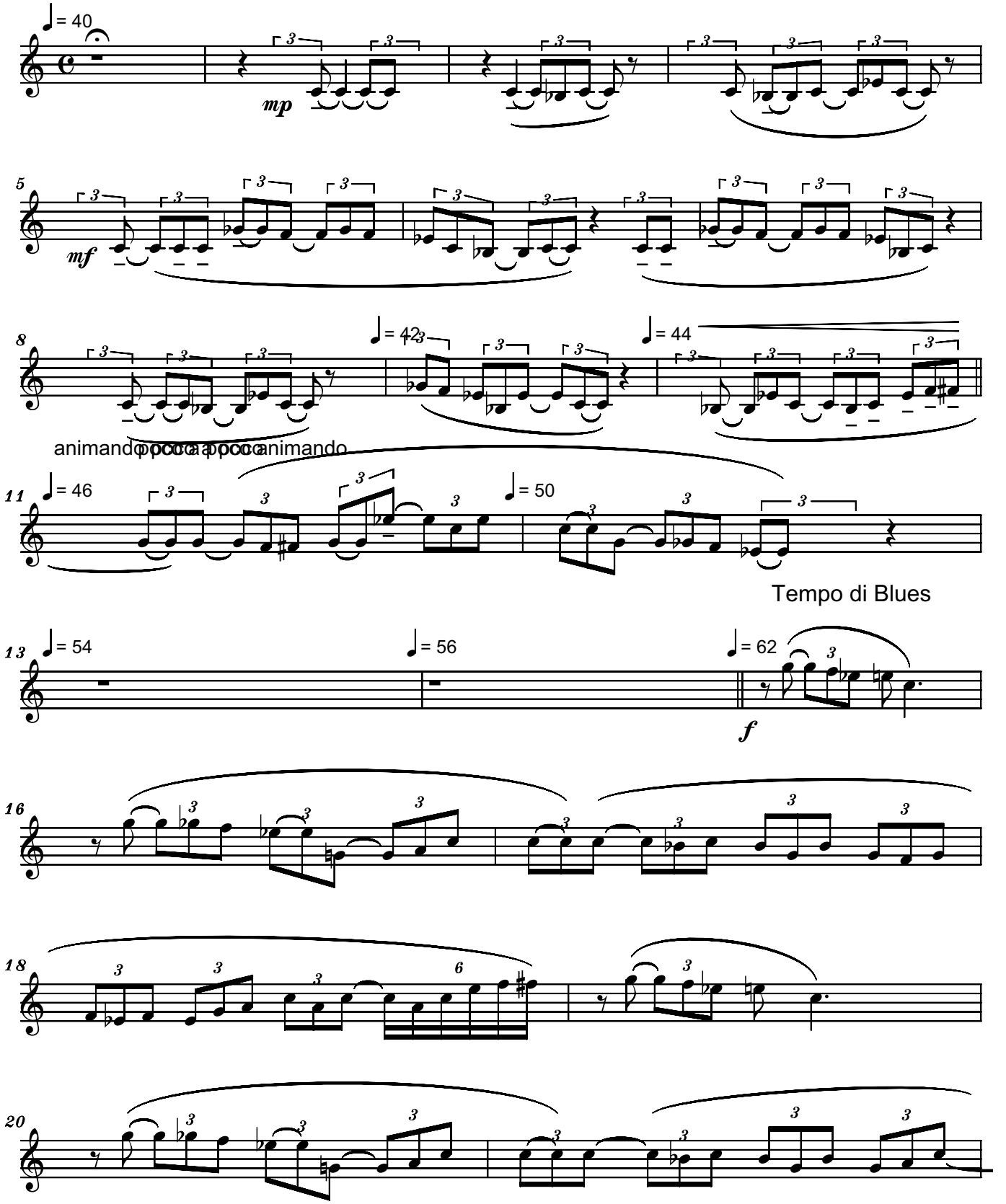


March 27, 2015

1.) BLUES
Trumpet in B-flat and Strings
- To Maestro Ivano Ascari -
Trumpet in B-flat Part

Serban NICHIFOR
(March 29, 2015)

Lontano, Improvisando
(Quasi Senza Tempo)



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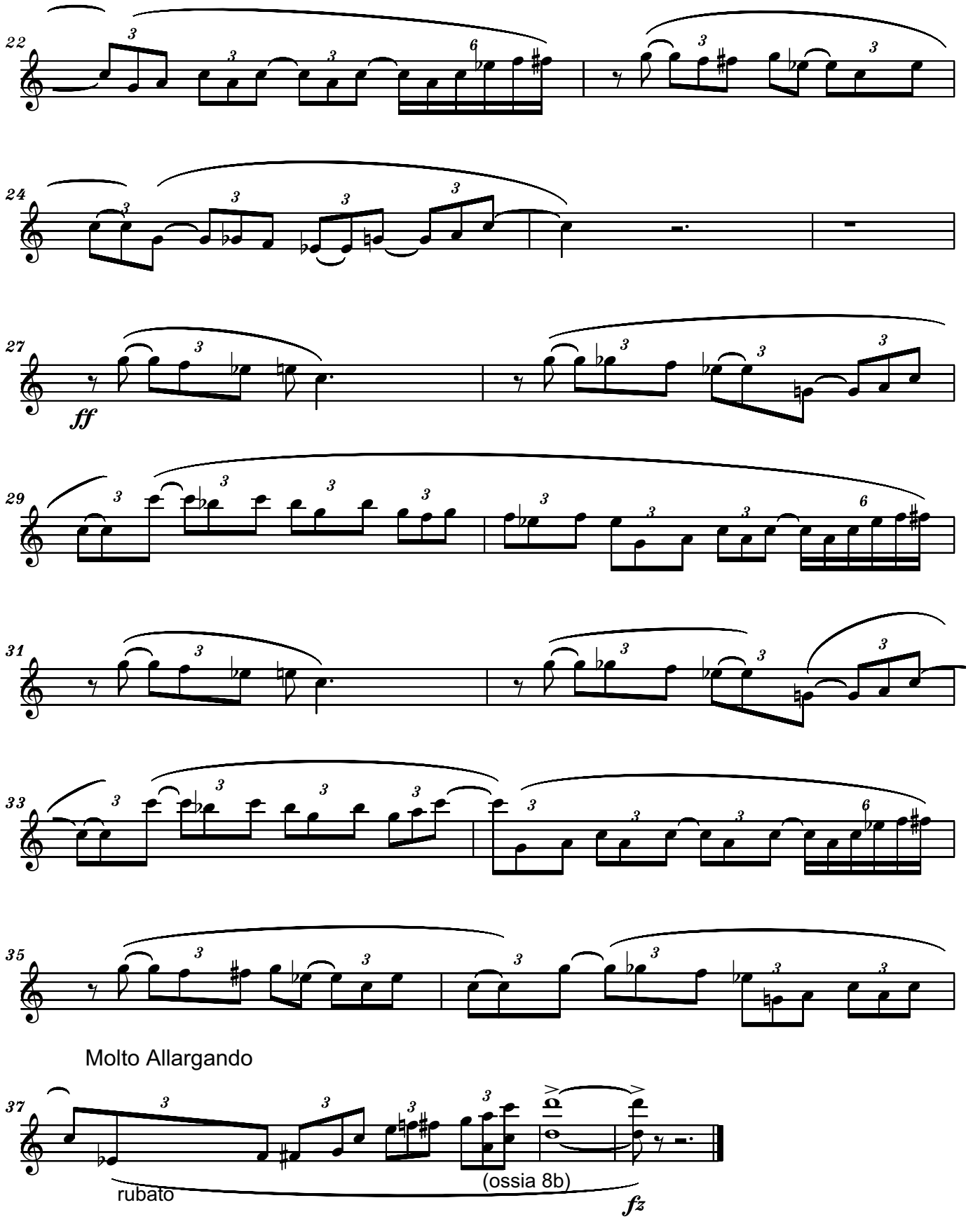

22
24
27
ff
29
31
33
35
Molto Allargando
37
rubato
(ossia 8b)
fz

File: 2tr.mz

2.) TRIBUTE TO NICK LAROCCA

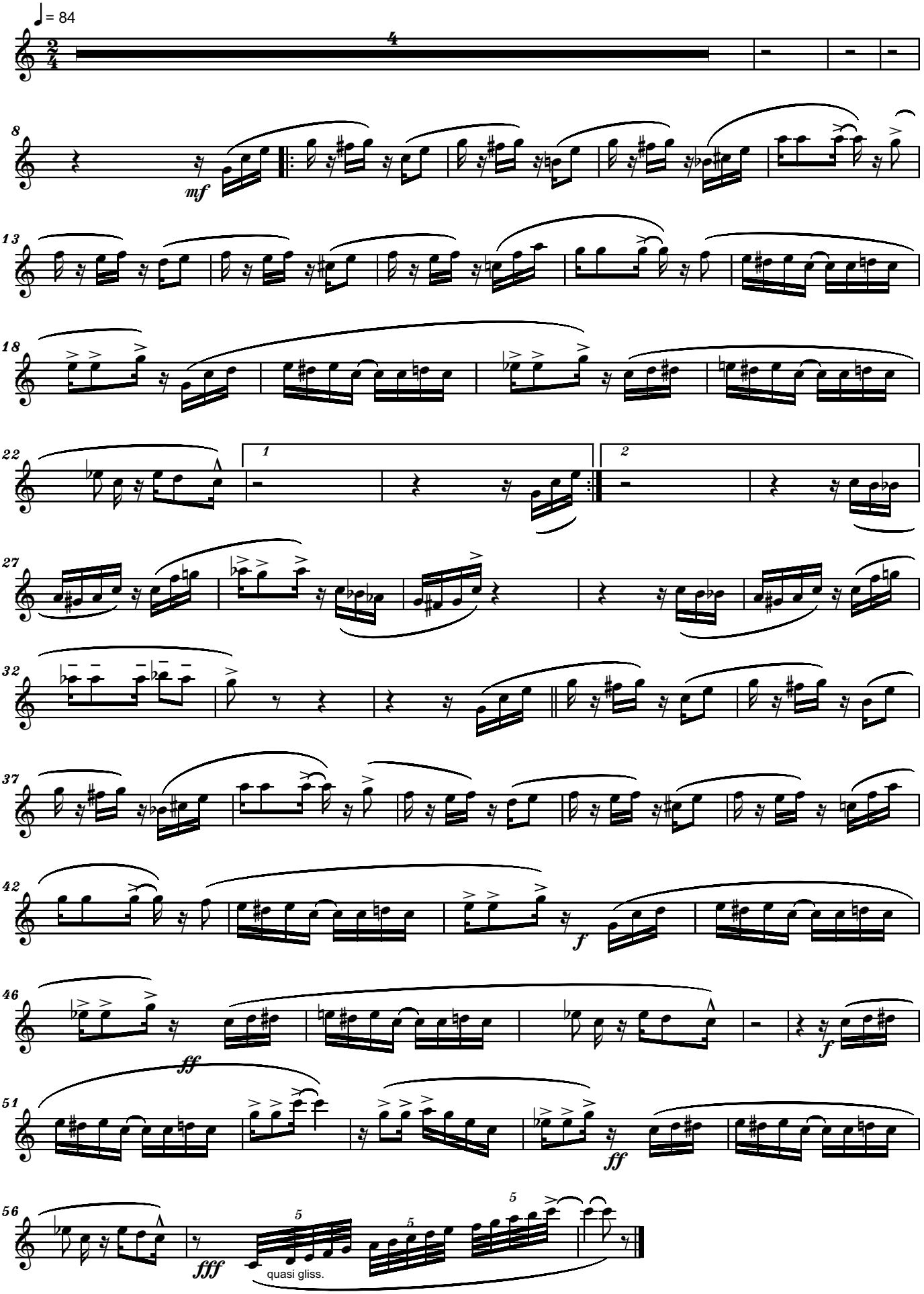
Trumpet in B-flat and Strings

- To Maestro Ivano Ascari -

Ragtime

Trumpet in B-flat Part

Serban Nichifor



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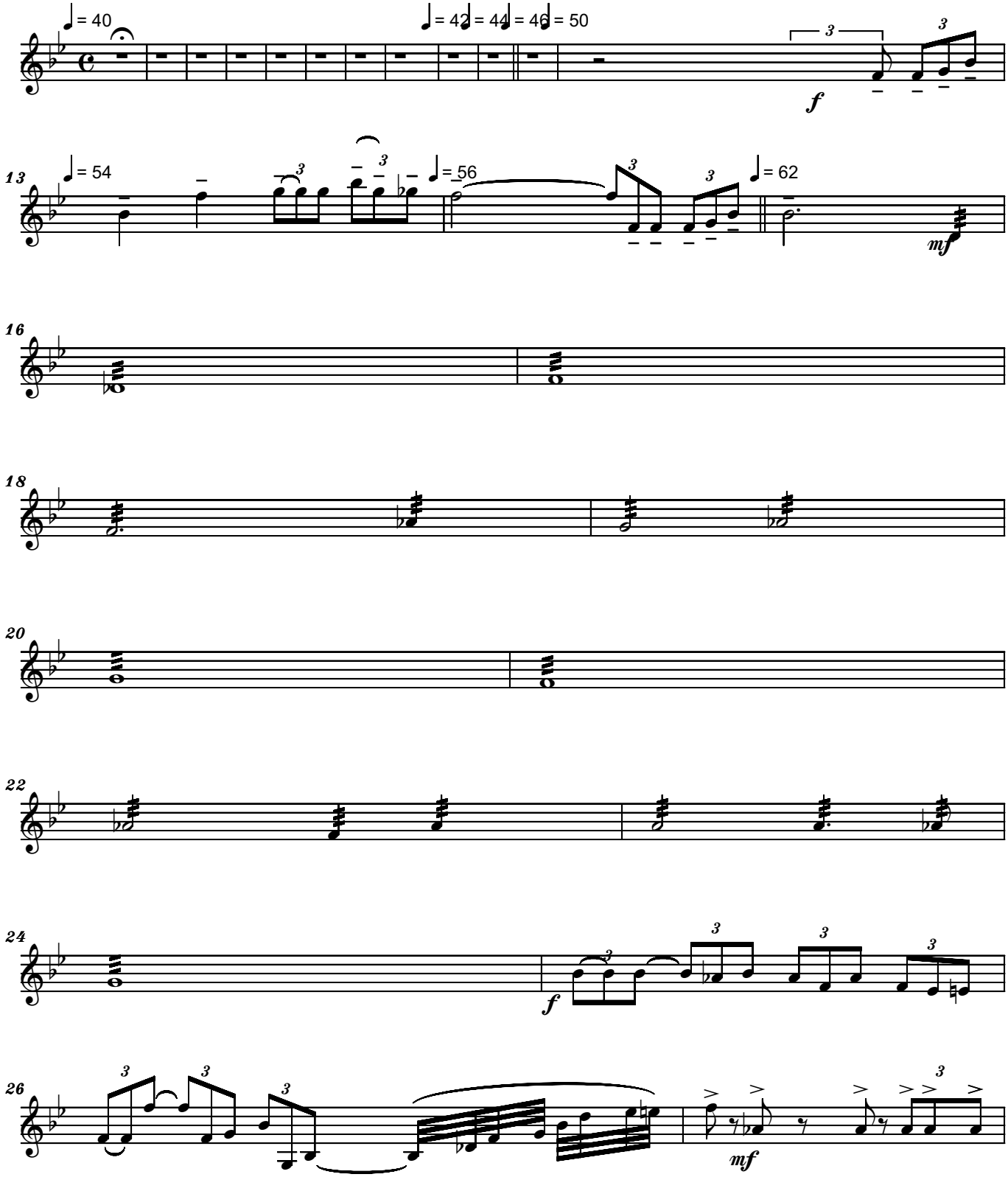
1.) BLUES
Trumpet in B-flat and Strings
- To Maestro Ivano Ascari -
Violin I Part

Serban NICHIFOR
(March 29, 2015)

Lontano, Improvisando
(Quasi Senza Tempo)



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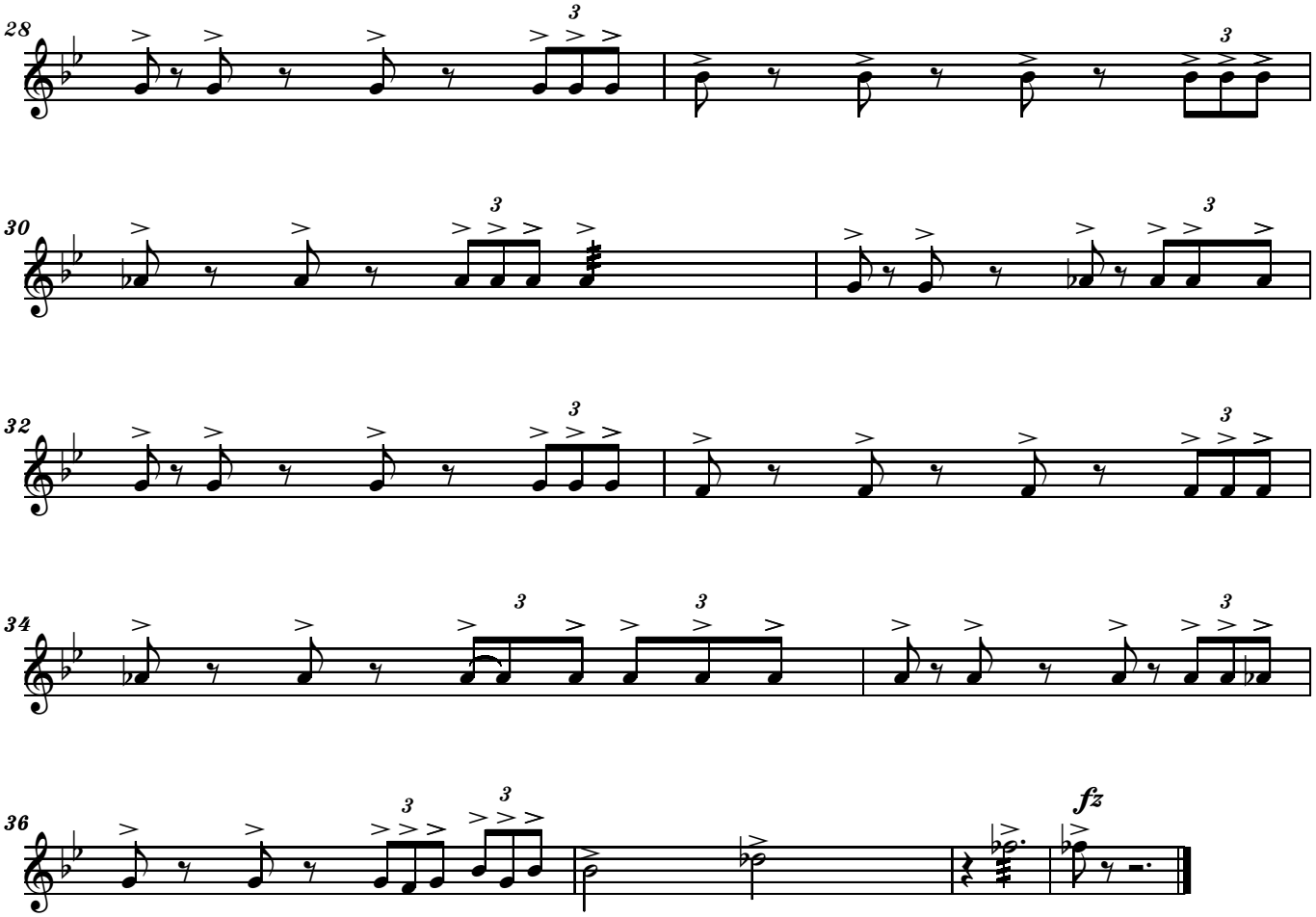

28
30
32
34
36
fz

2.) TRIBUTE TO NICK LAROCCA

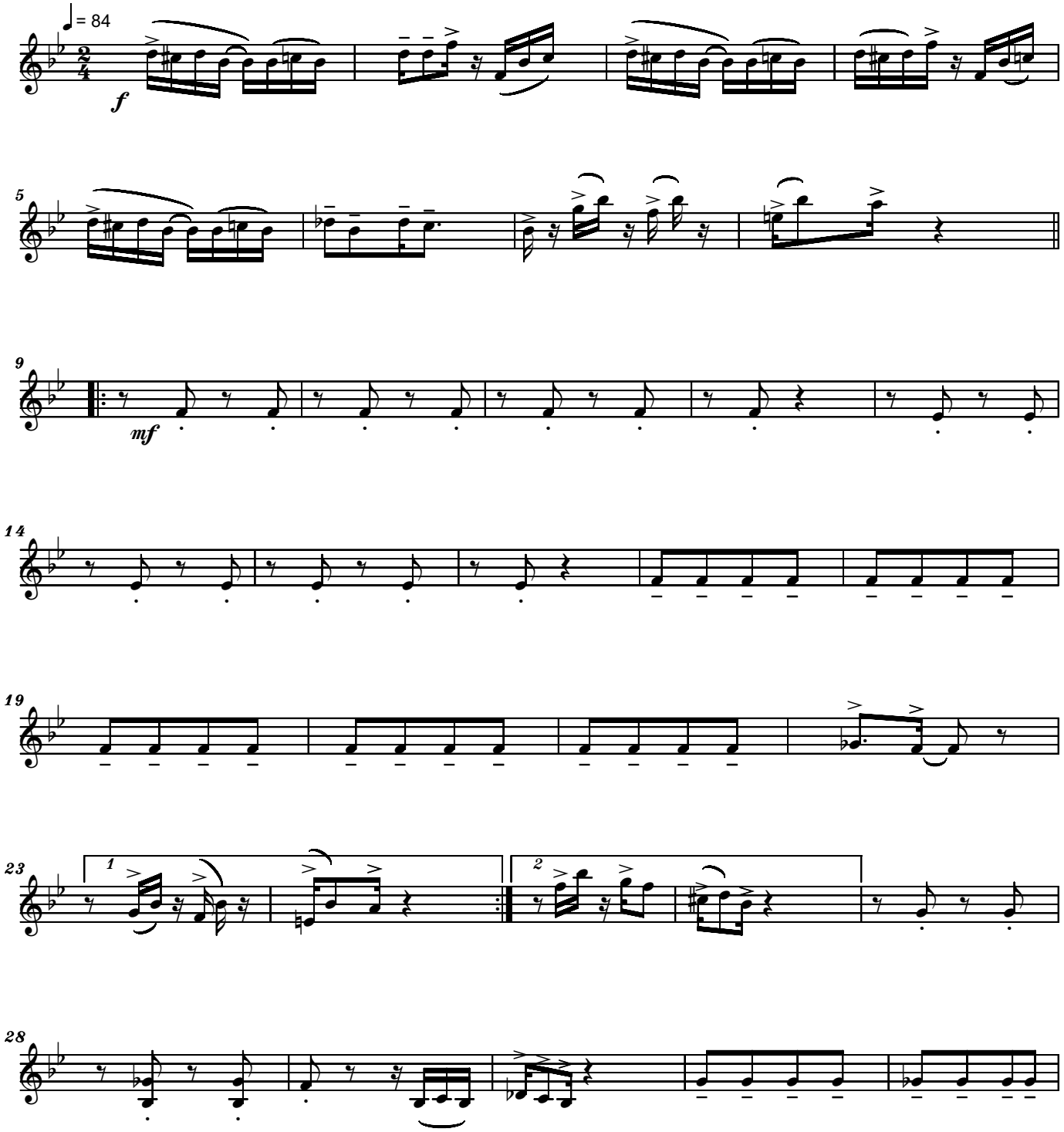
Trumpet in B-flat and Strings

- To Maestro Ivano Ascari -

Ragtime

Violin I Part

Serban Nichifor



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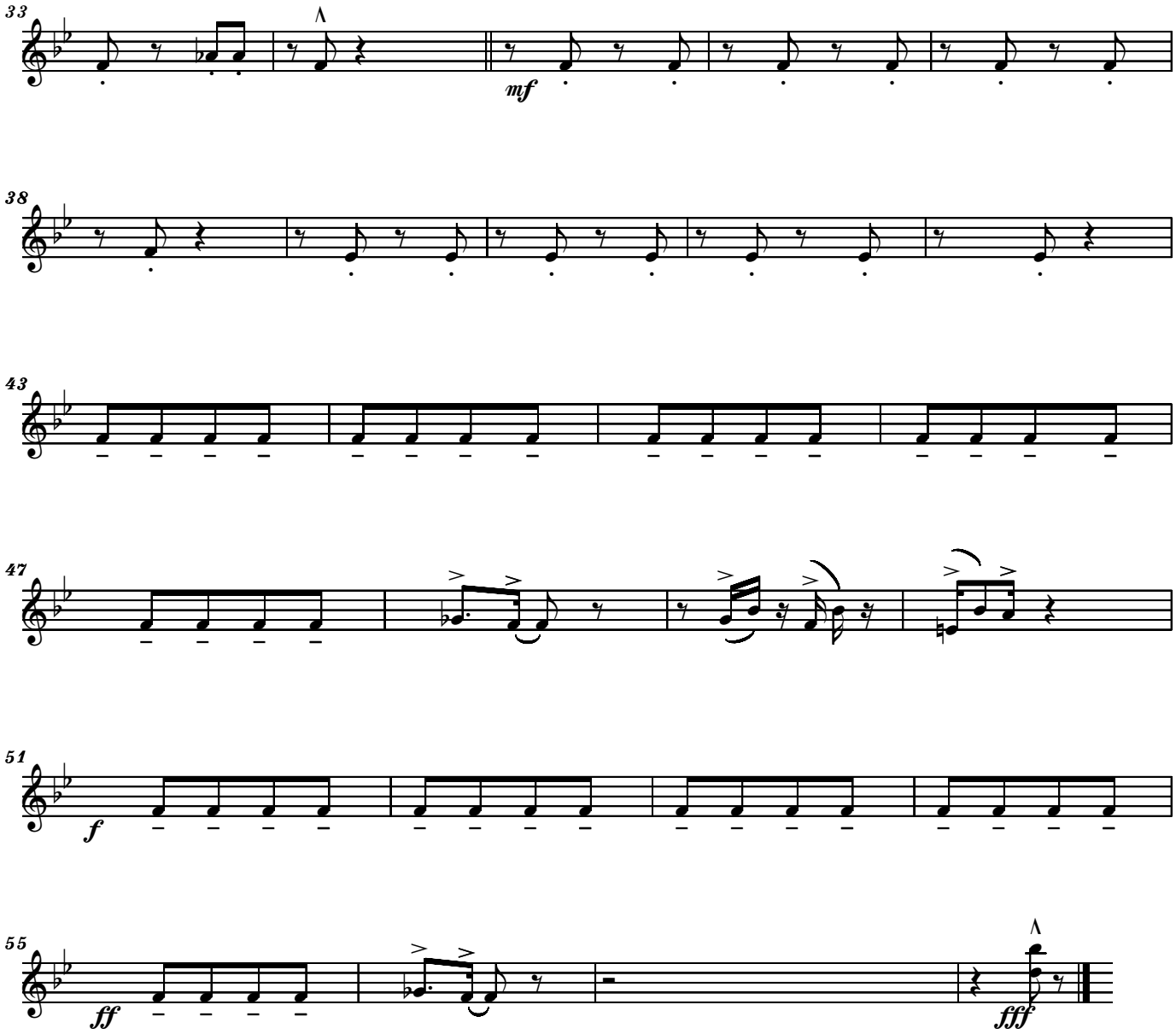
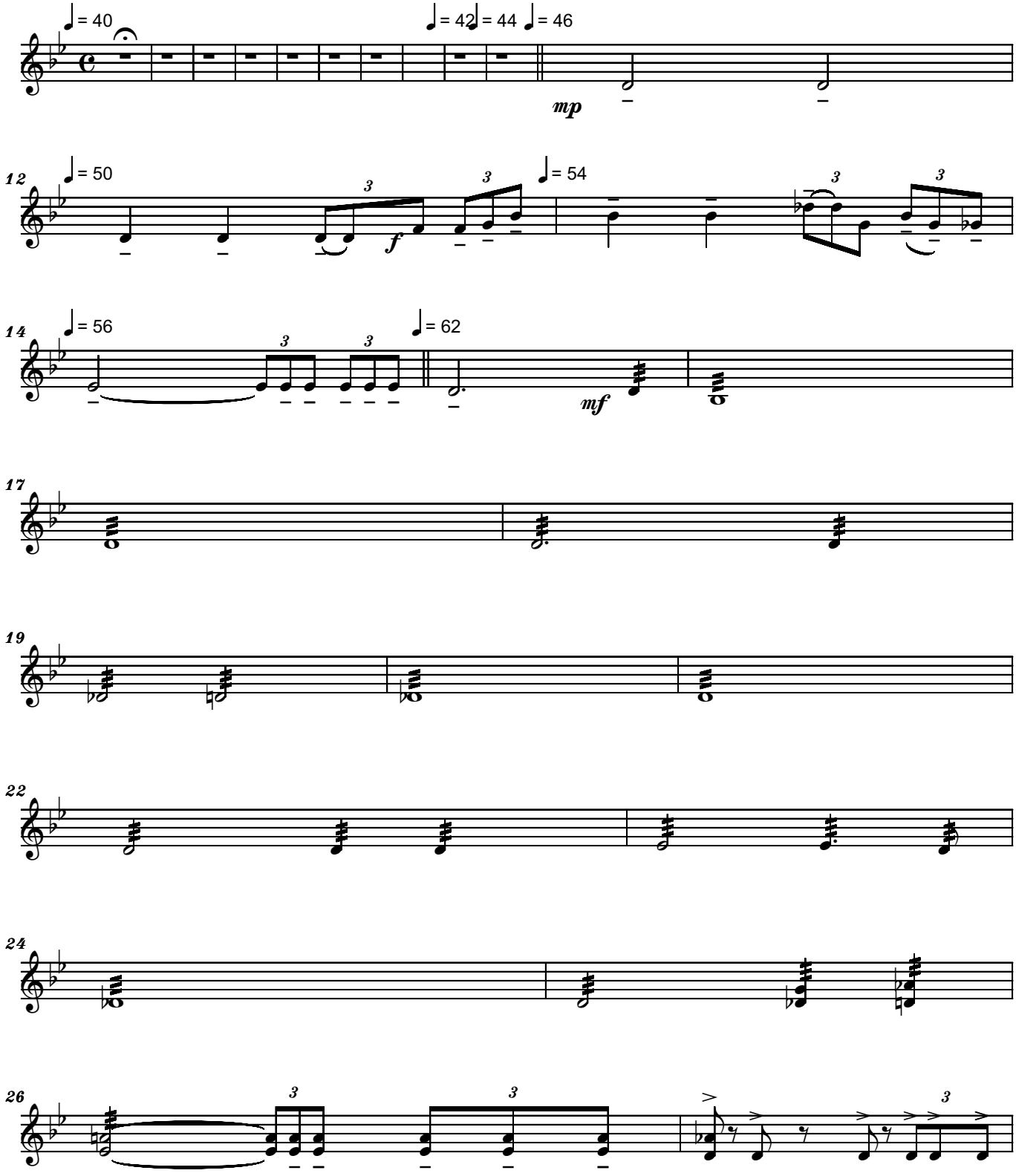

33
mf
38
43
47
51
f
55
ff
fff

1.) BLUES
Trumpet in B-flat and Strings
- To Maestro Ivano Ascari -
Violin II Part

Serban NICHIFOR
(March 29, 2015)

Lontano, Improvisando
(Quasi Senza Tempo)



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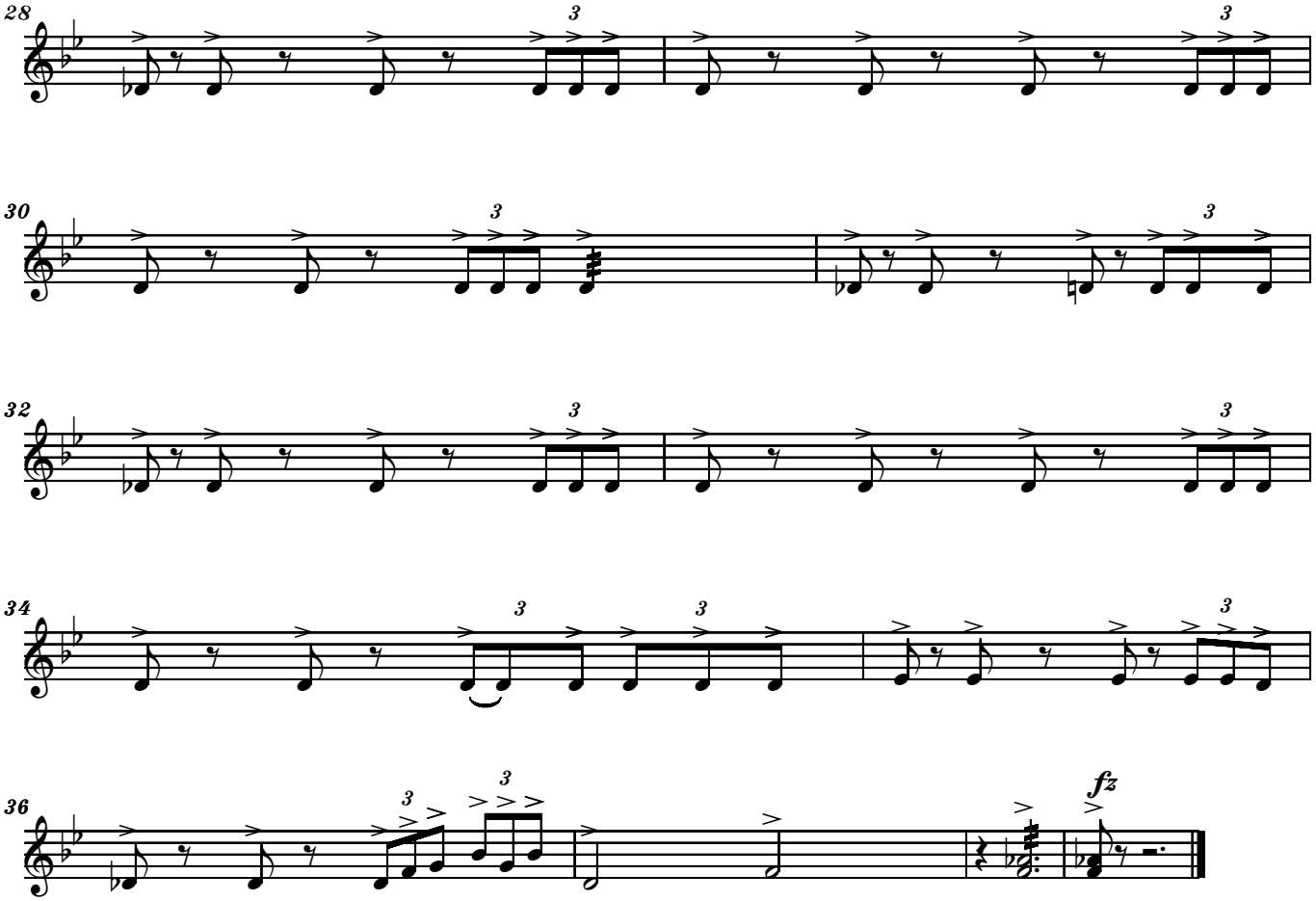

28
3
3
30
3
3
32
3
3
34
3
3
3
36
3
3
fz

2.) TRIBUTE TO NICK LAROCCA

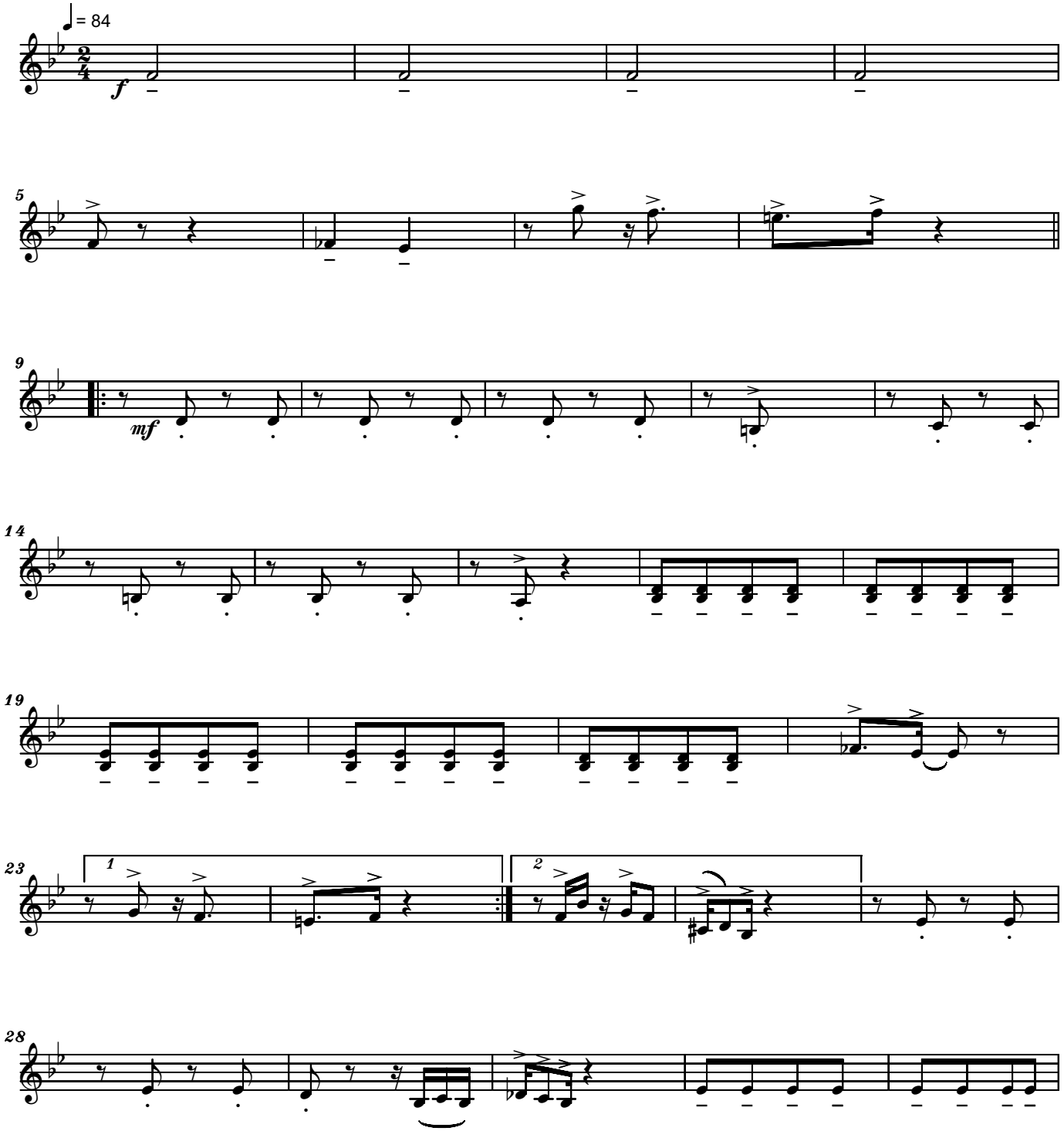
Trumpet in B-flat and Strings

- To Maestro Ivano Ascari -

Ragtime

Violin II Part

Serban Nichifor



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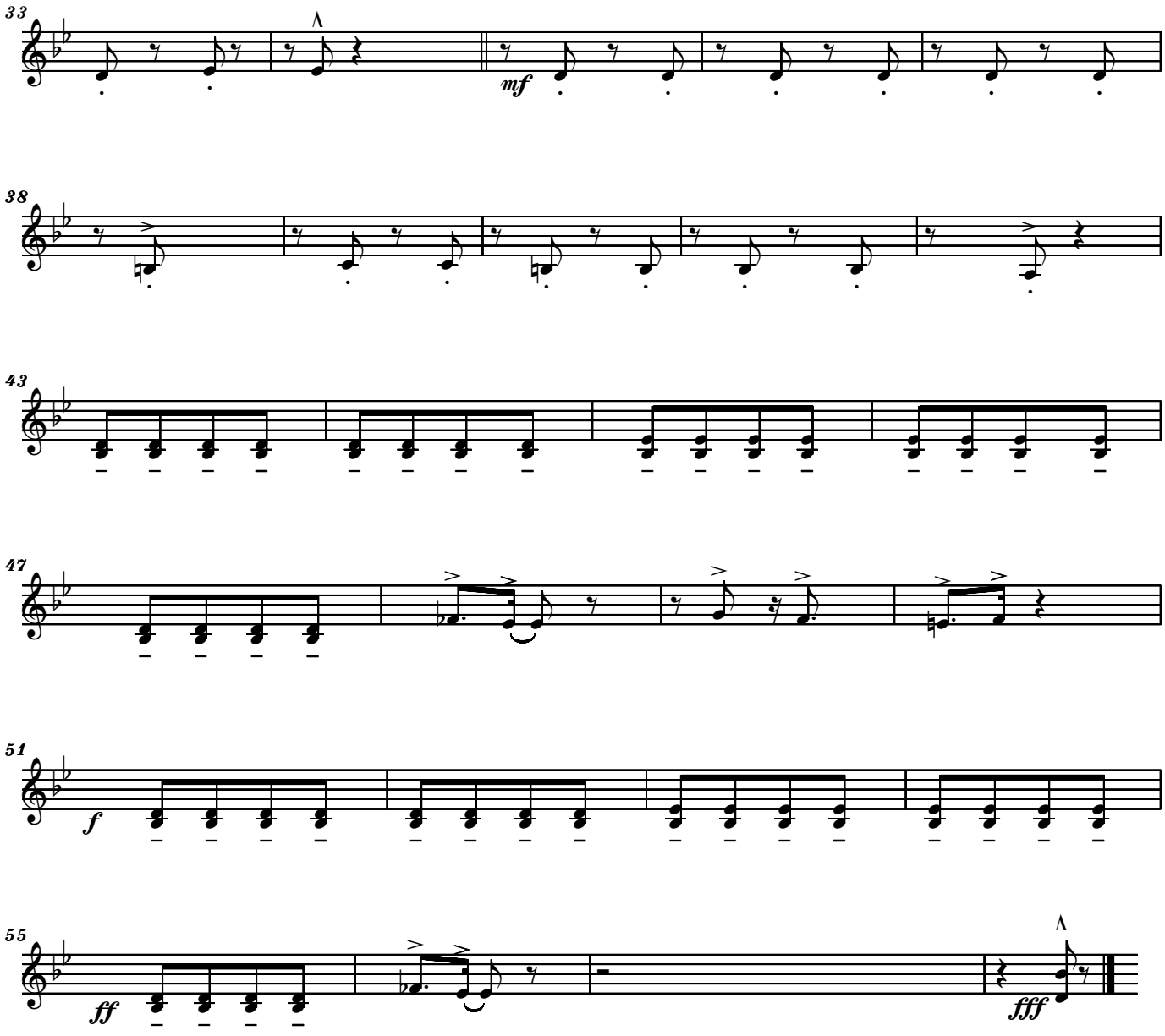
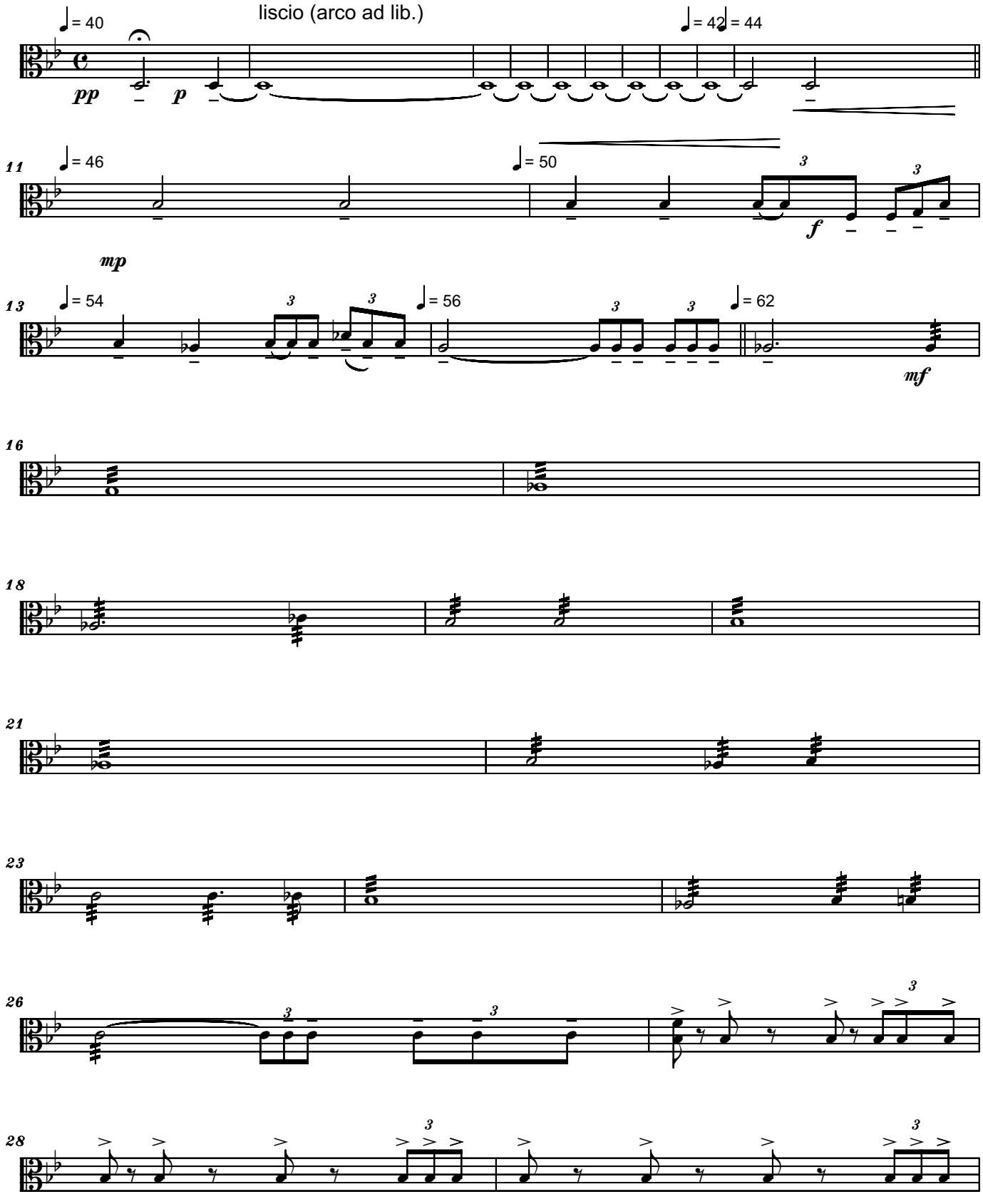

33
mf
38
43
47
51
f
55
ff
fff

1.) BLUES
Trumpet in B-flat and Strings
- To Maestro Ivano Ascari -
Viola Part

Serban NICHIFOR
(March 29, 2015)

Lontano, Improvisando
(Quasi Senza Tempo)



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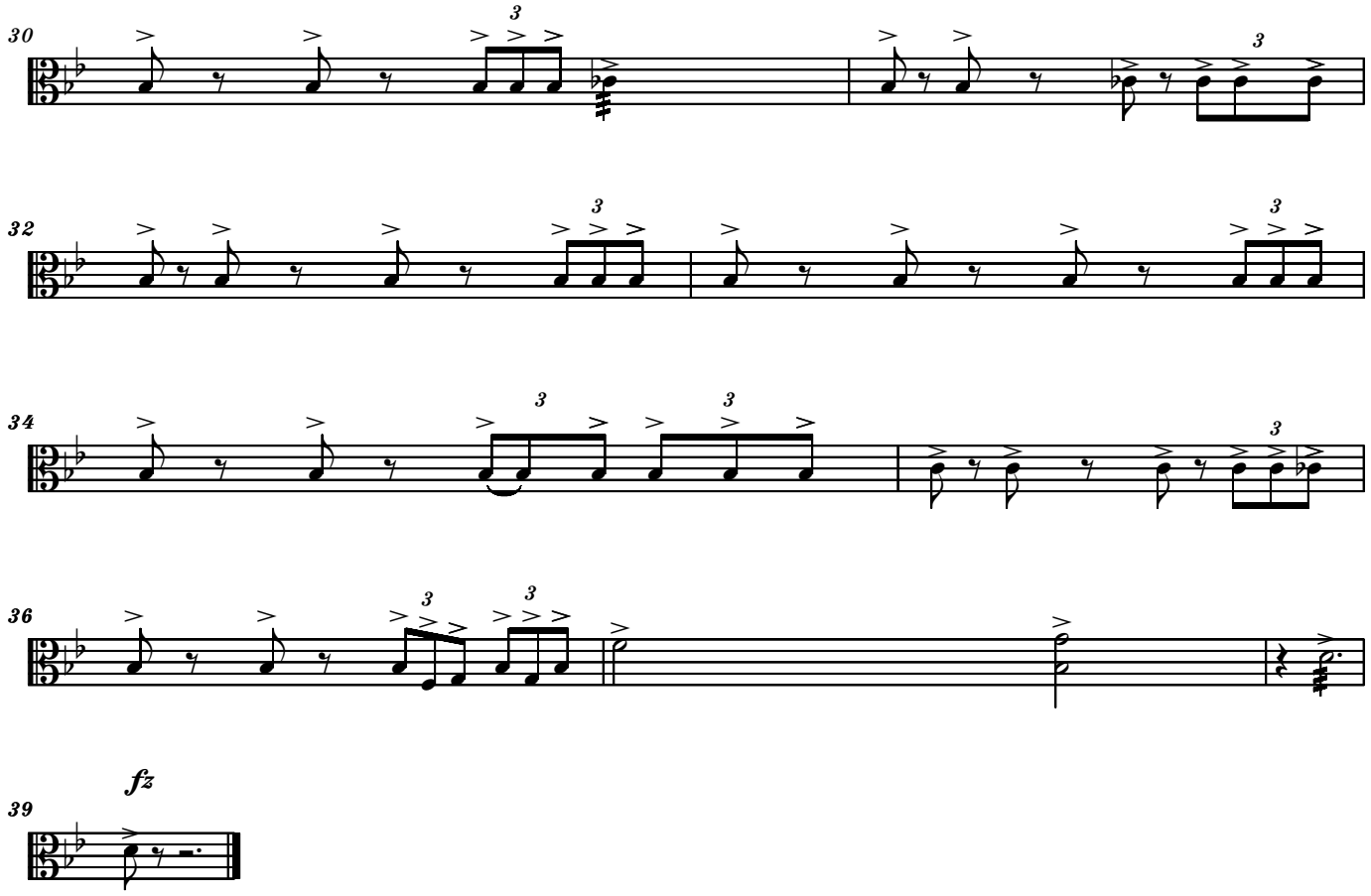
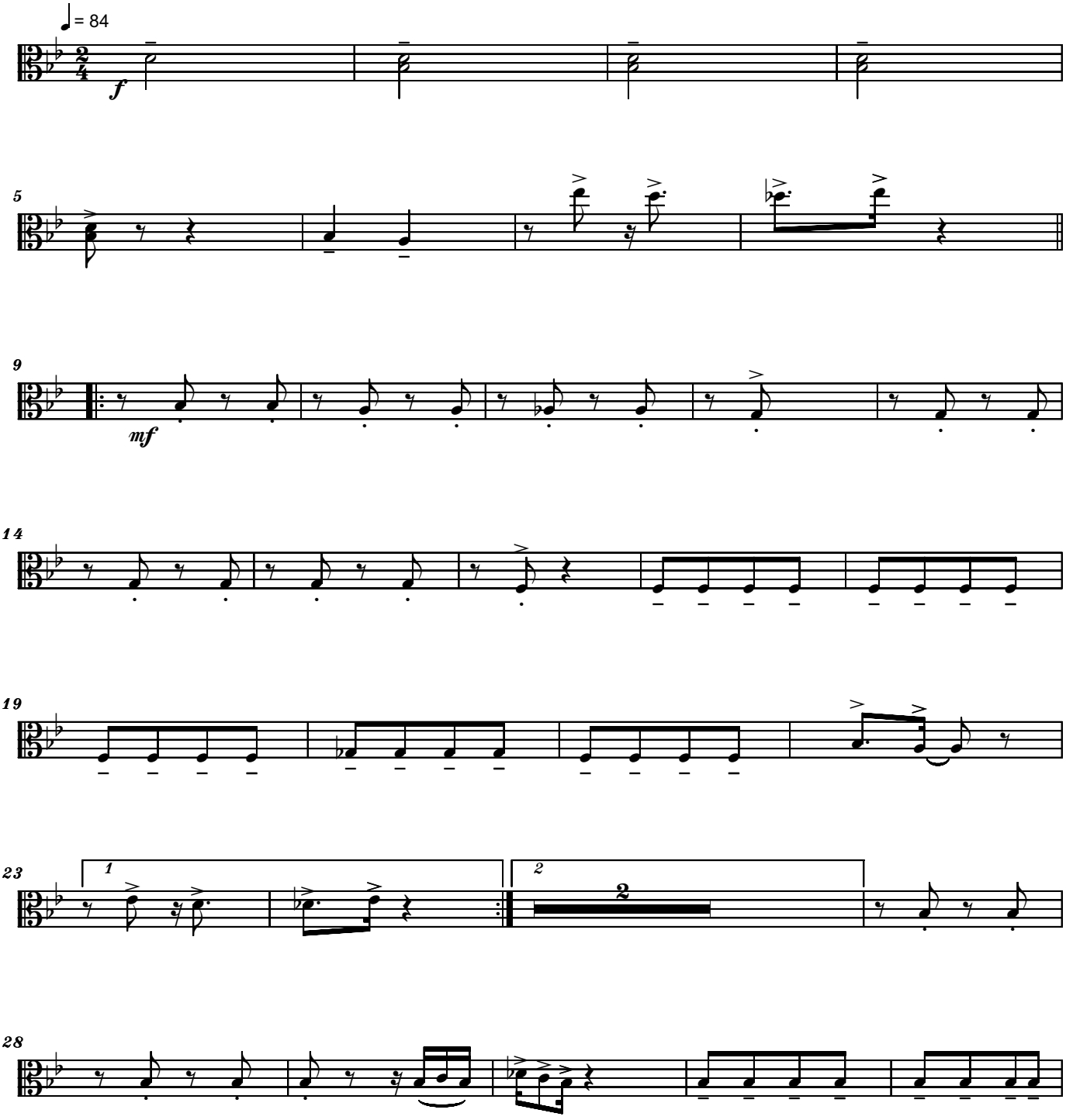

30
32
34
36
fz
39

2.) TRIBUTE TO NICK LAROCCA
Trumpet in B-flat and Strings
- To Maestro Ivano Ascari -

Ragtime

Viola Part

Serban Nichifor



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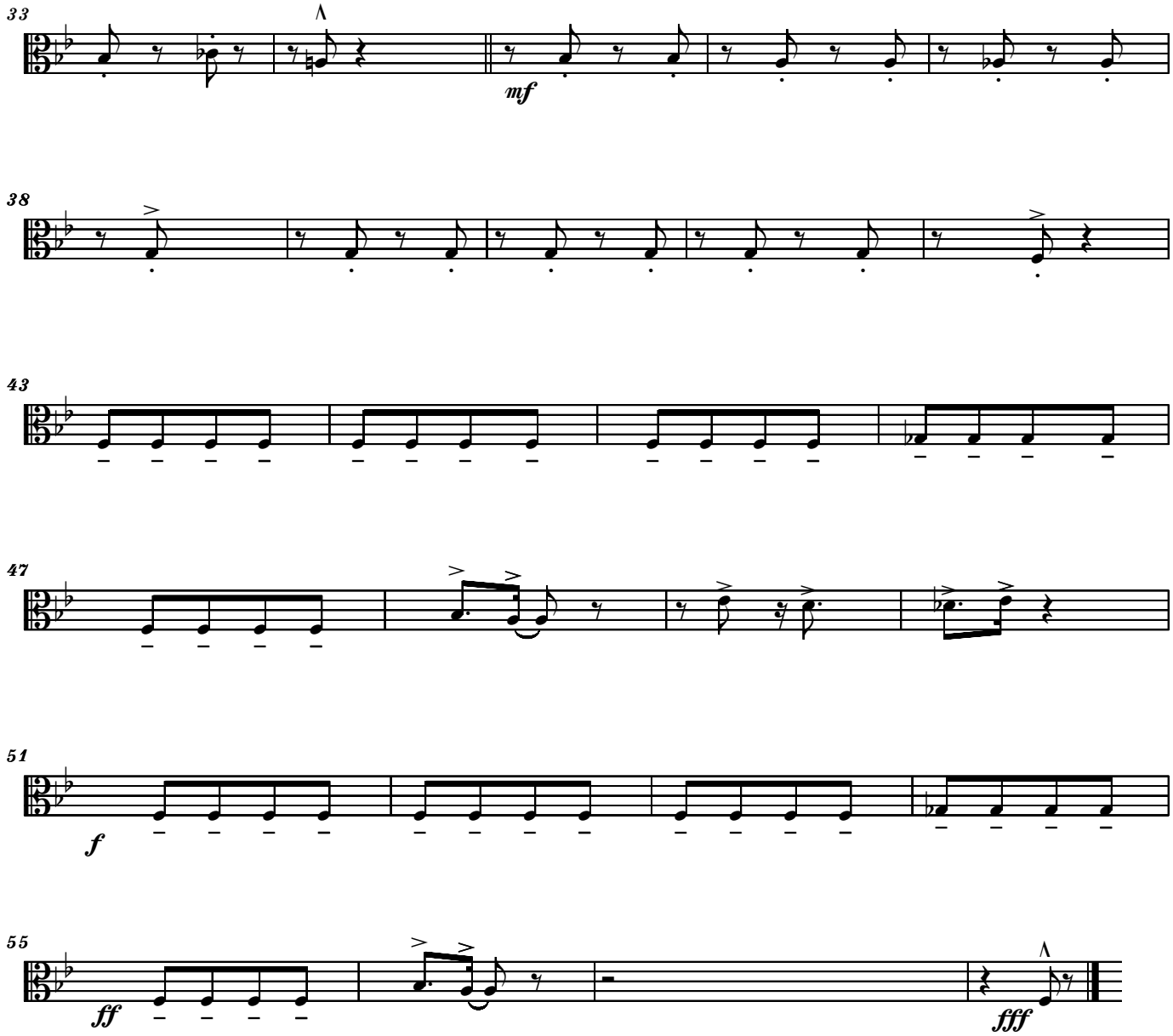
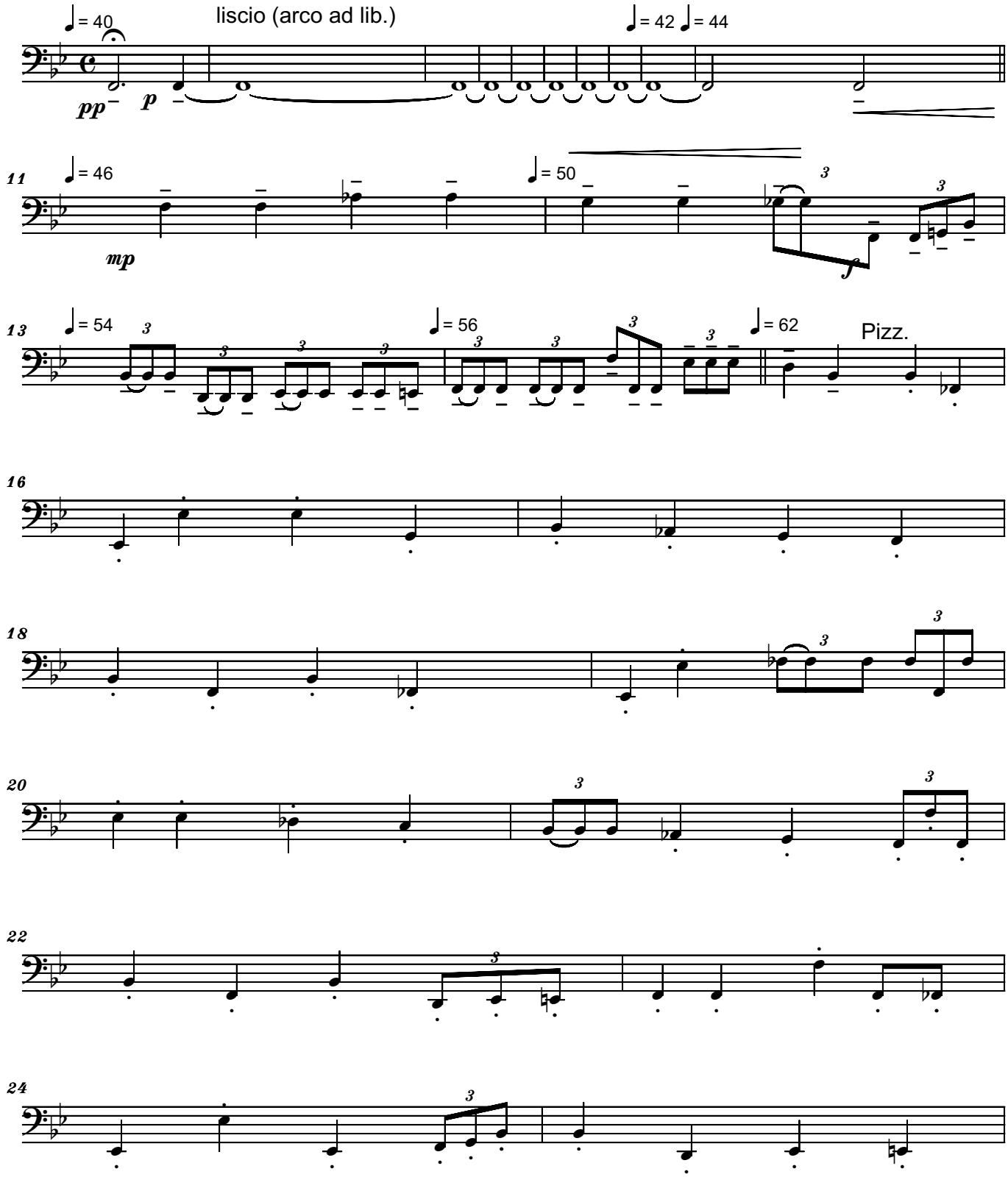

33
mf
38
43
47
51
f
55
ff
fff

File: vc.mz

1.) BLUES
Trumpet in B-flat and Strings
- To Maestro Ivano Ascari -
Cello Part

Serban NICHIFOR
(March 29, 2015)

Lontano, Improvisando
(Quasi Senza Tempo)



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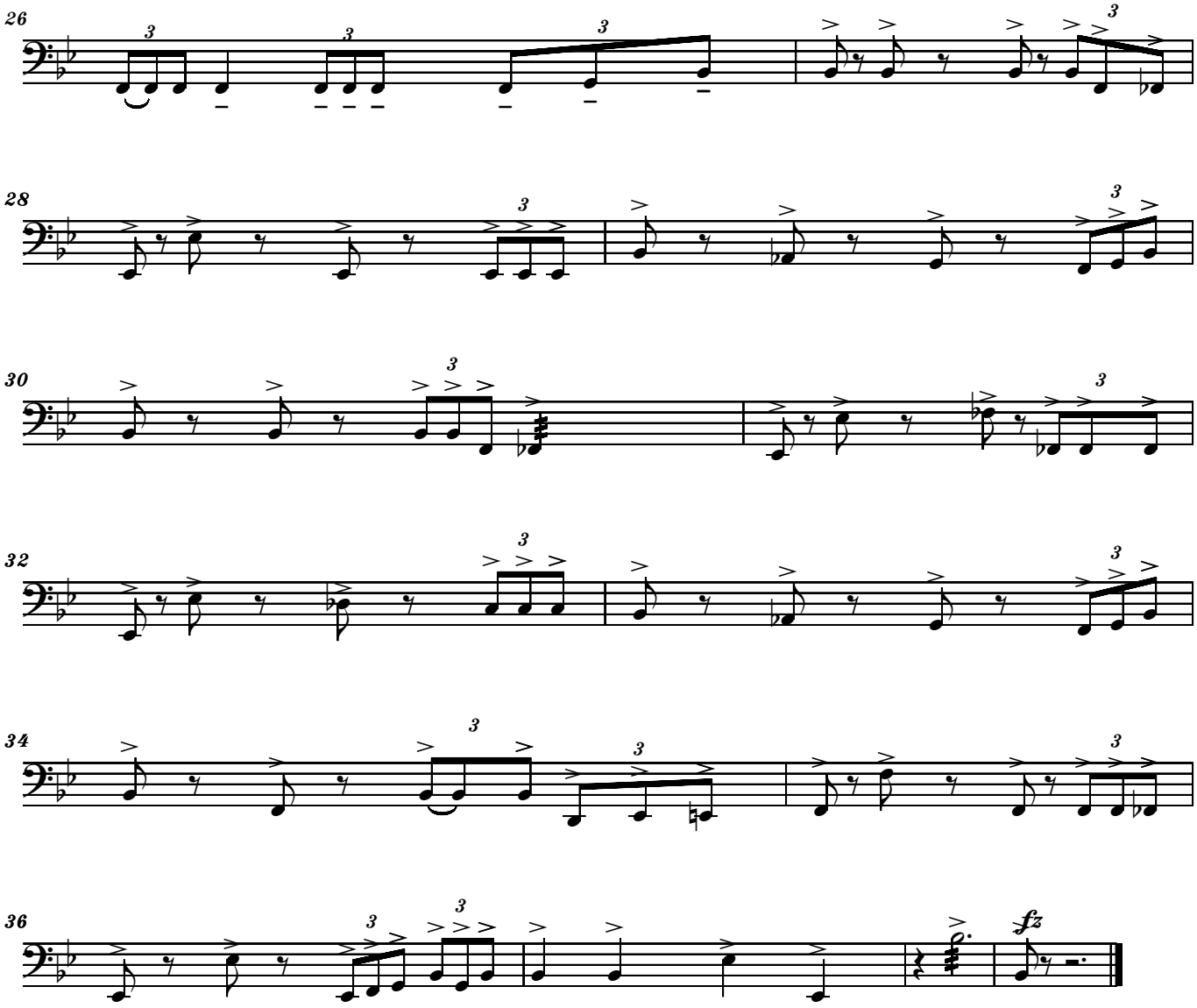

26
28
30
32
34
36
fz

2.) TRIBUTE TO NICK LAROCCA

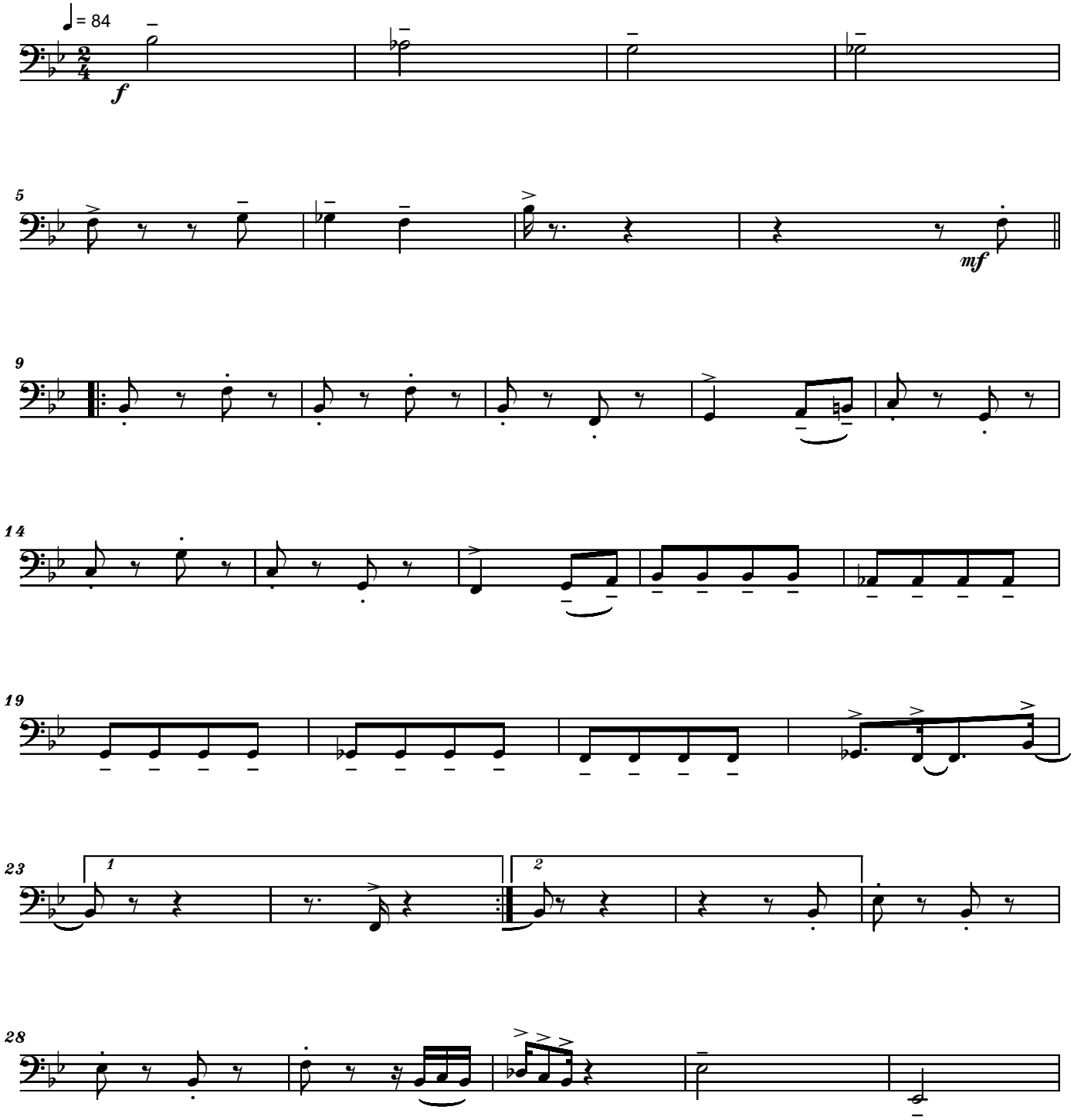
Trumpet in B-flat and Strings

- To Maestro Ivano Ascari -

Ragtime

Cello Part

Serban Nichifor



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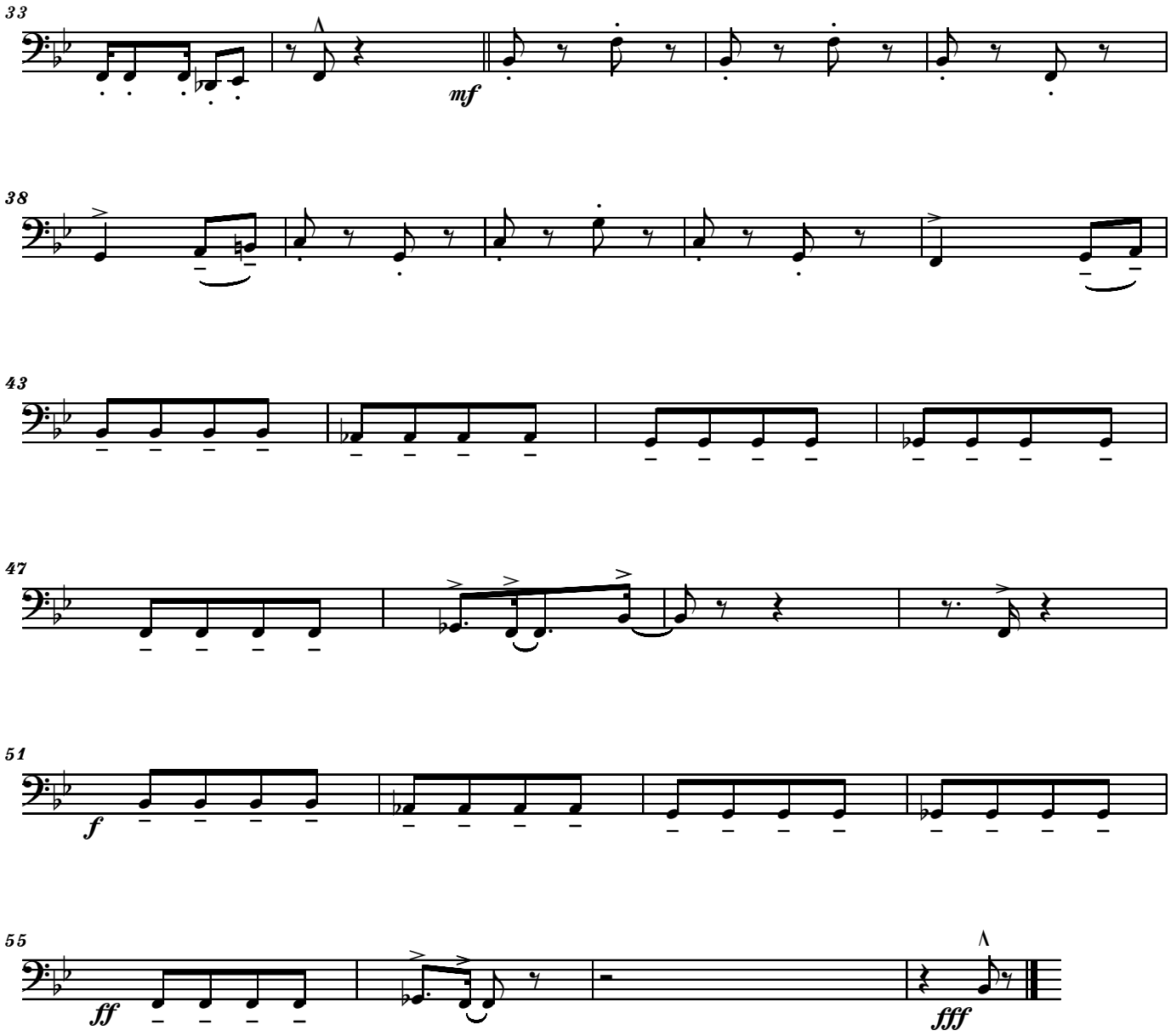
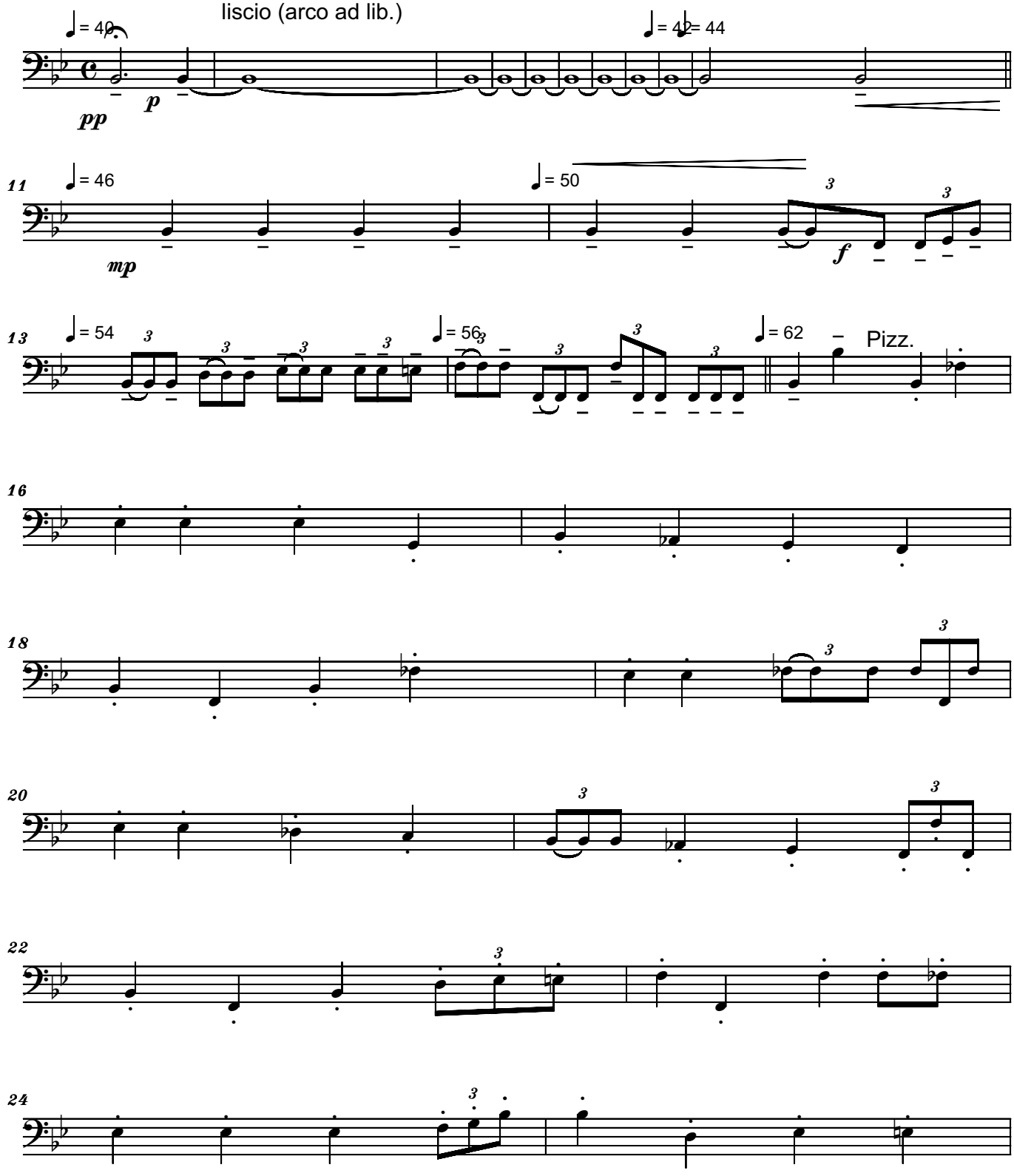

33
mf
38
43
47
51
f
55
ff
fff

File: cb.mz

1.) BLUES
Trumpet in B-flat and Strings
- To Maestro Ivano Ascari -
Contrabasso Part

Serban NICHIFOR
(March 29, 2015)

Lontano, Improvisando
(Quasi Senza Tempo)



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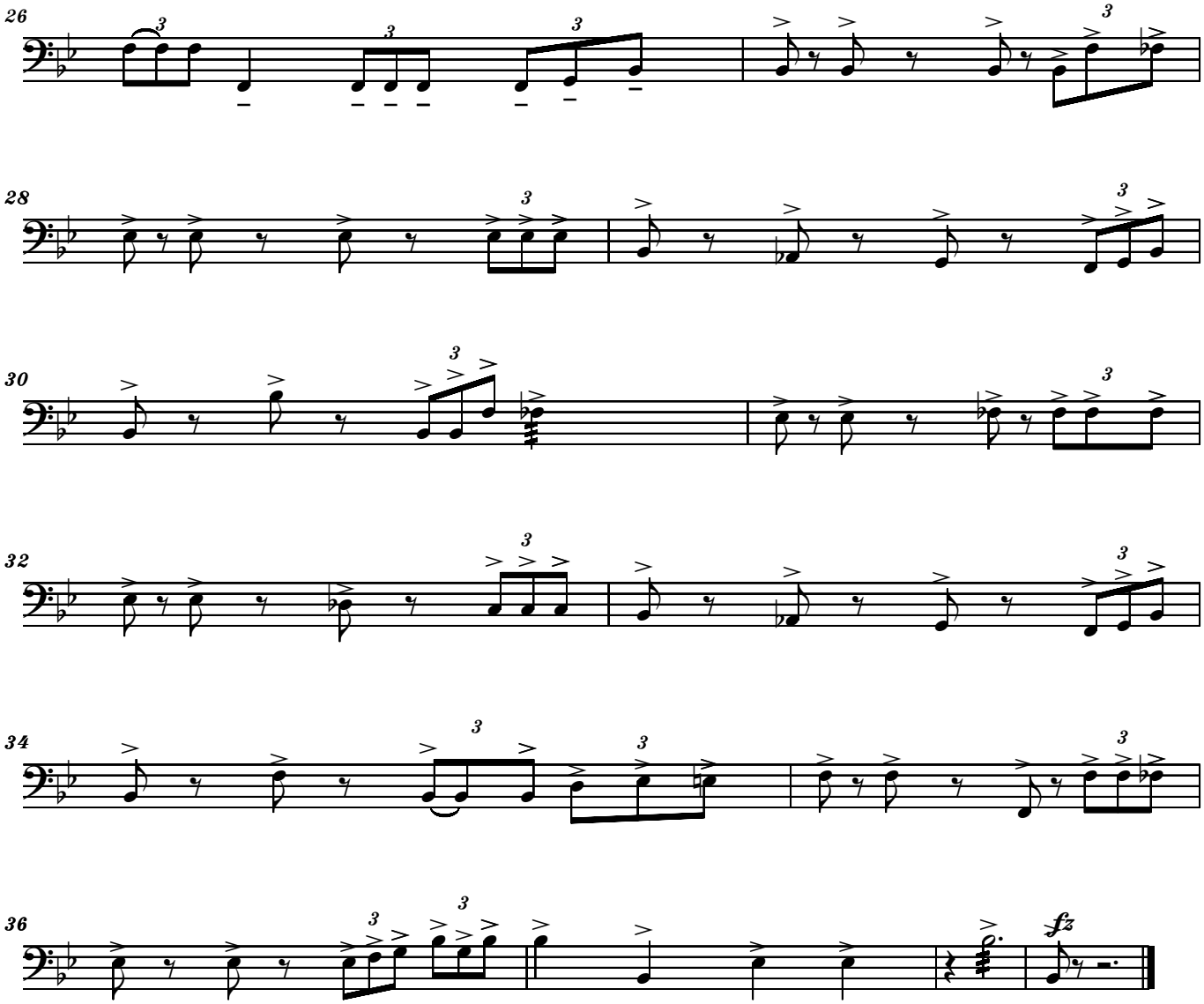

26
28
30
32
34
36
fz

2.) TRIBUTE TO NICK LAROCCA

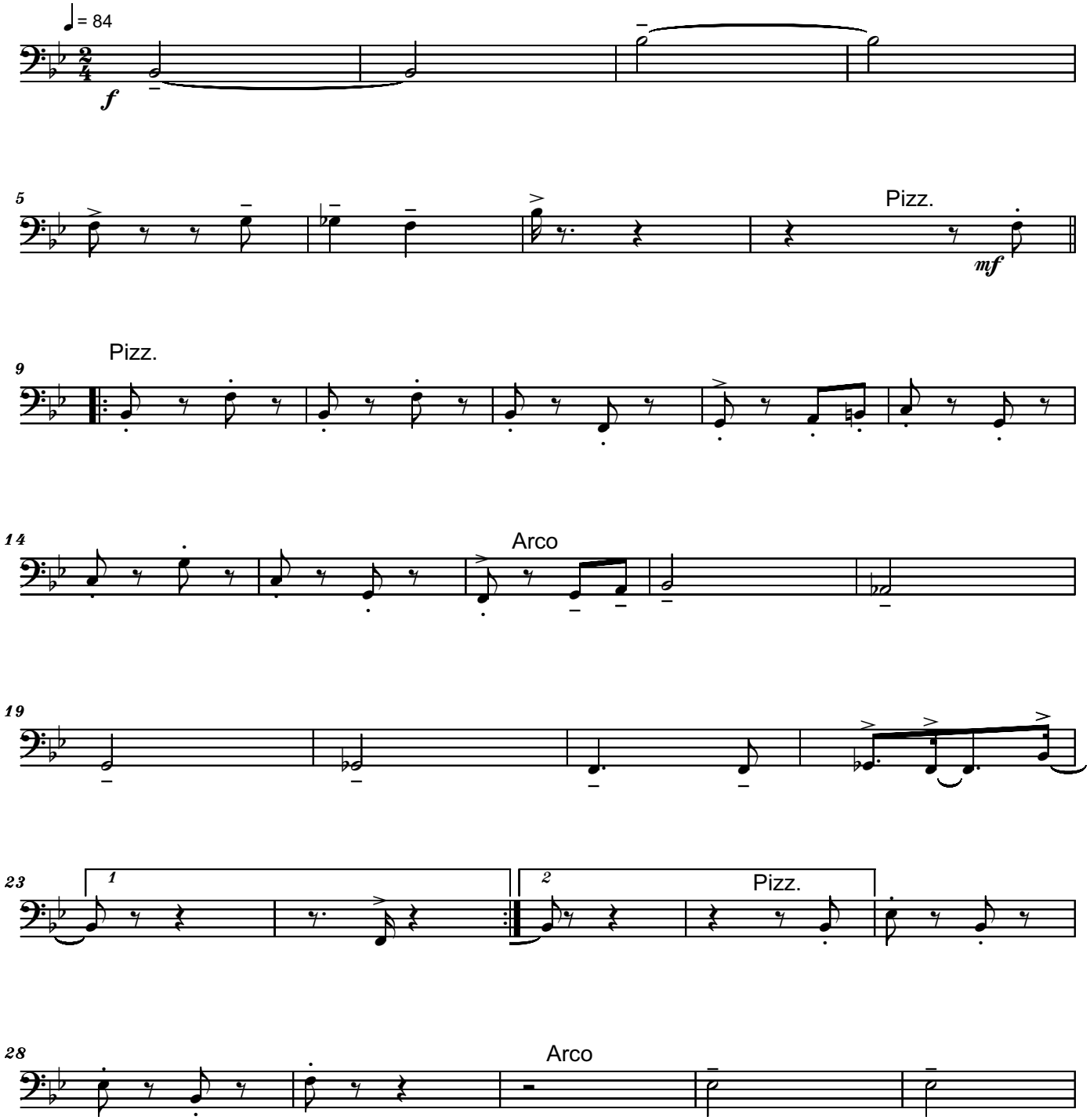
Trumpet in B-flat and Strings

Ragtime

- To Maestro Ivano Ascari -

Serban Nichifor

Contrabasso Part



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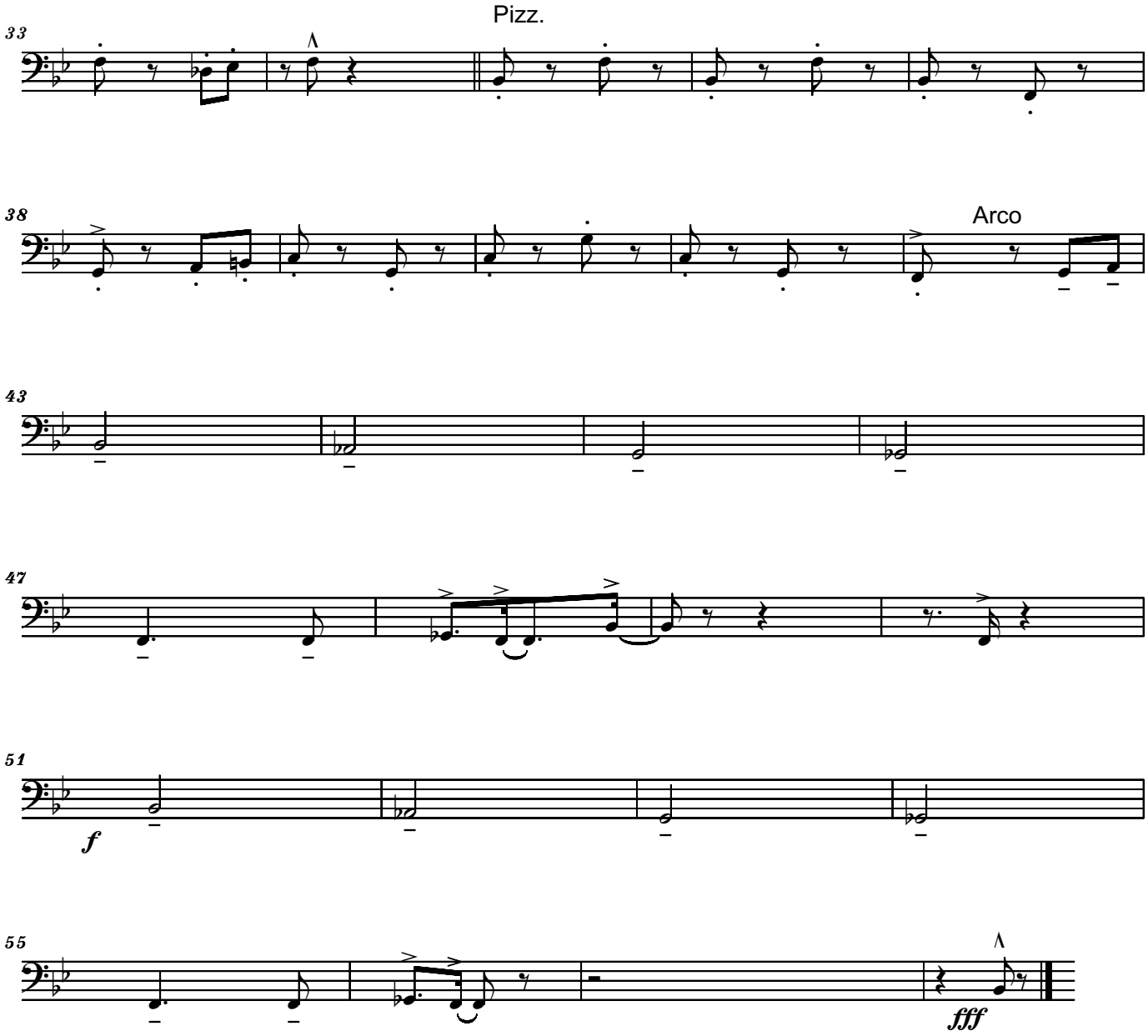
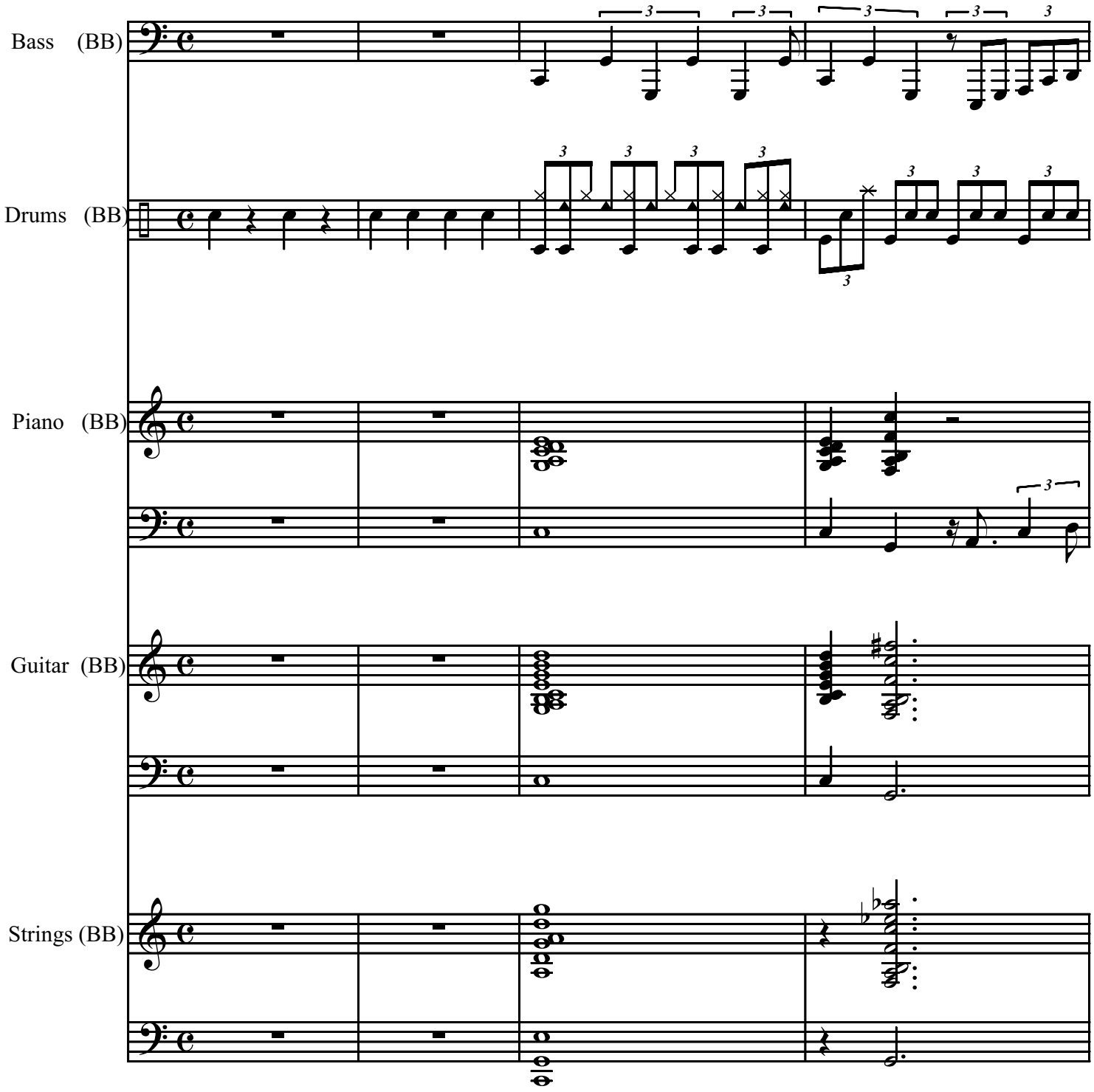

Pizz.
33
38
Arco
43
47
51
f
55
fff

Star Wars

Serban Nichifor
(2015, March 23)



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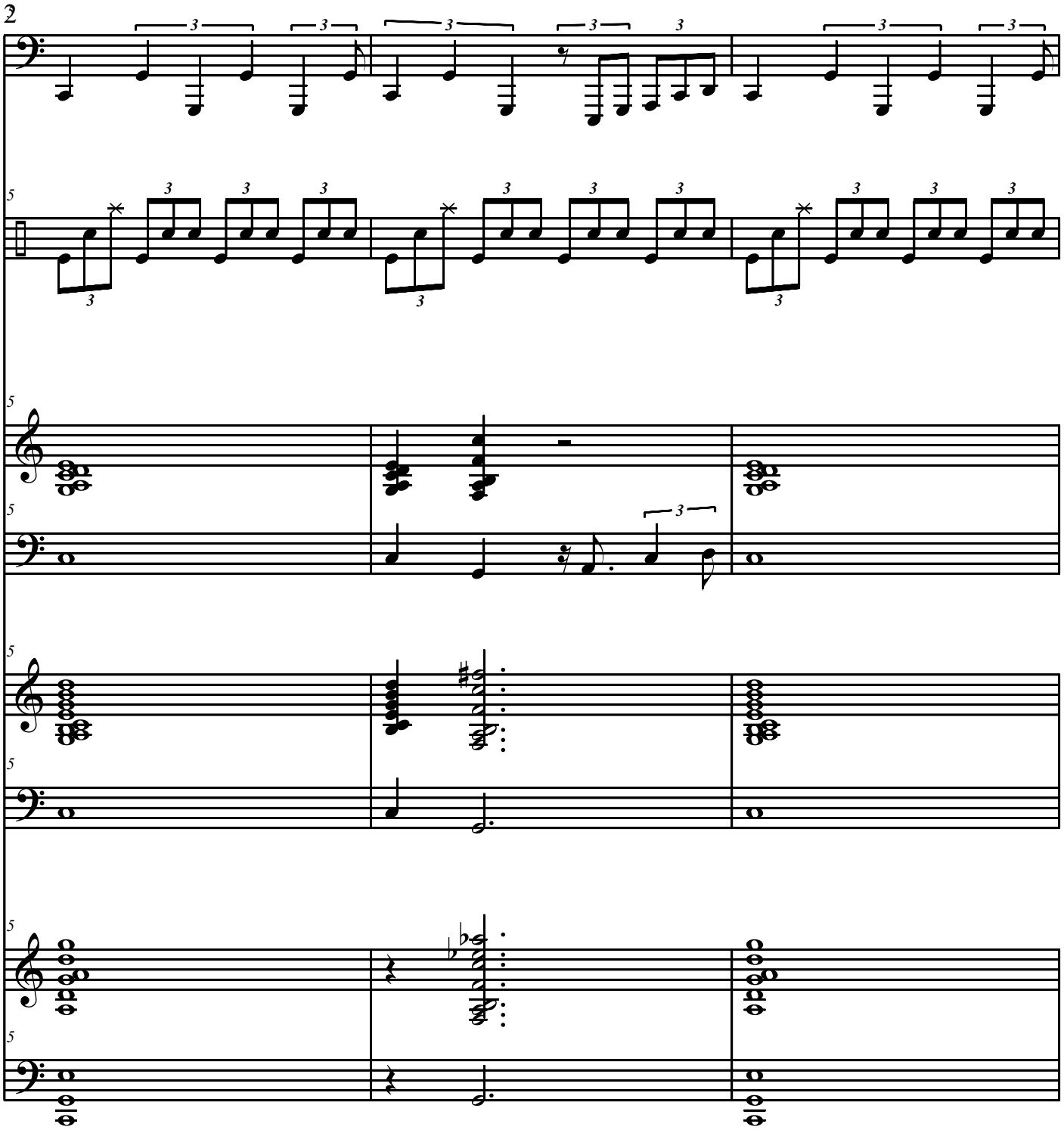

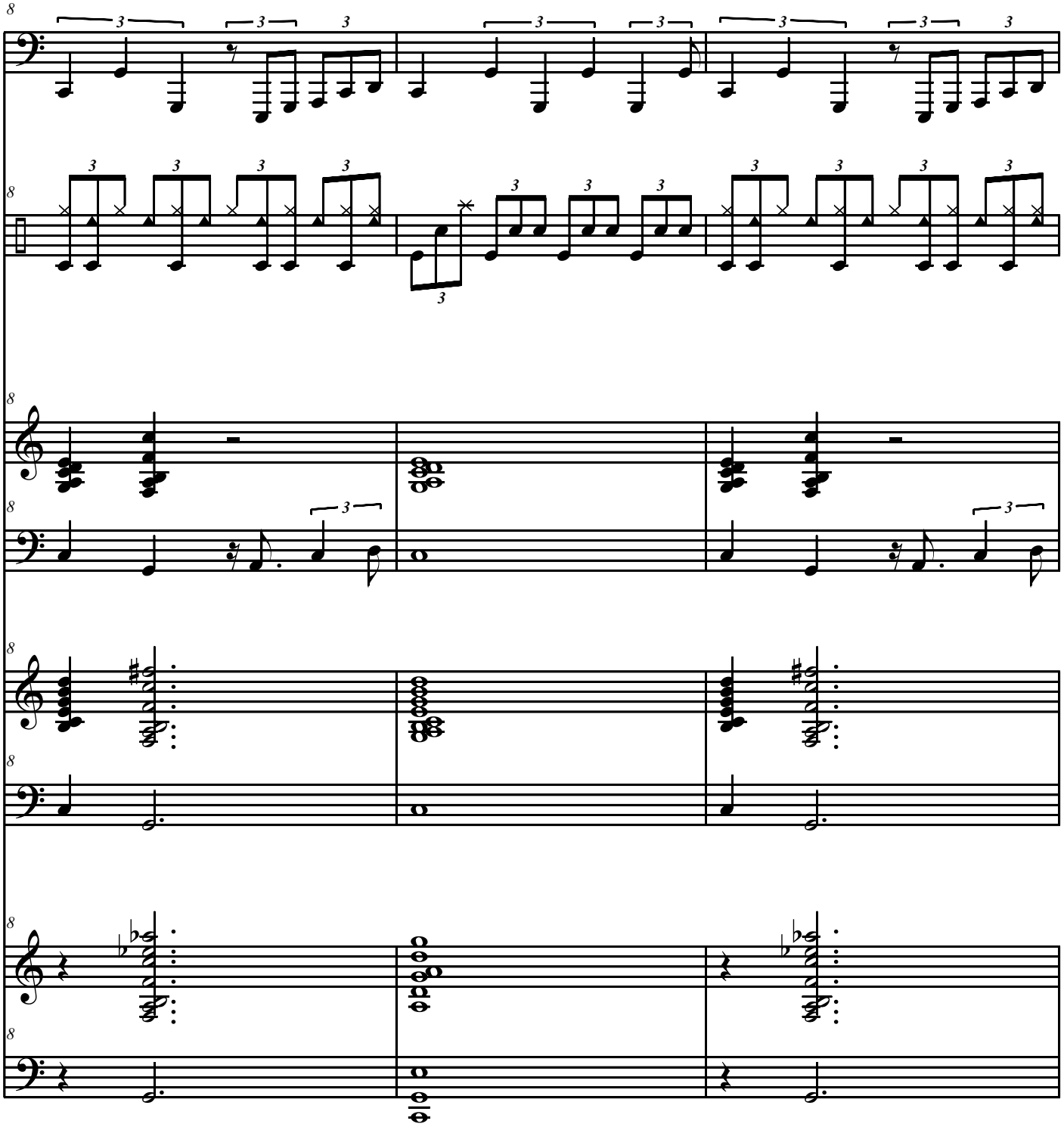

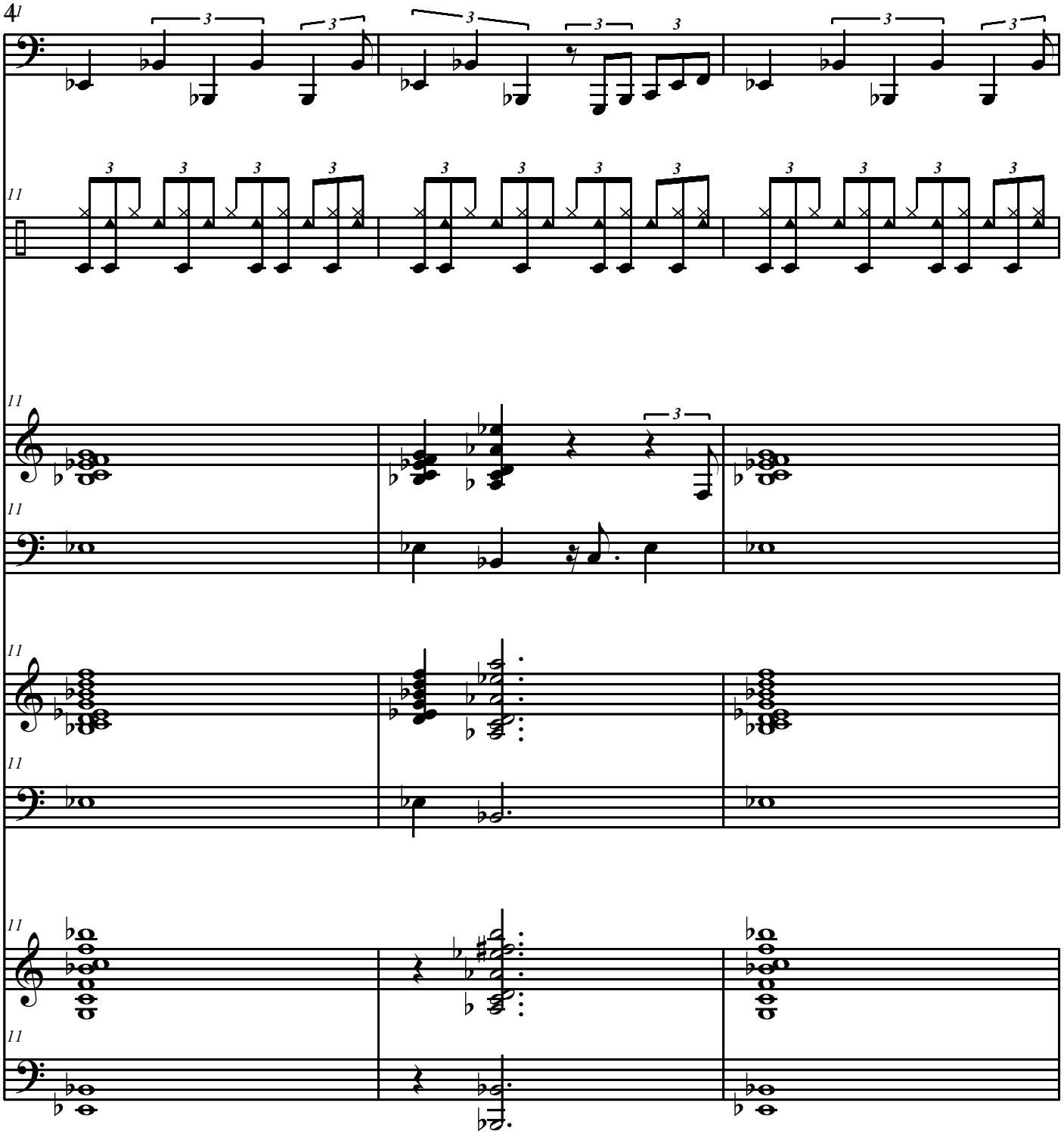
4
11
11
11
11
11
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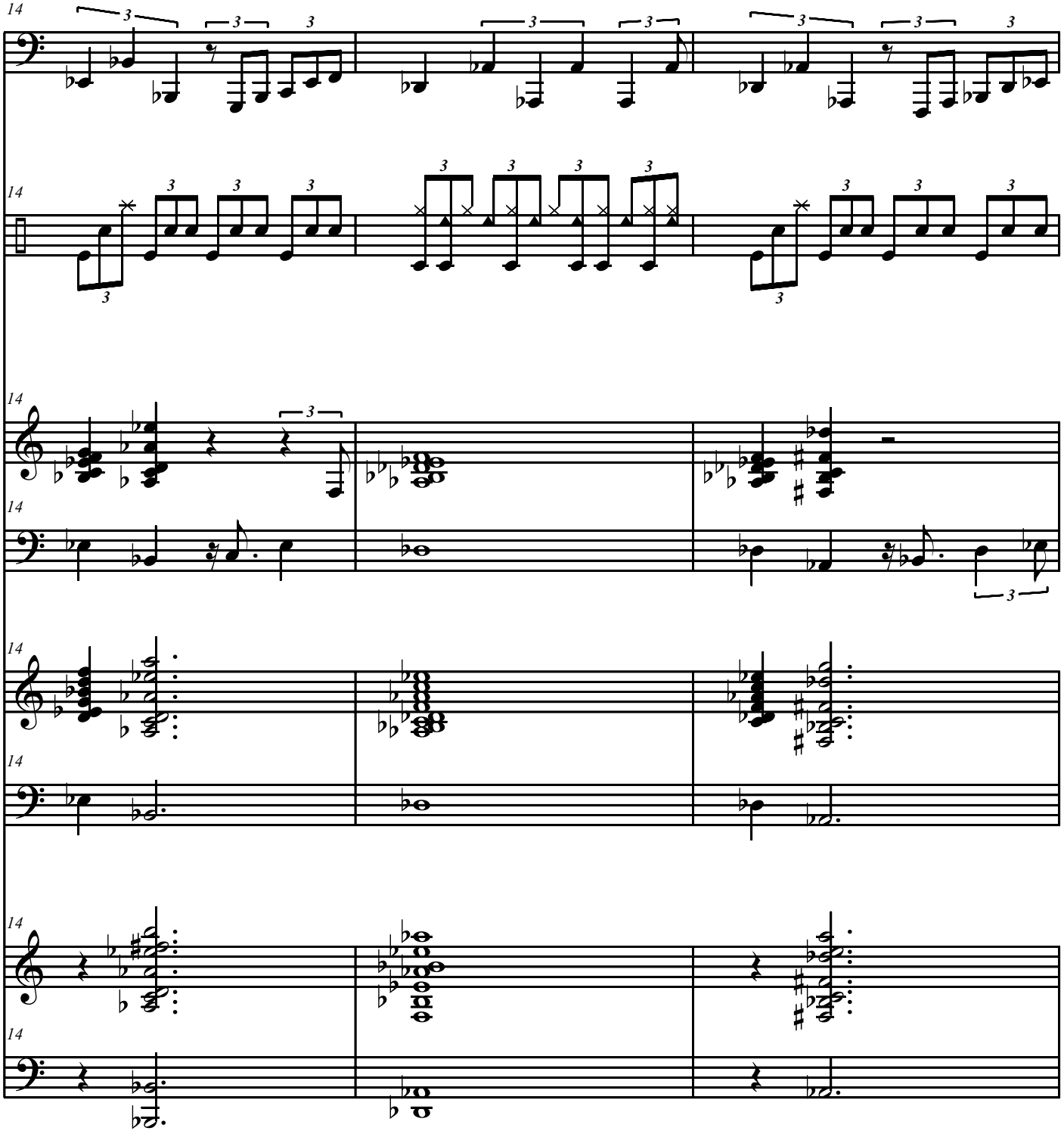

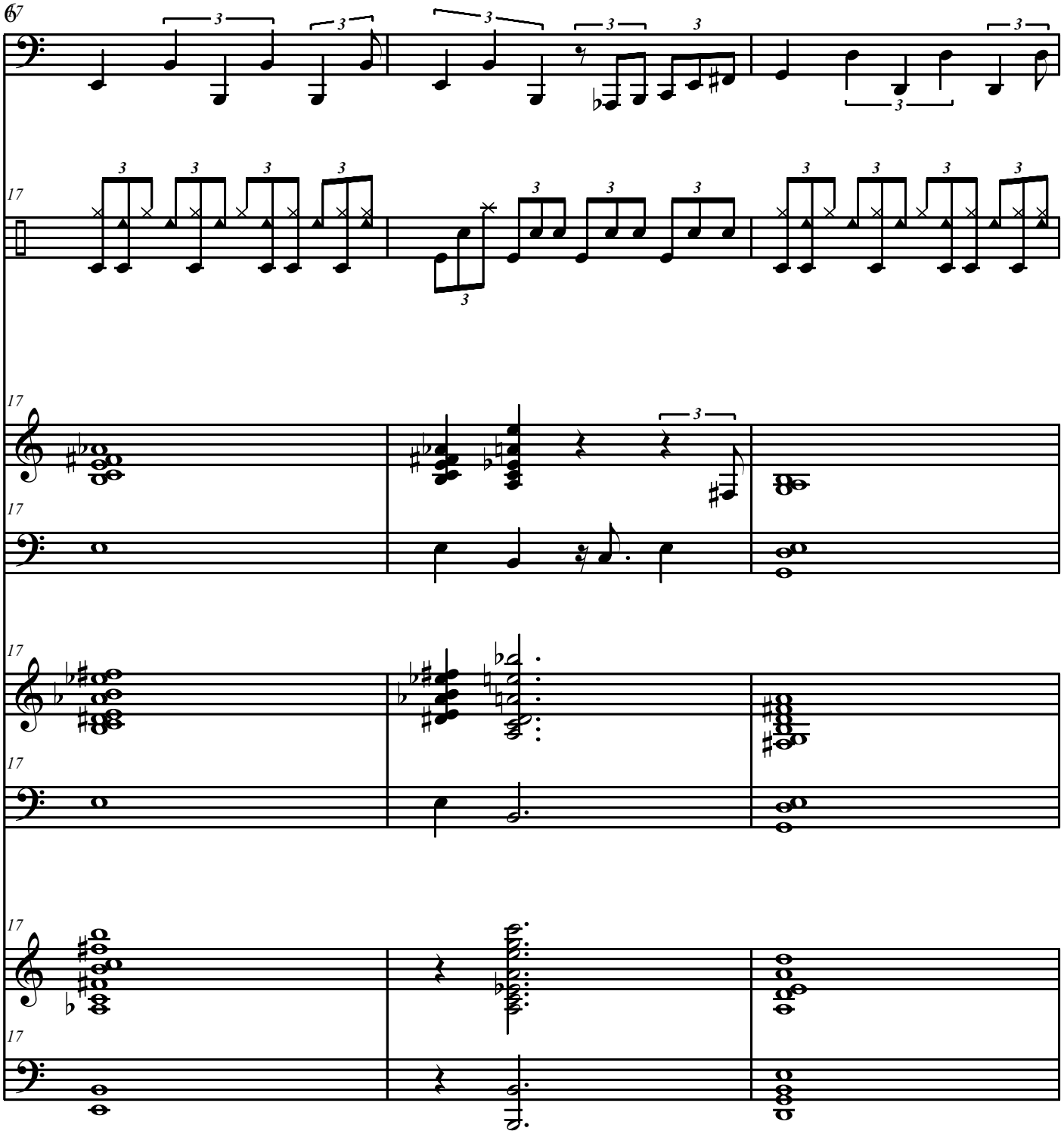

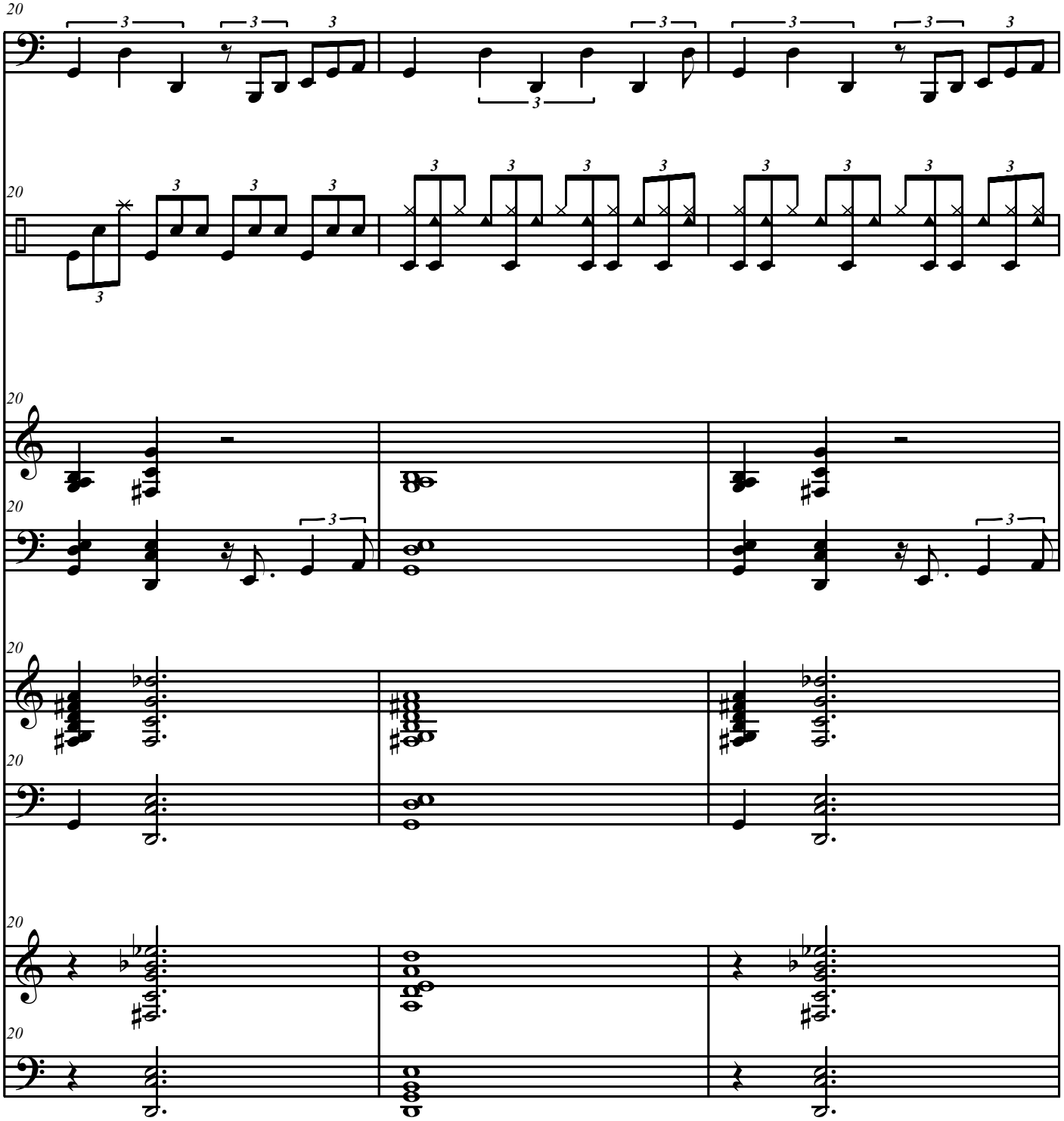
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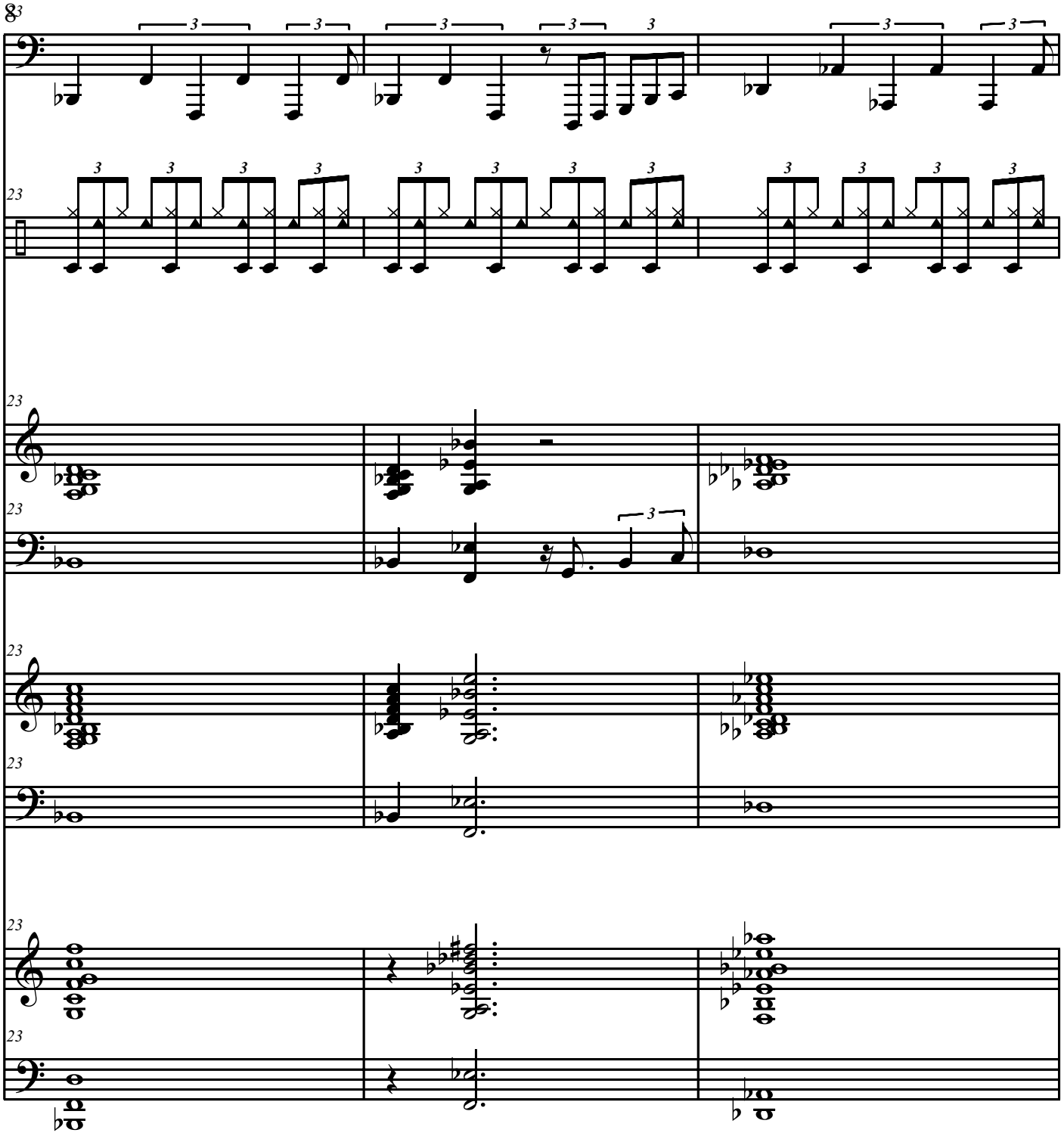

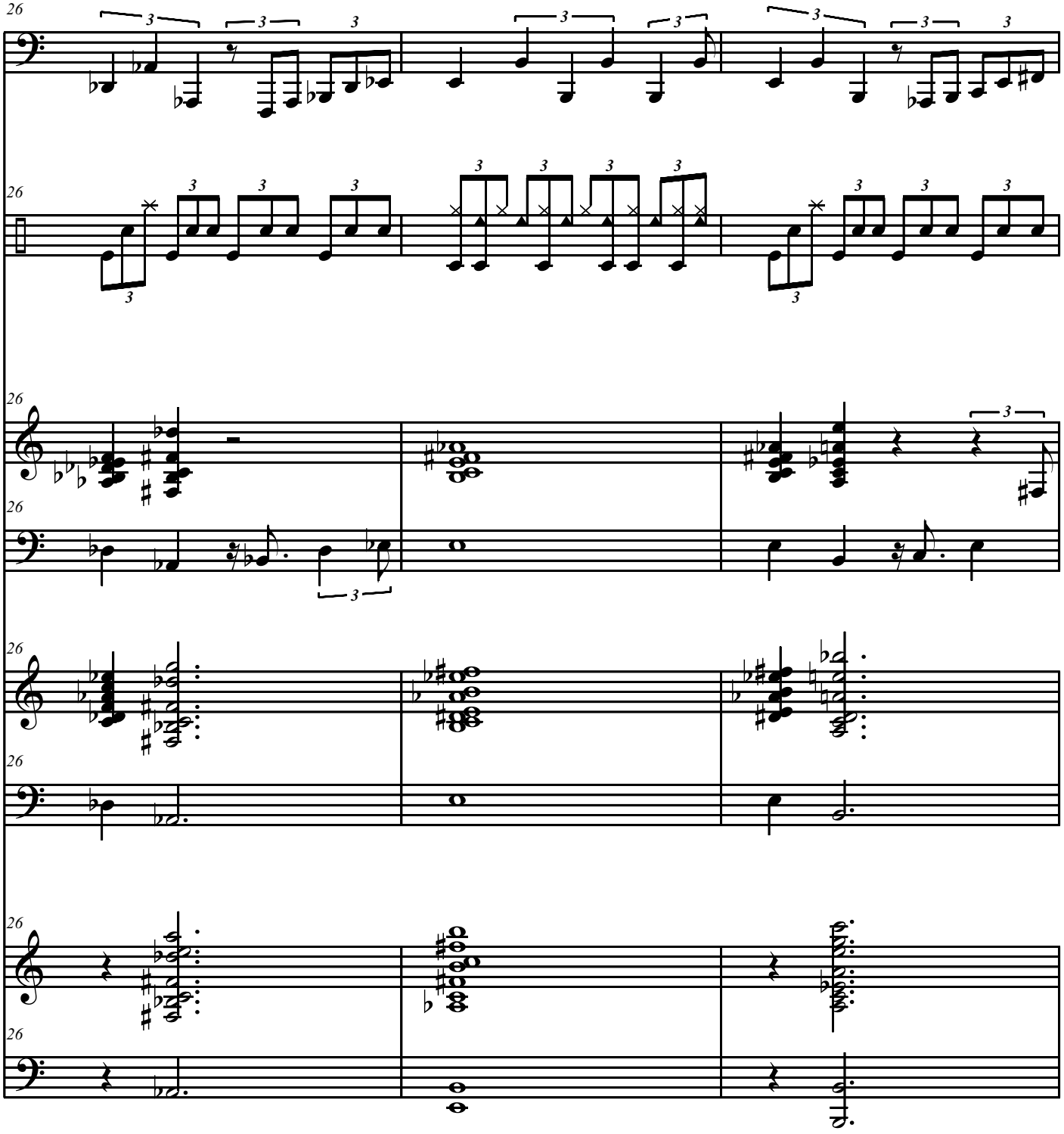
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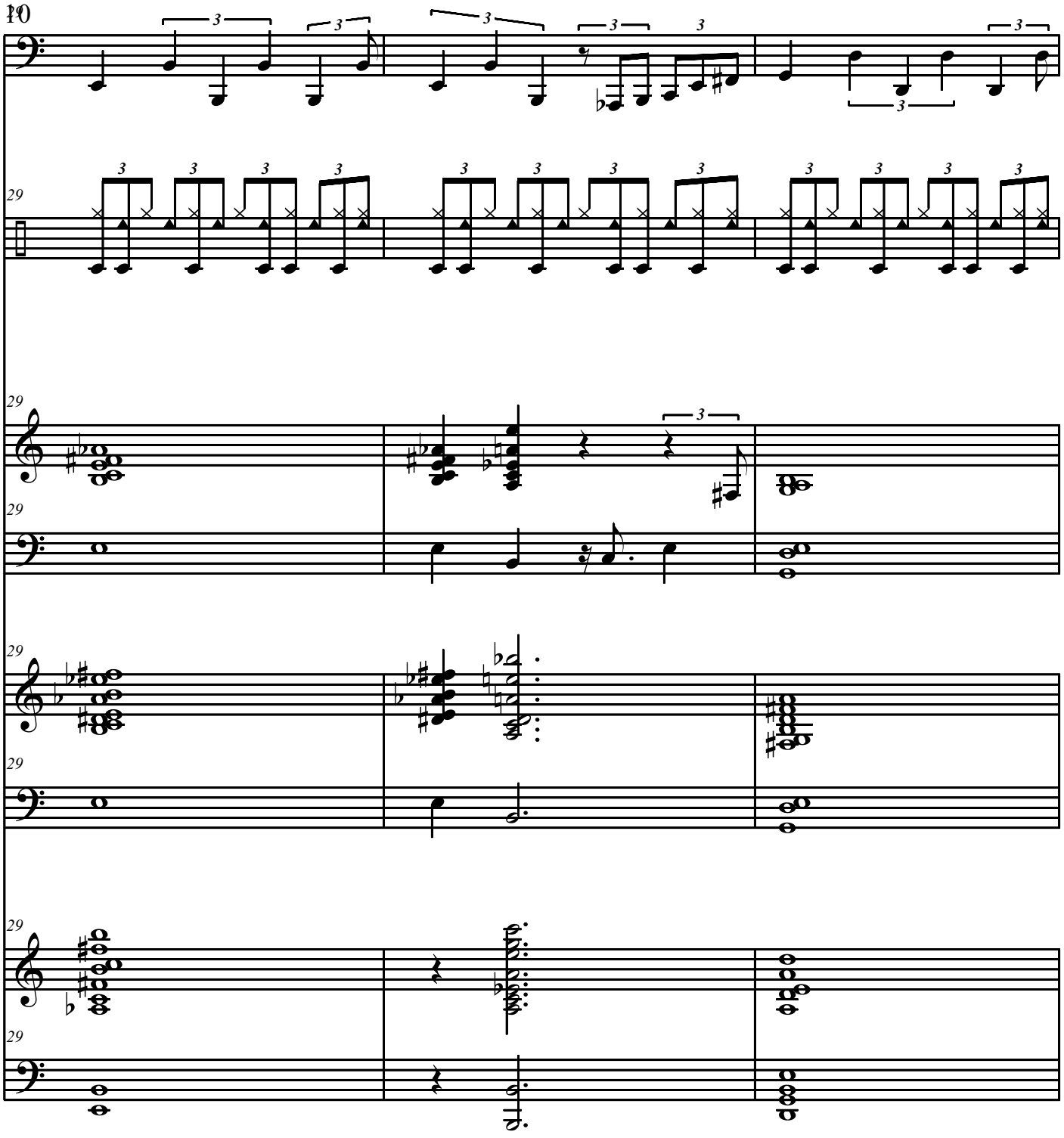
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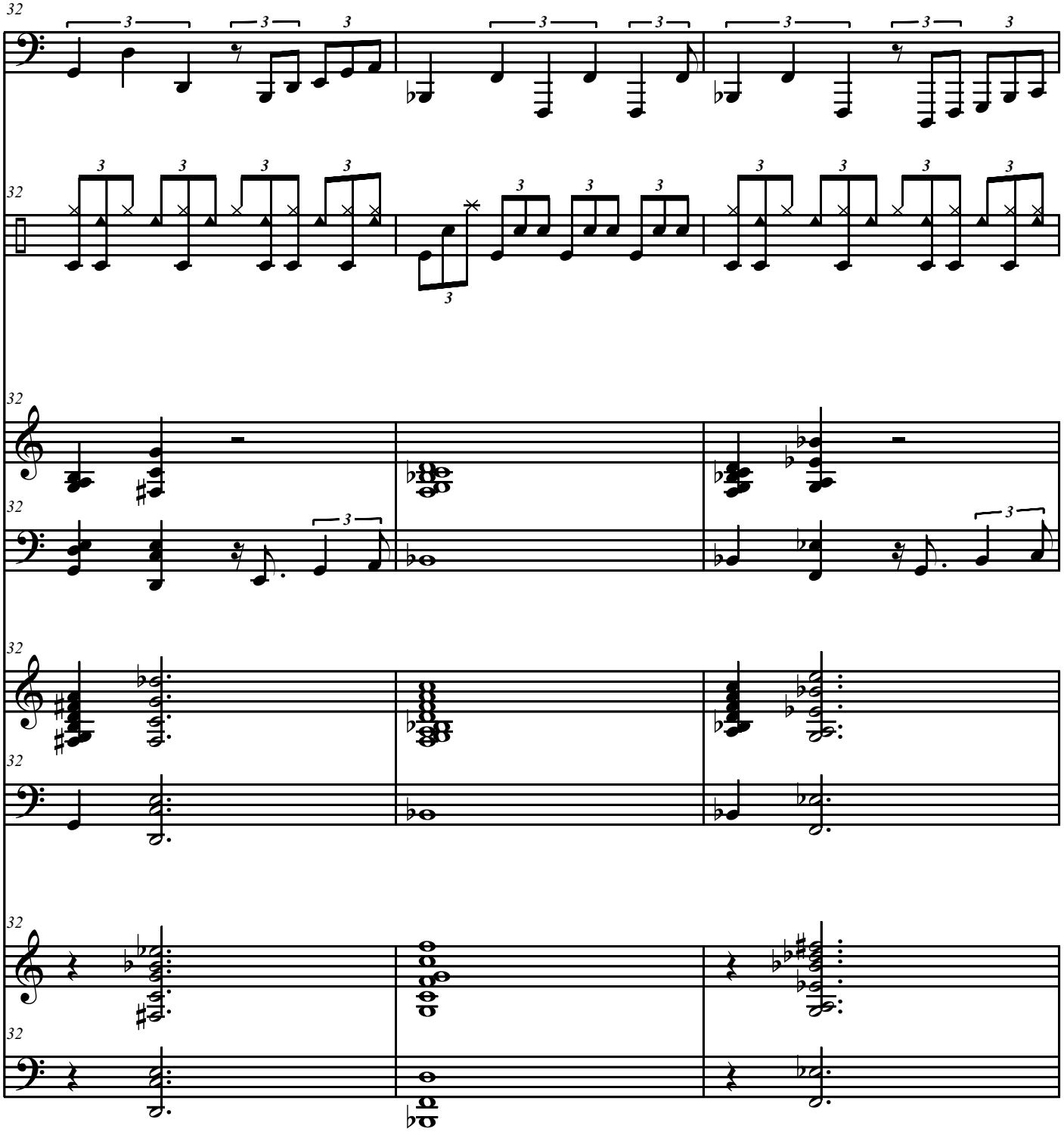

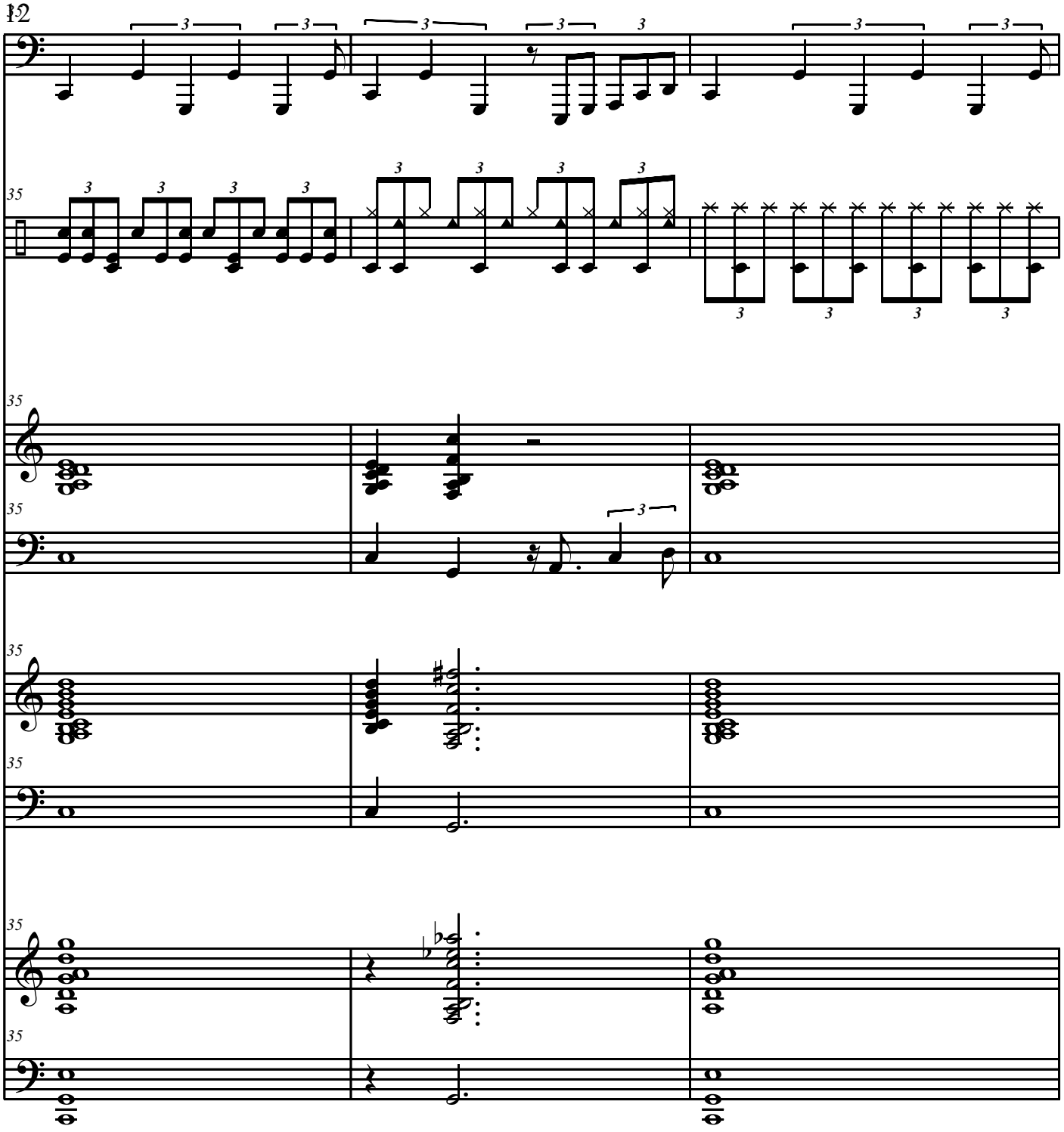
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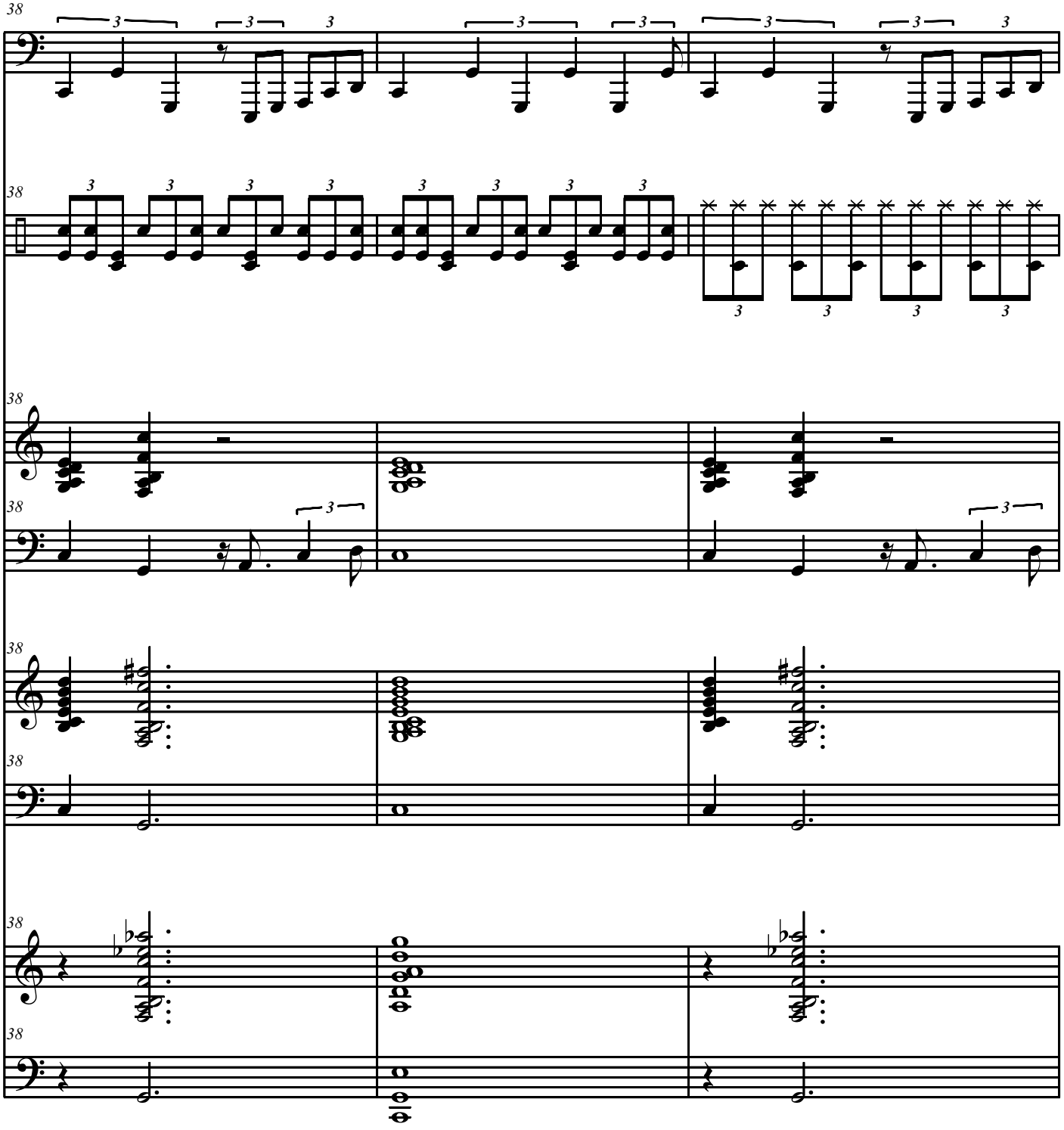
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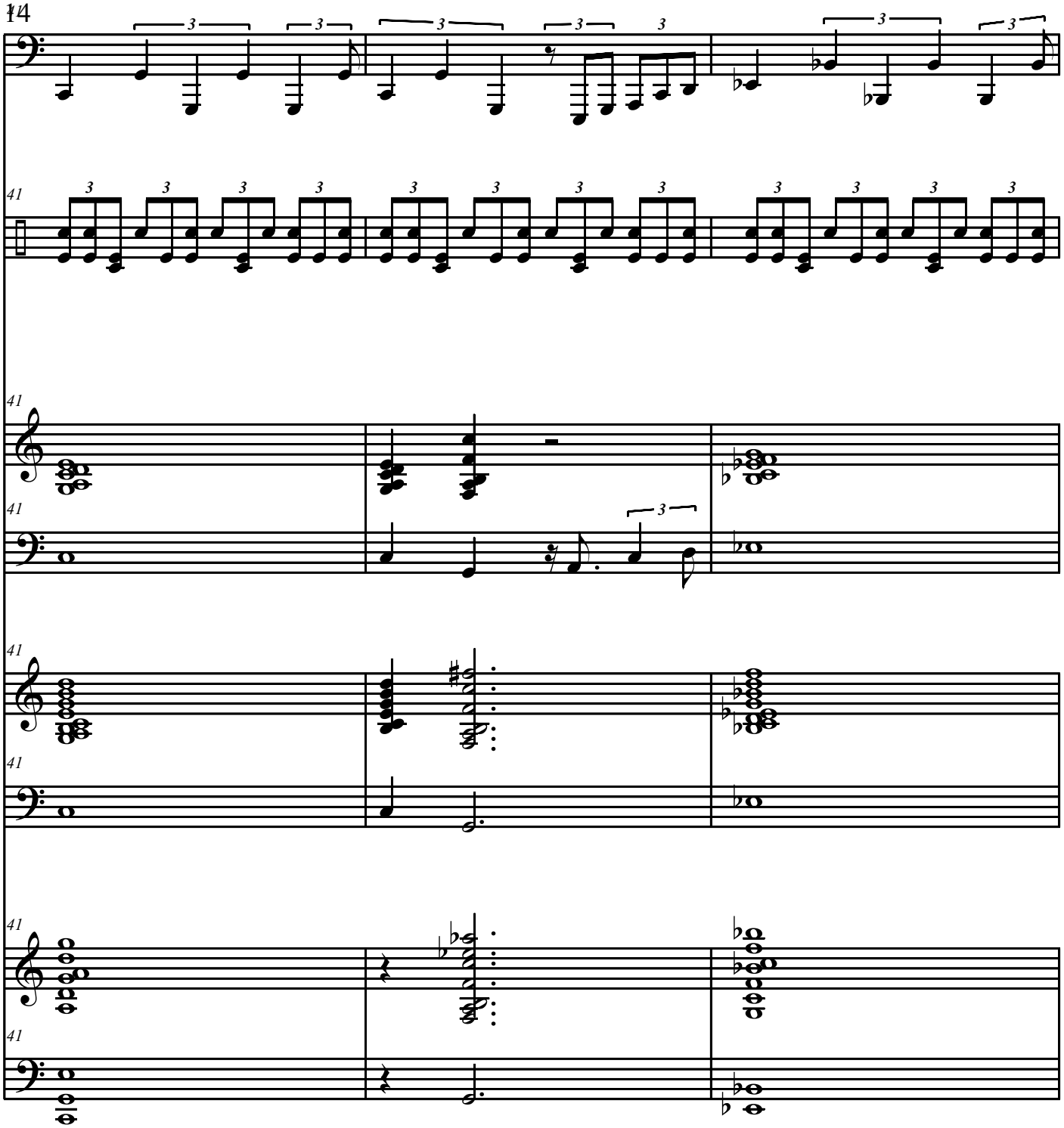
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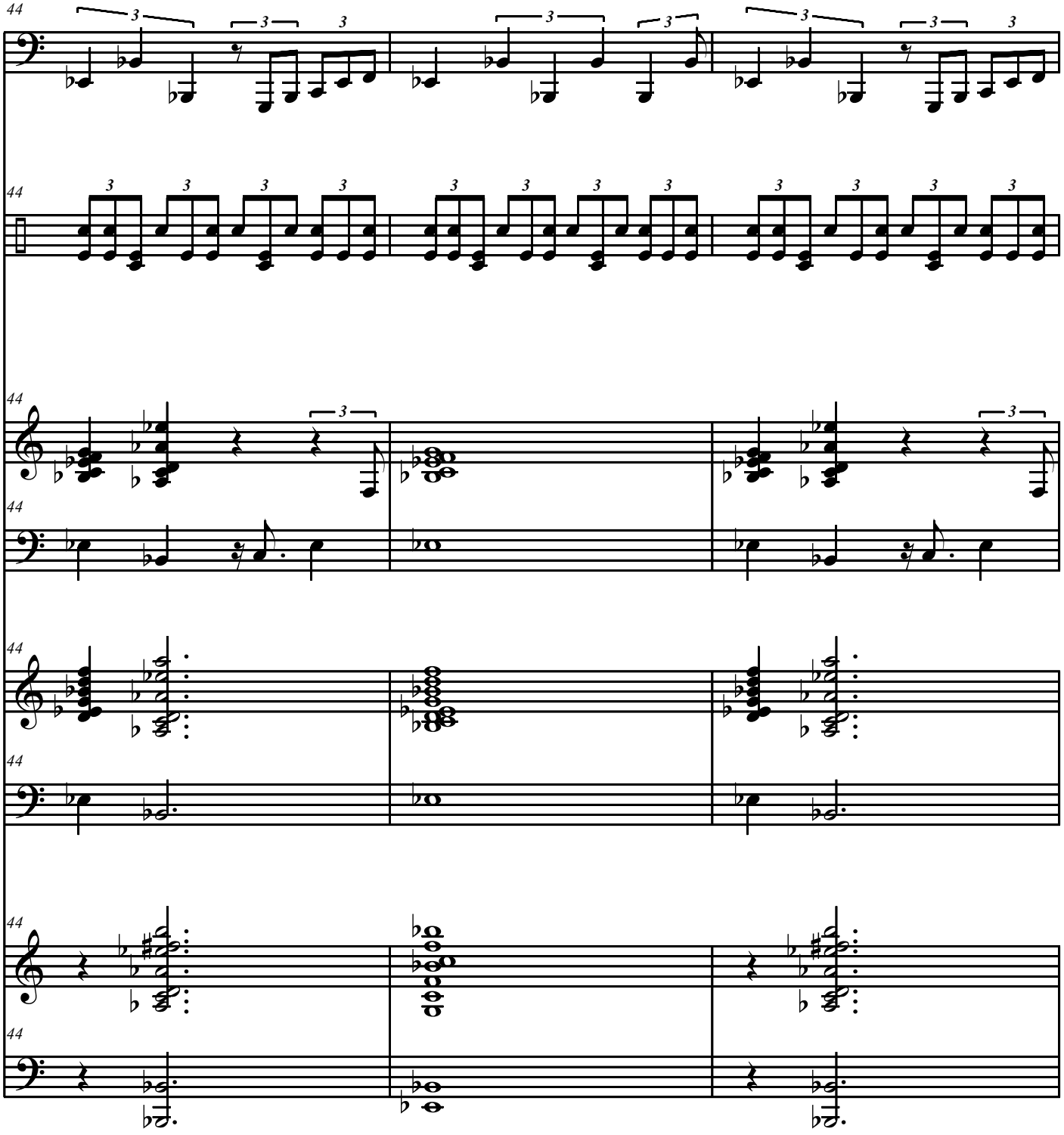

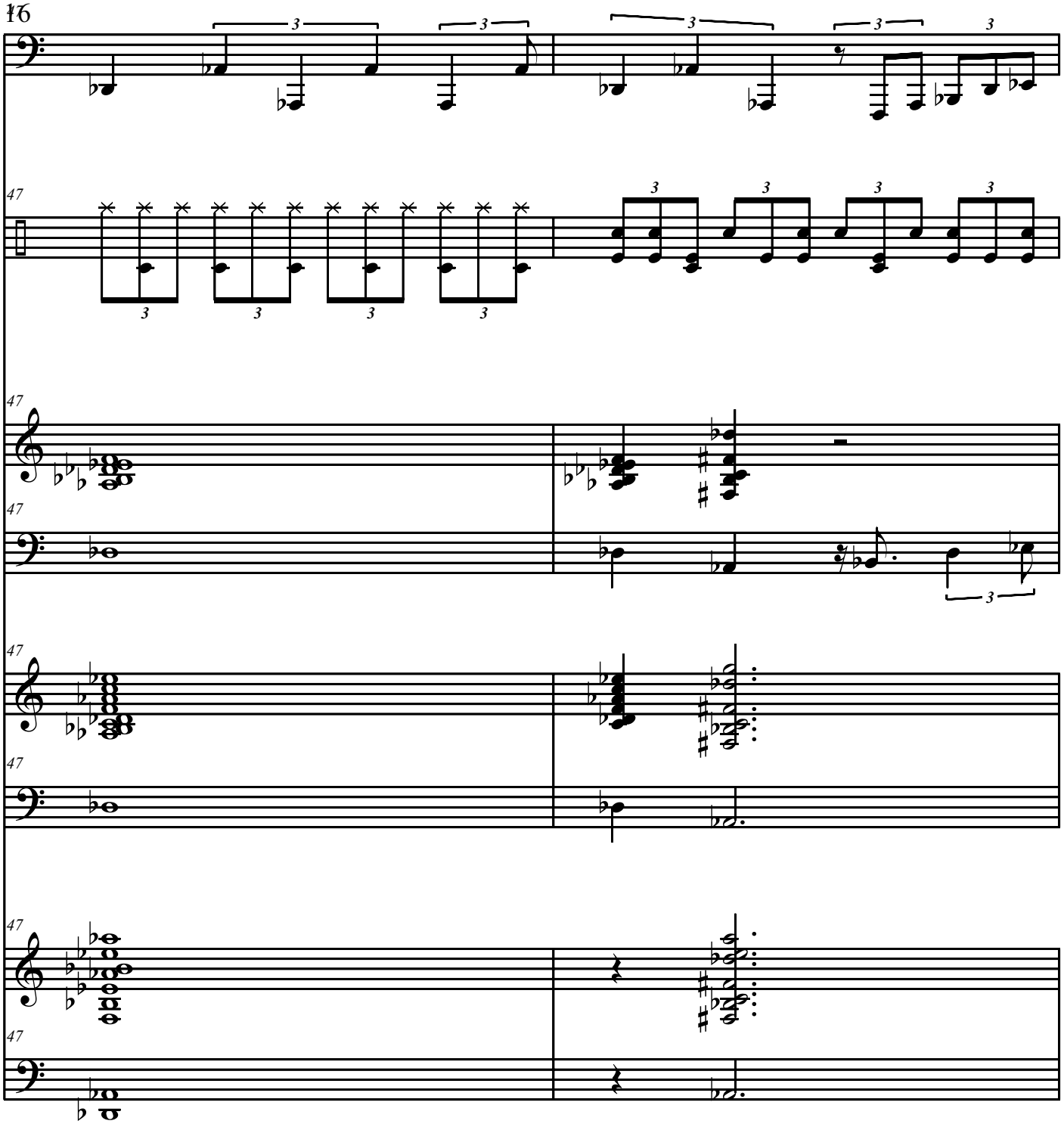
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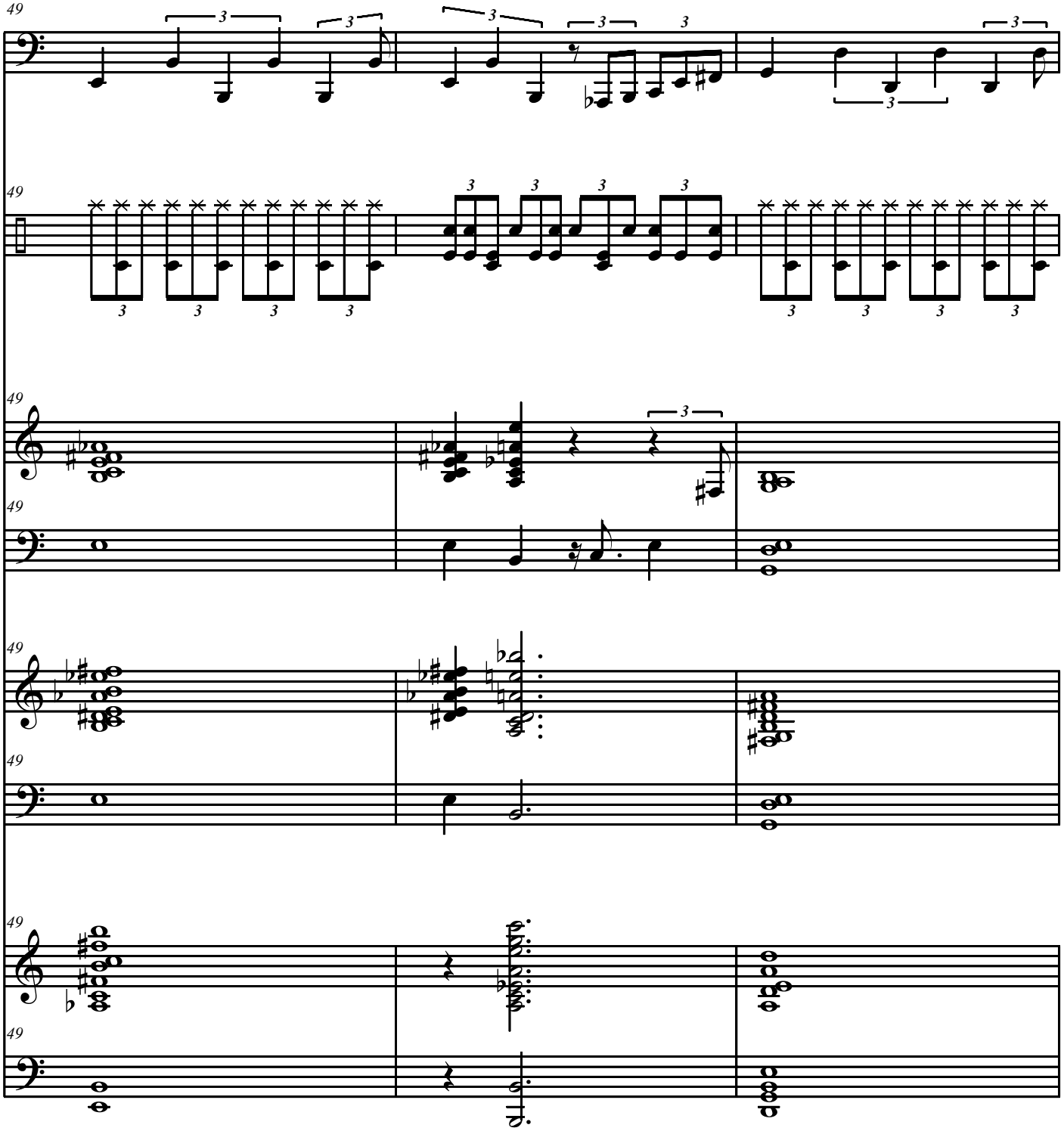
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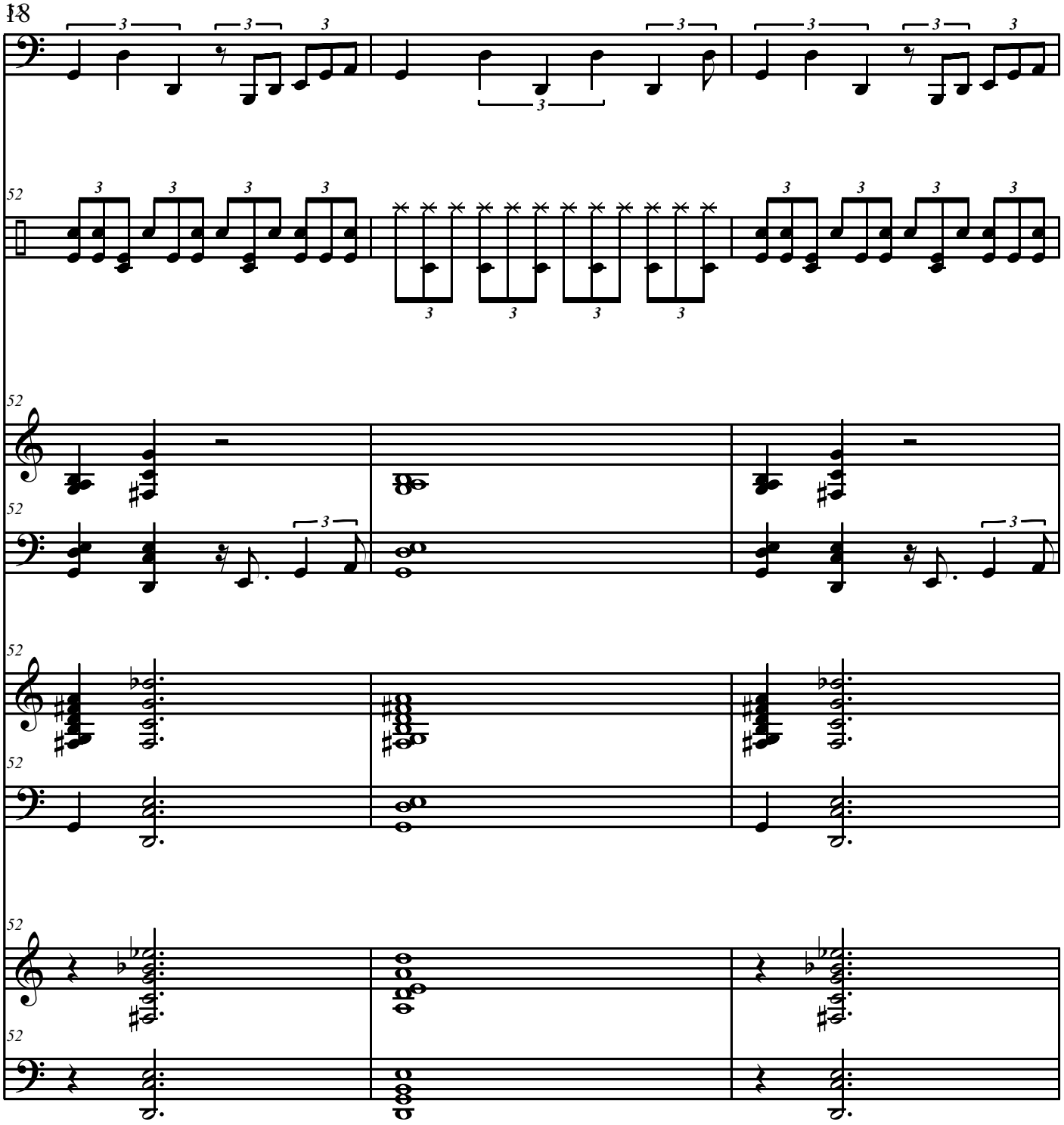
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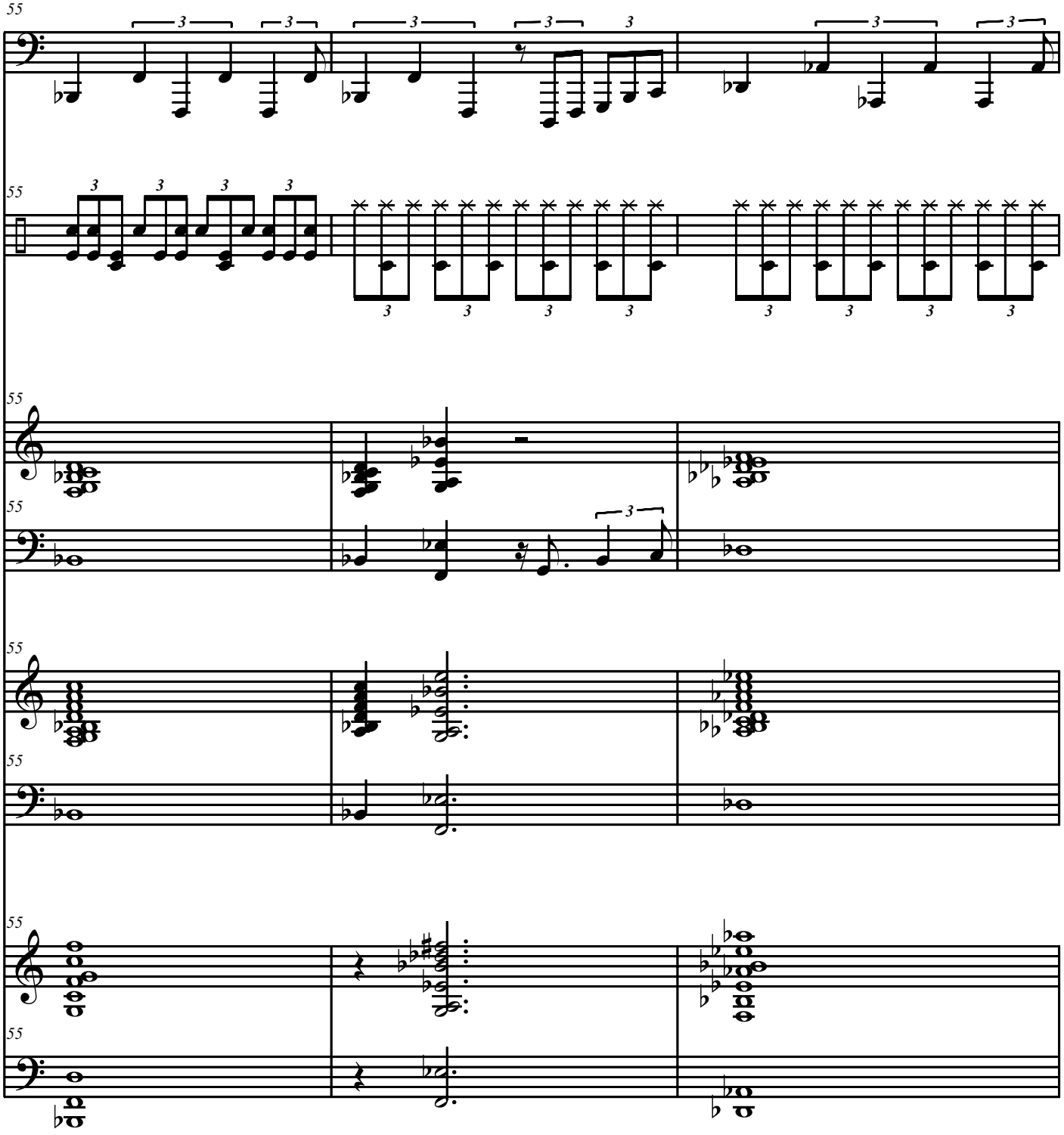
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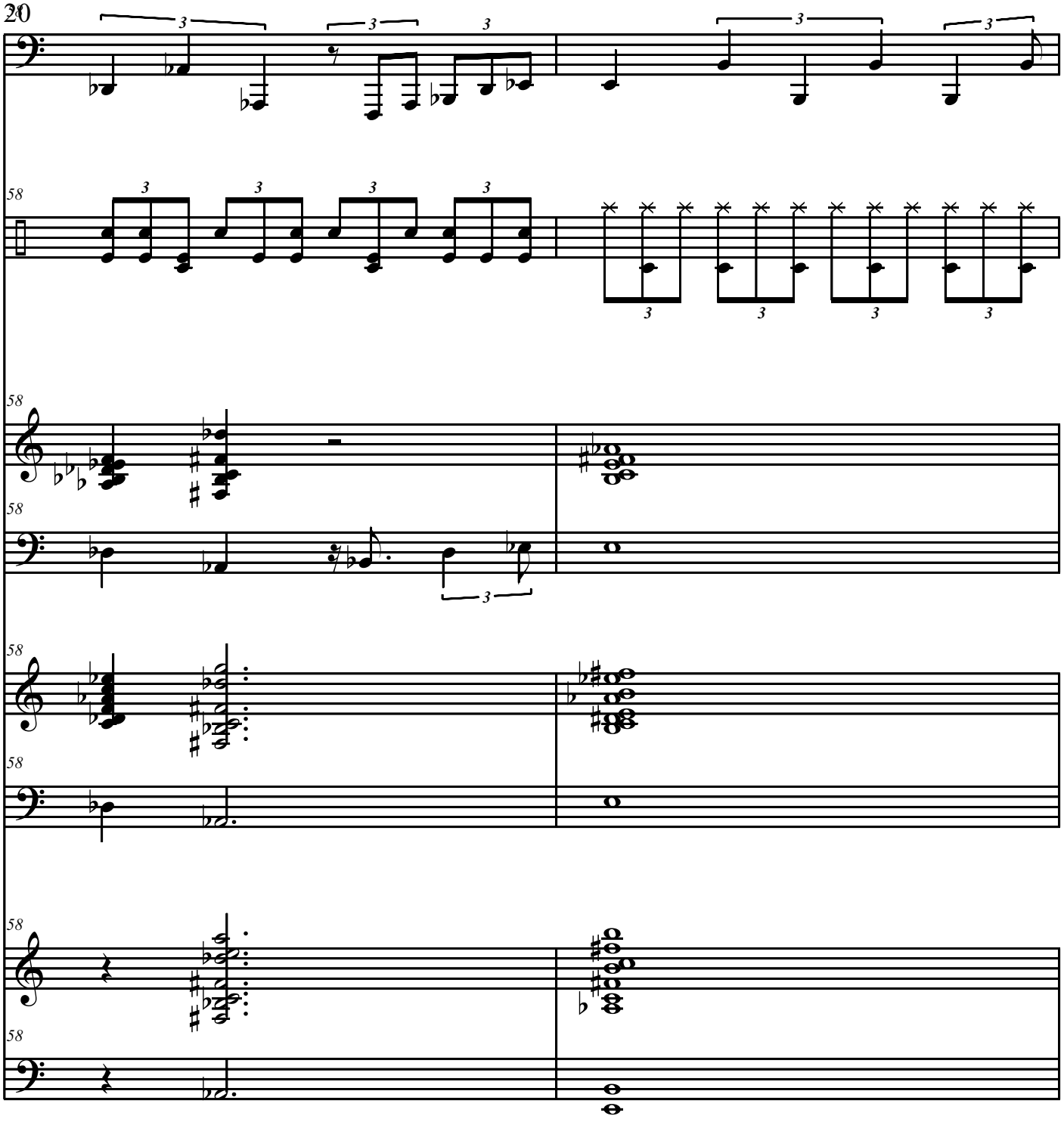

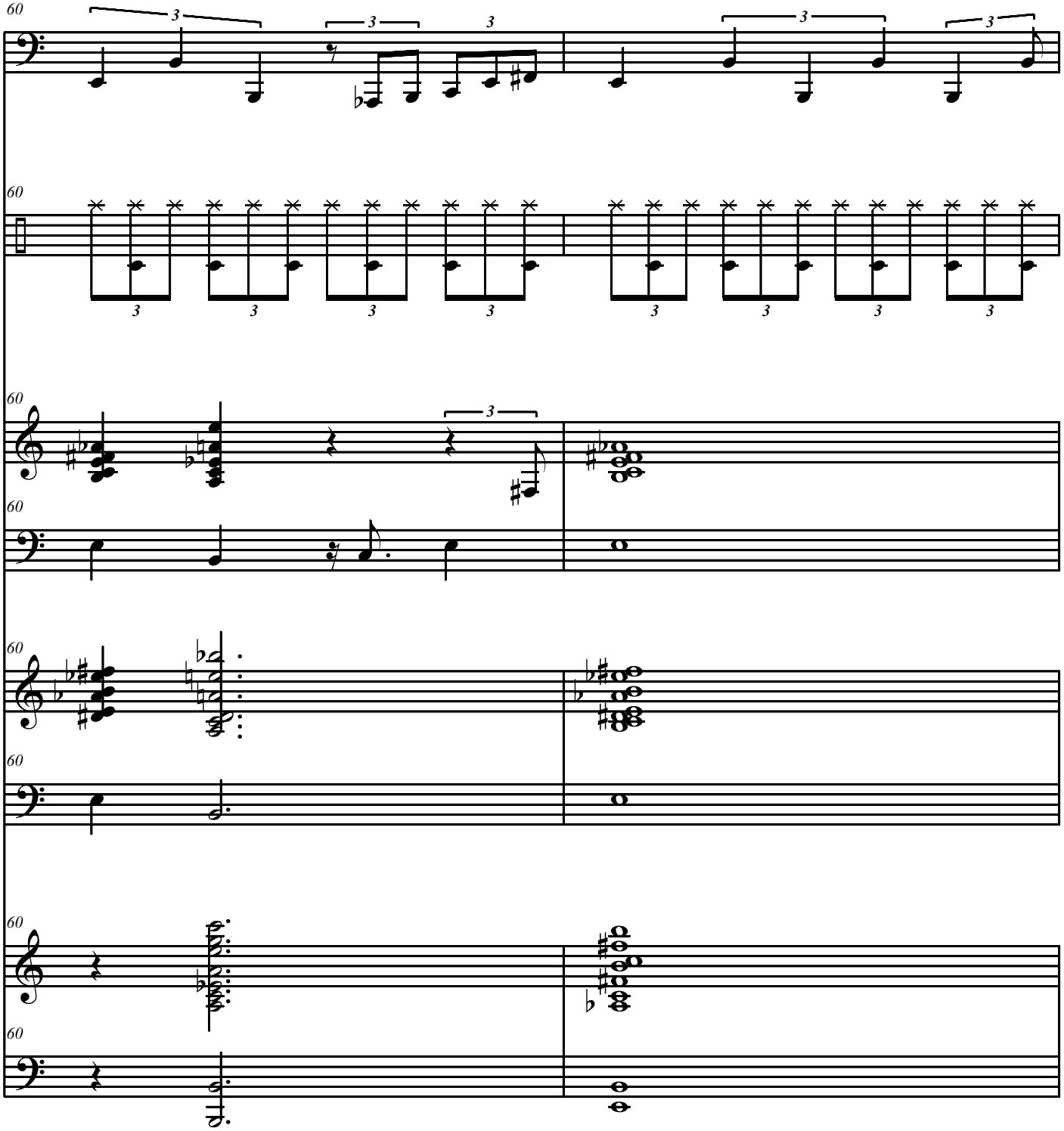
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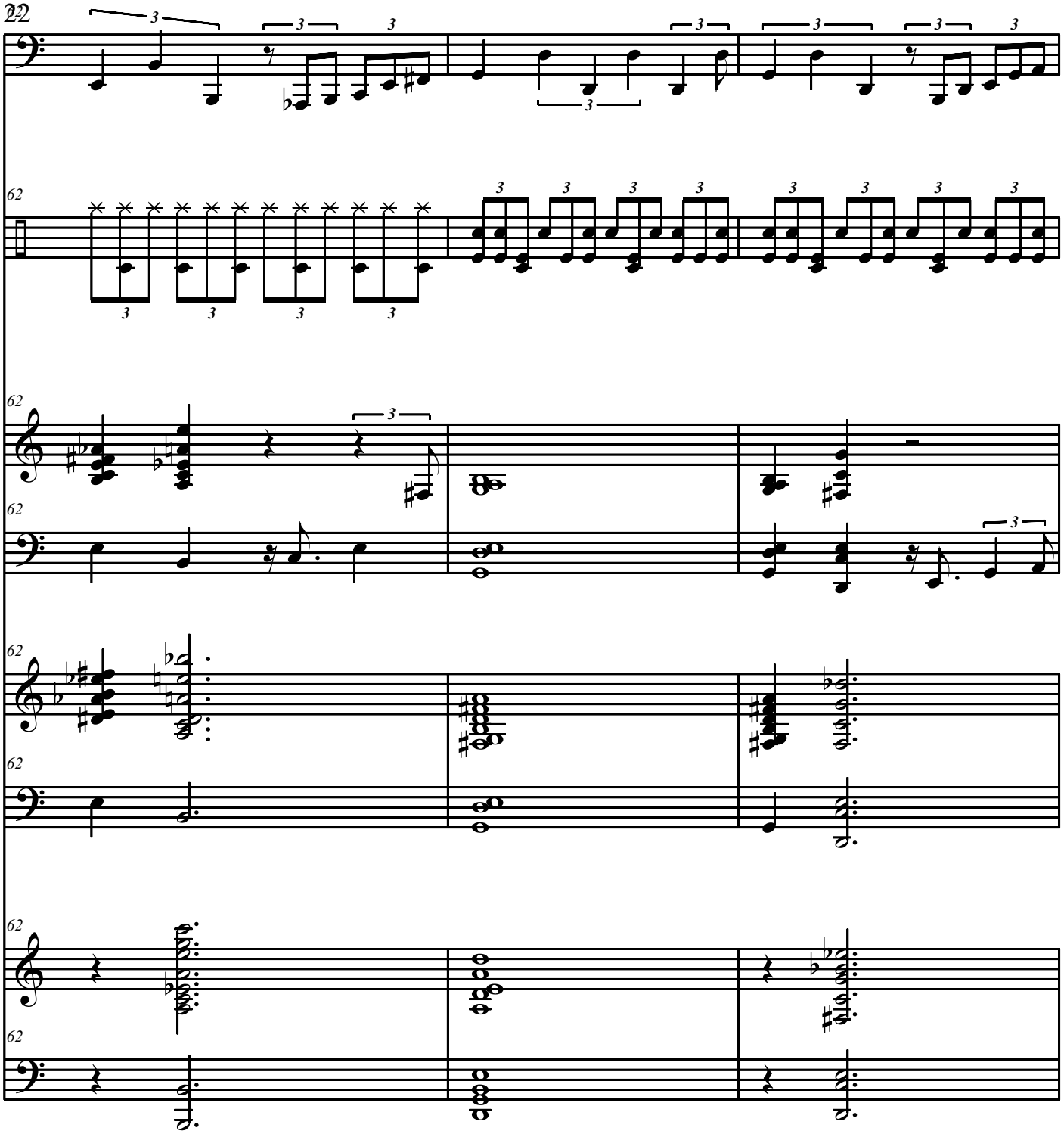
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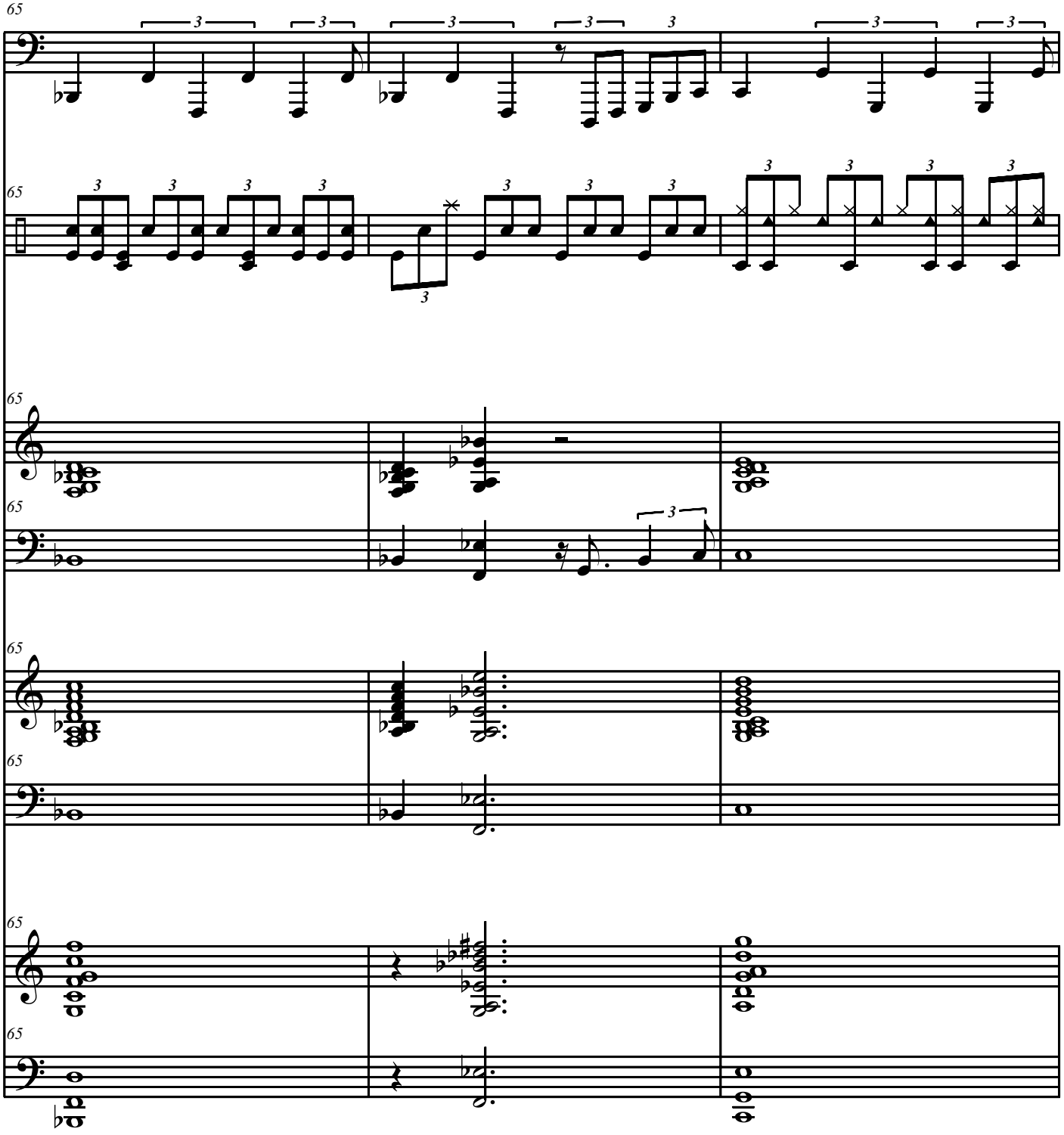
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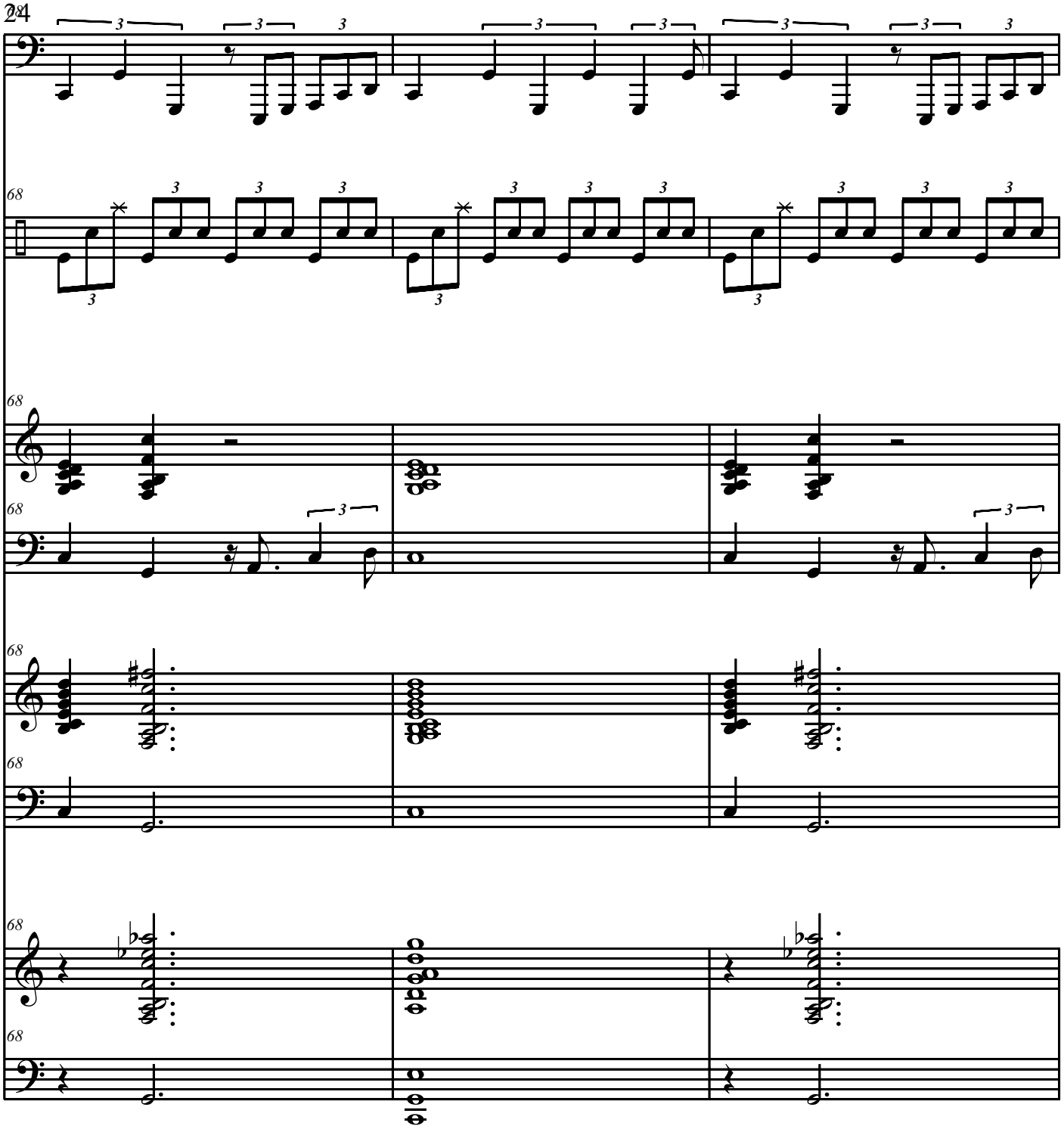
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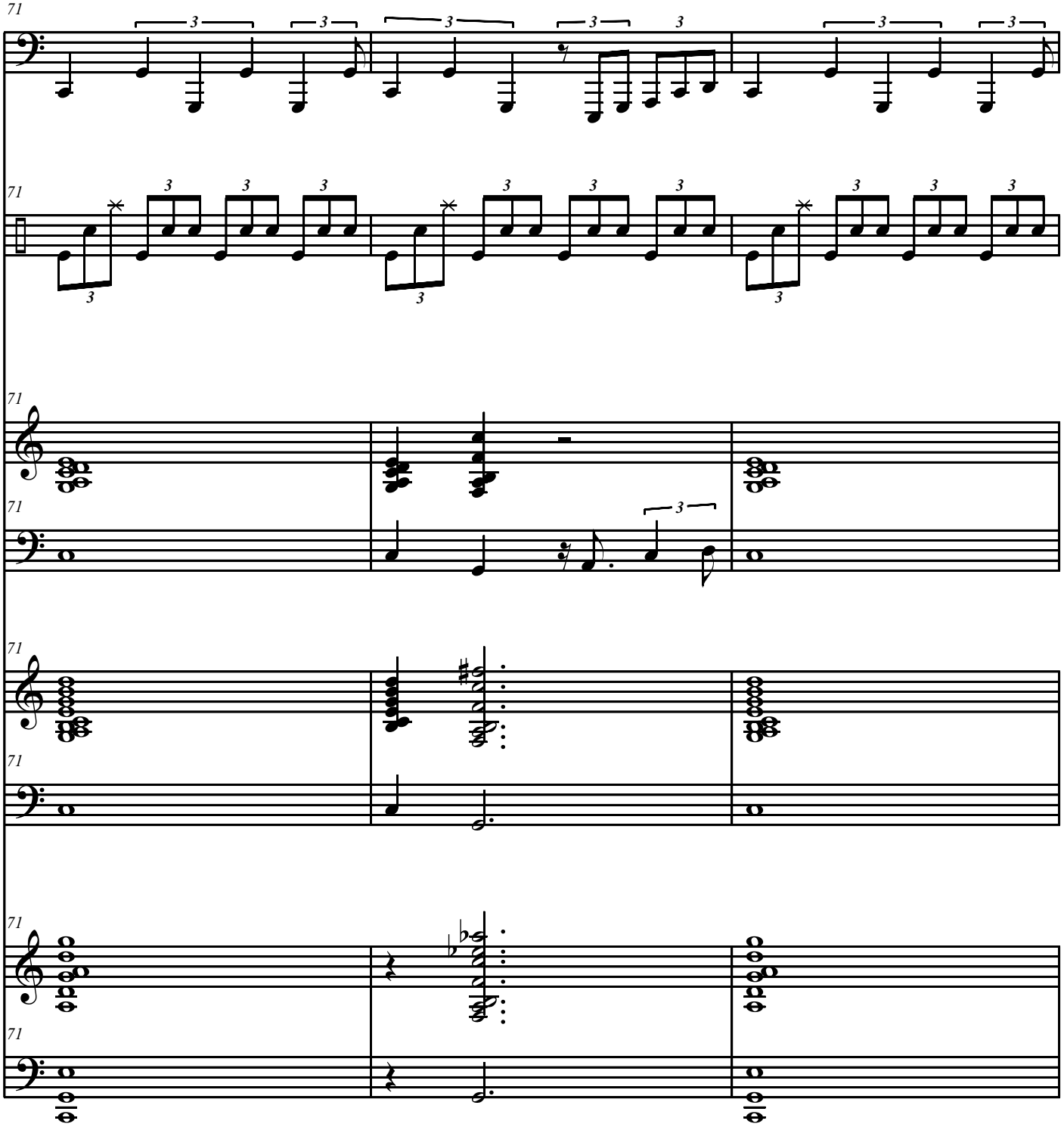
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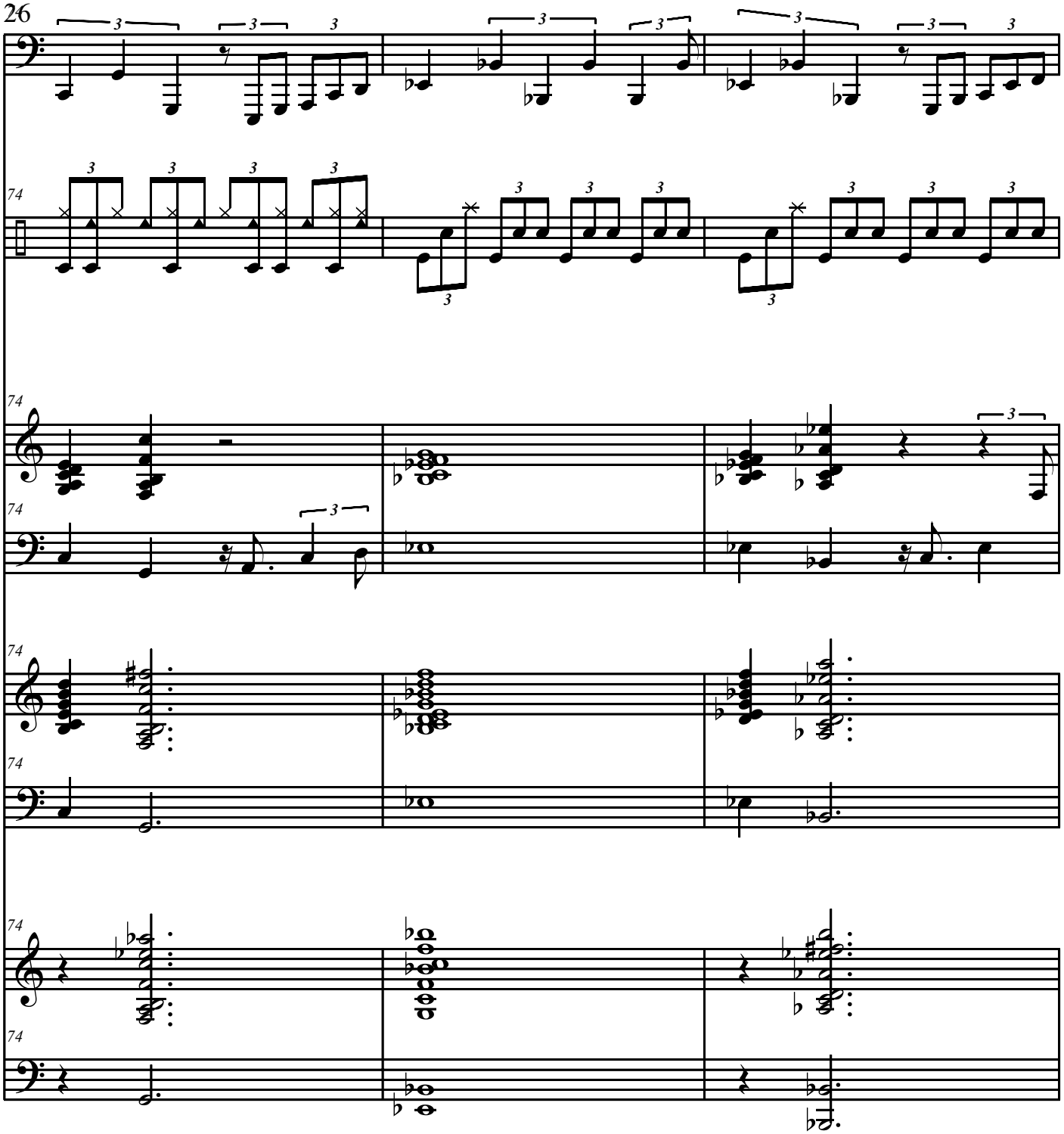

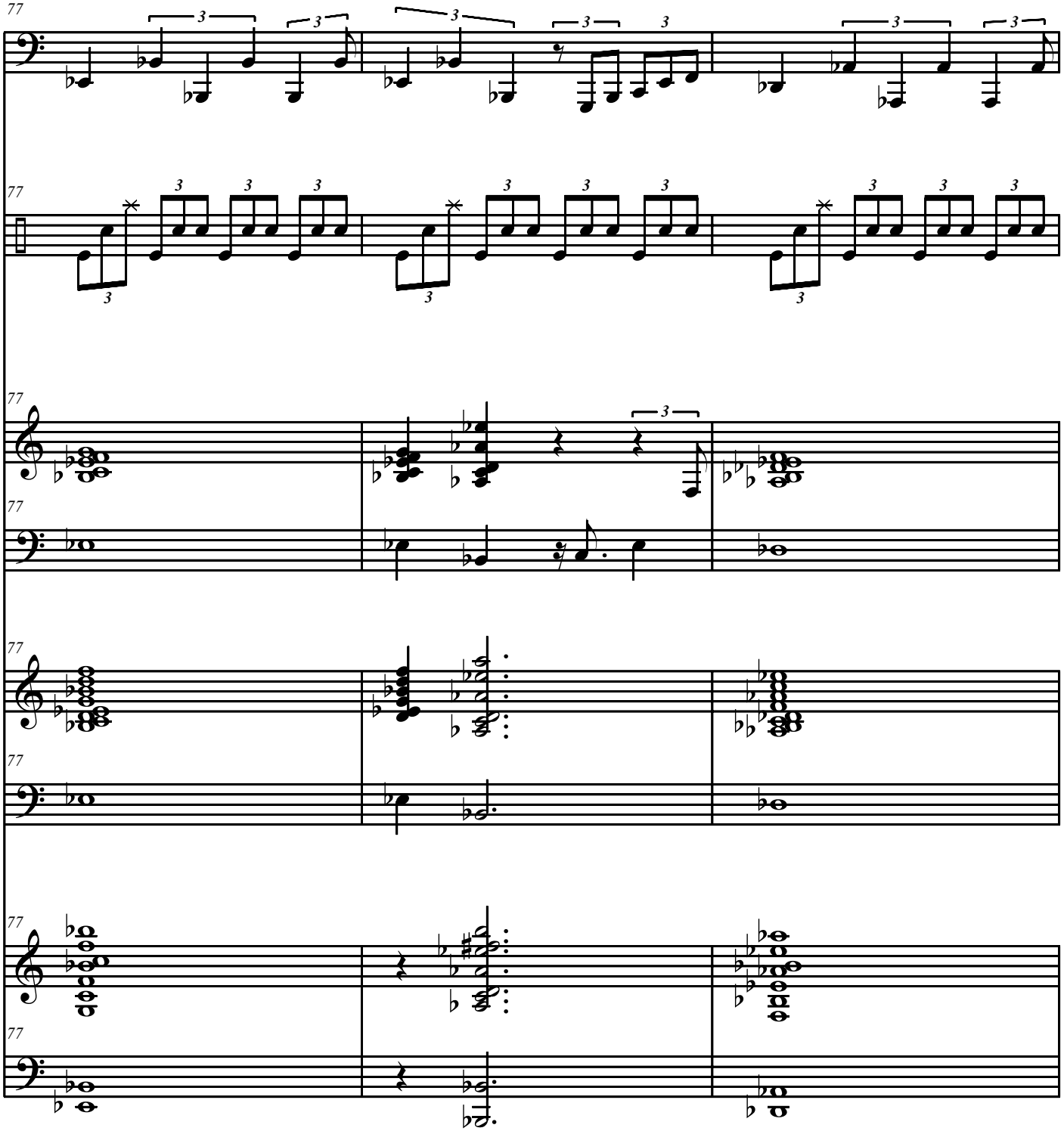
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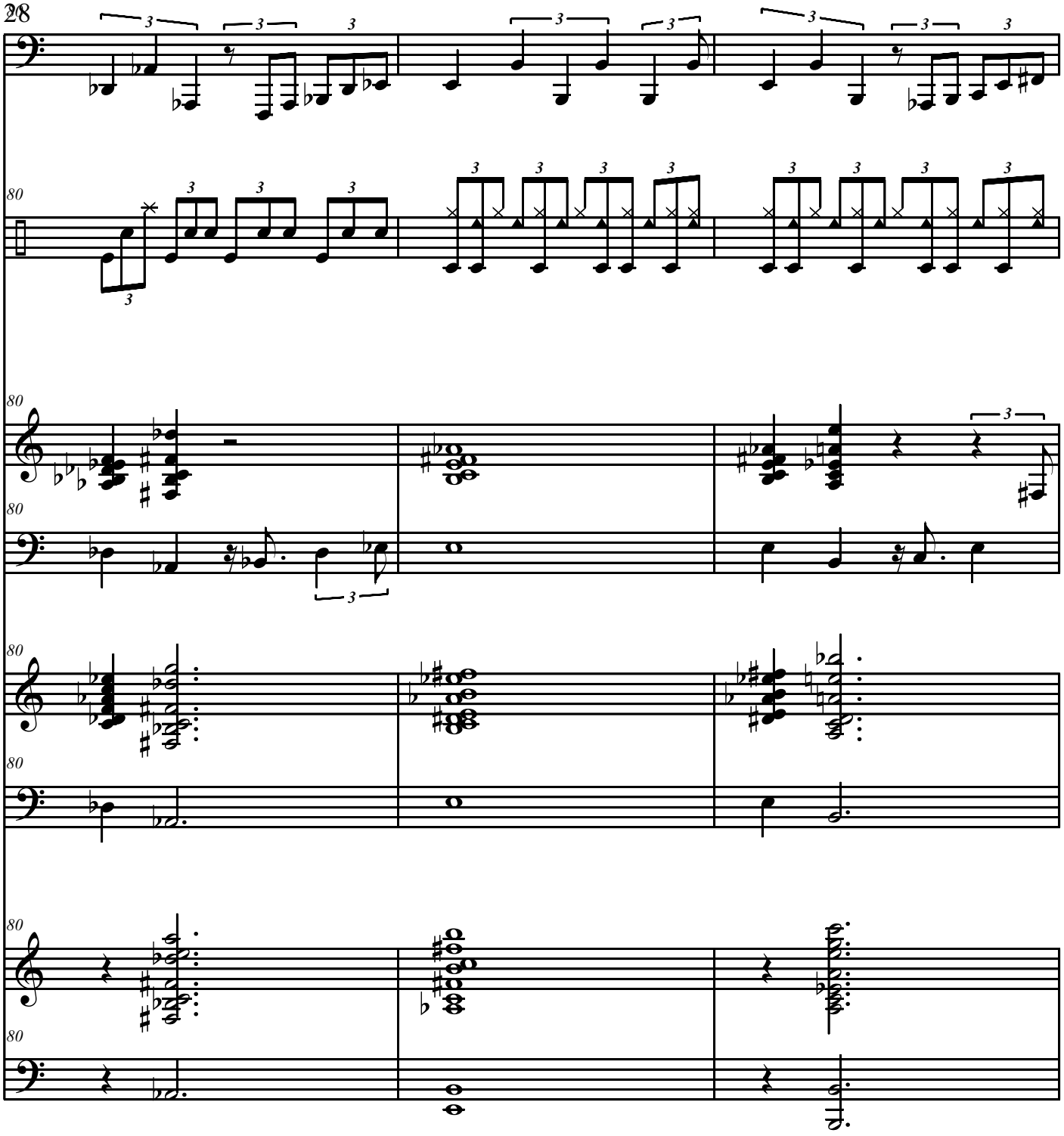

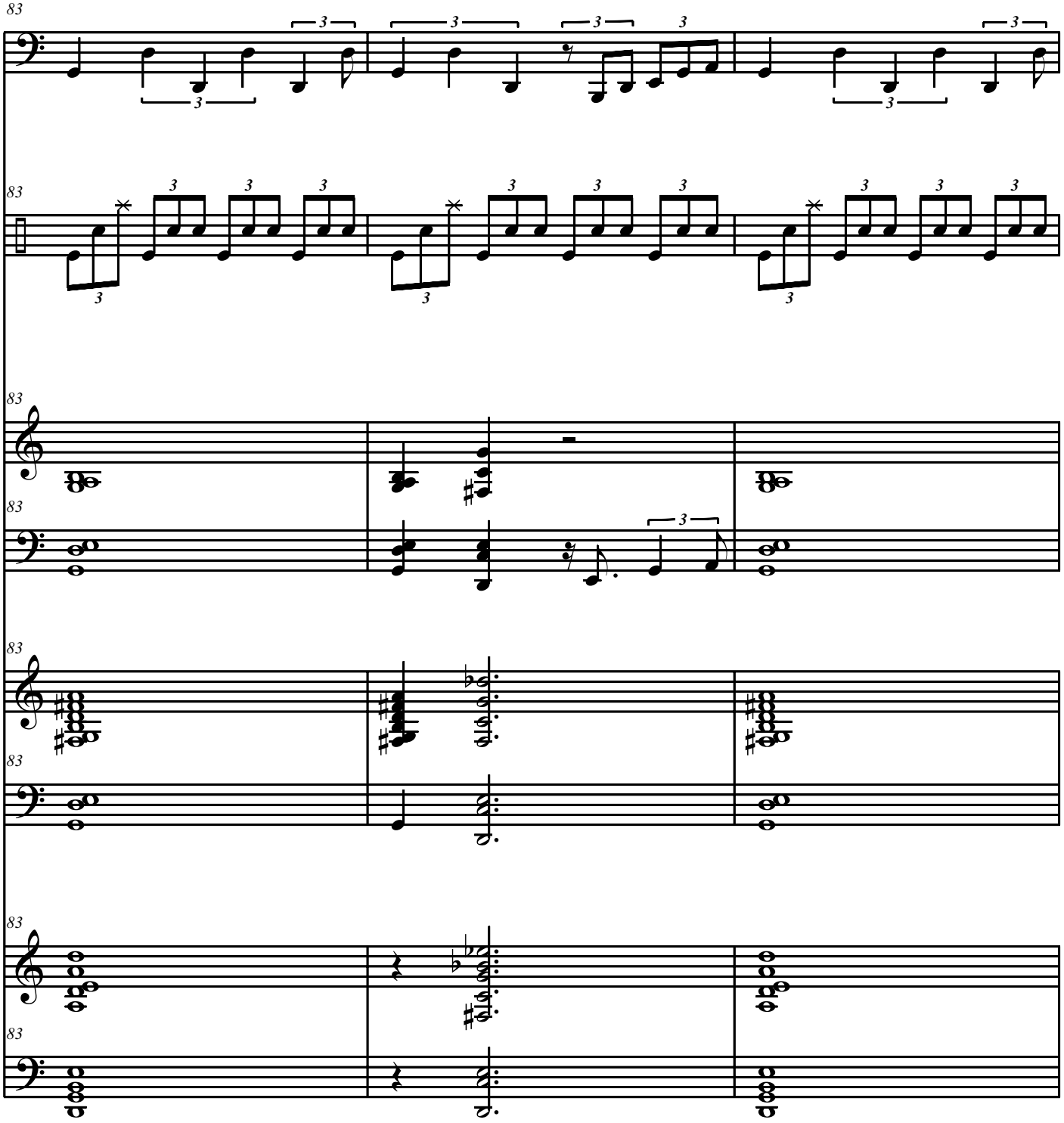
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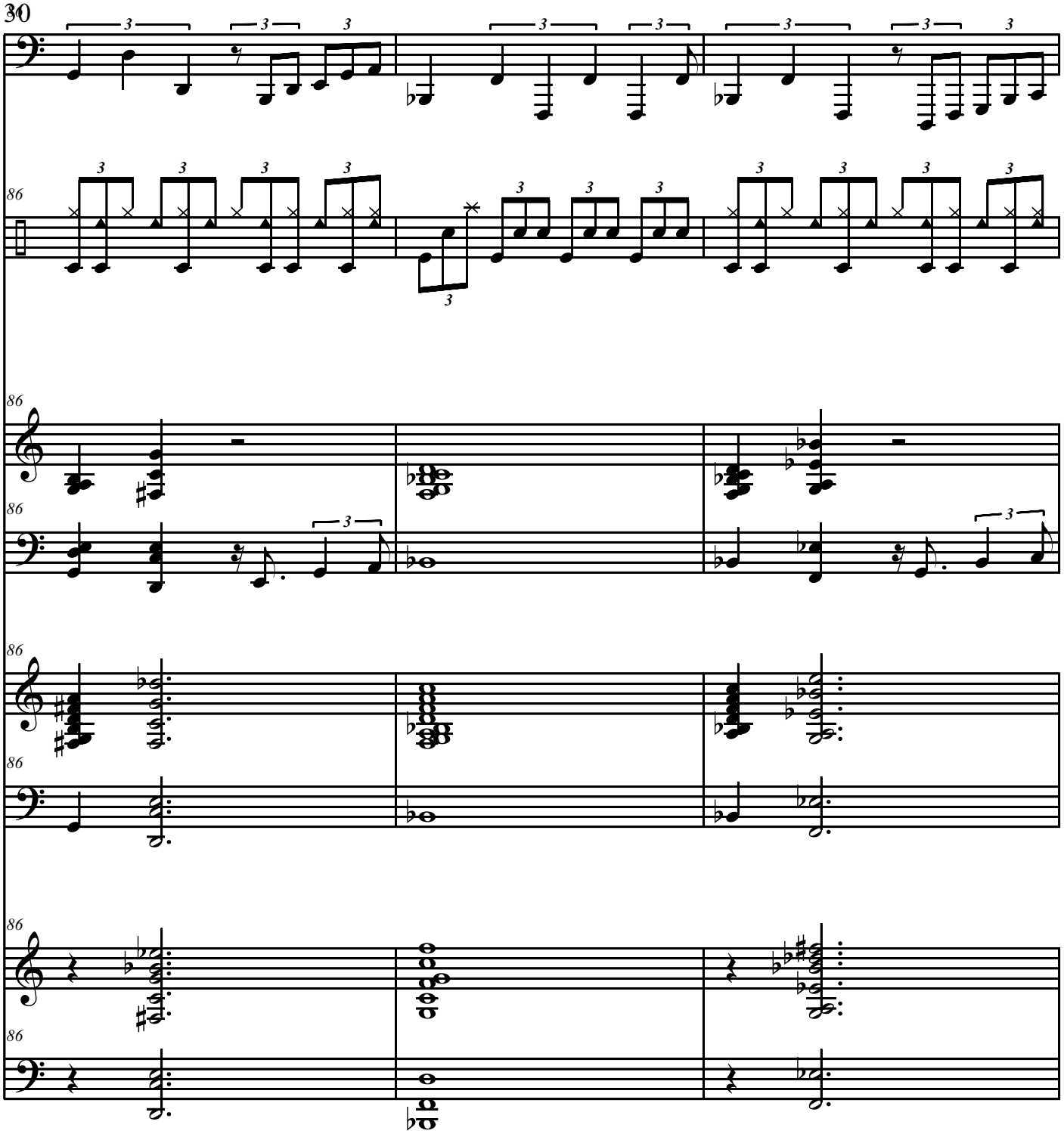
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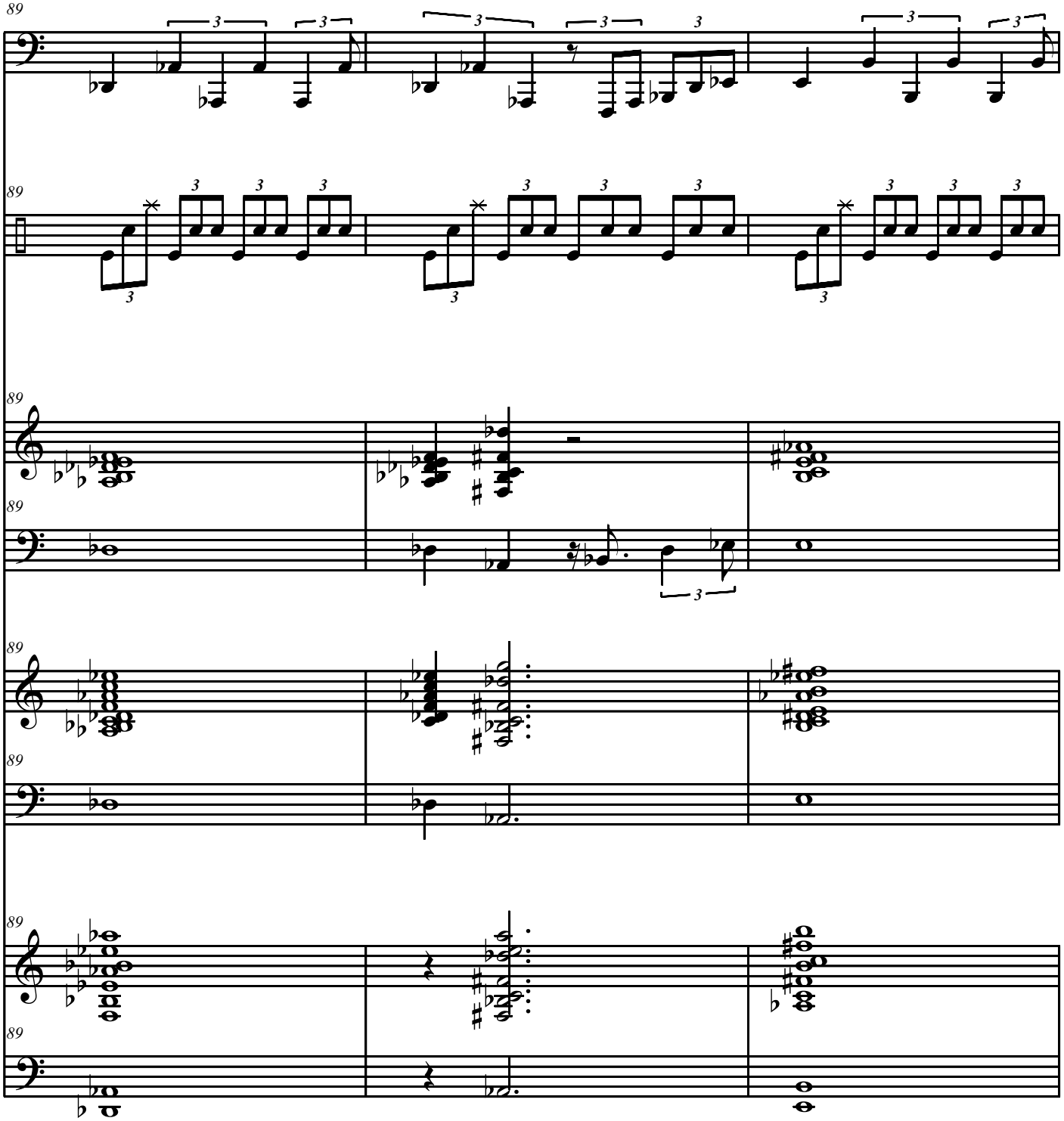
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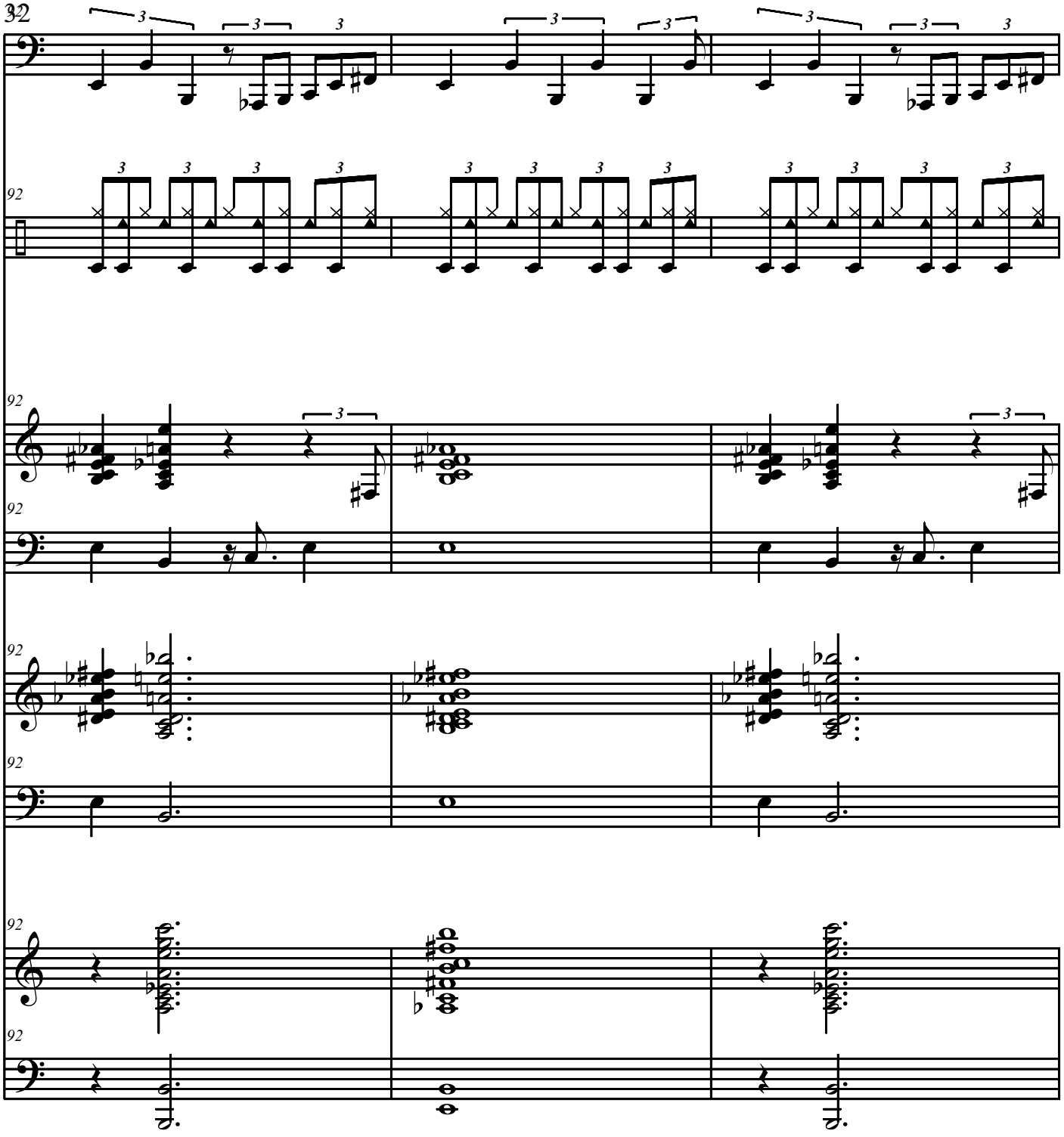
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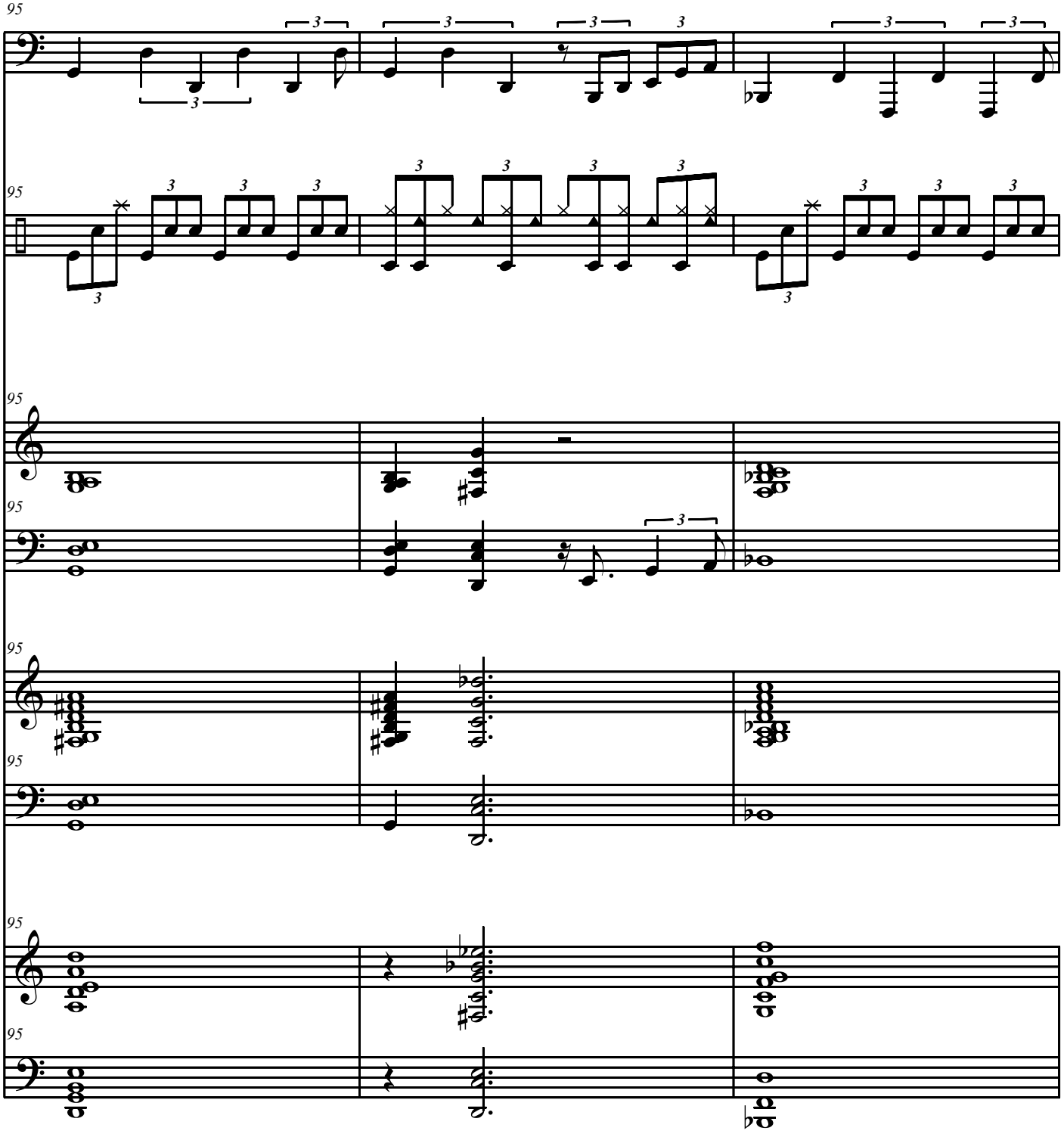
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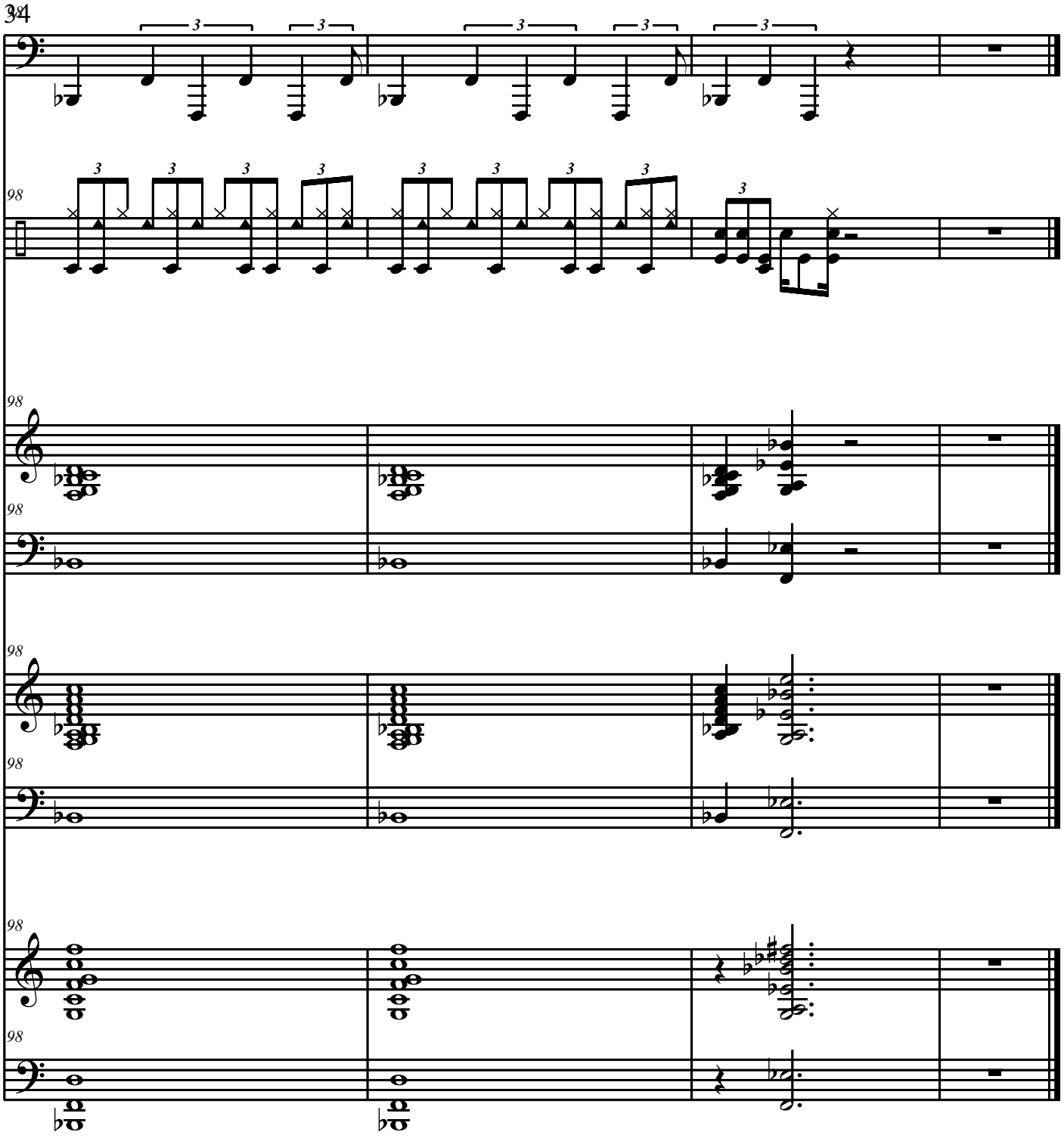
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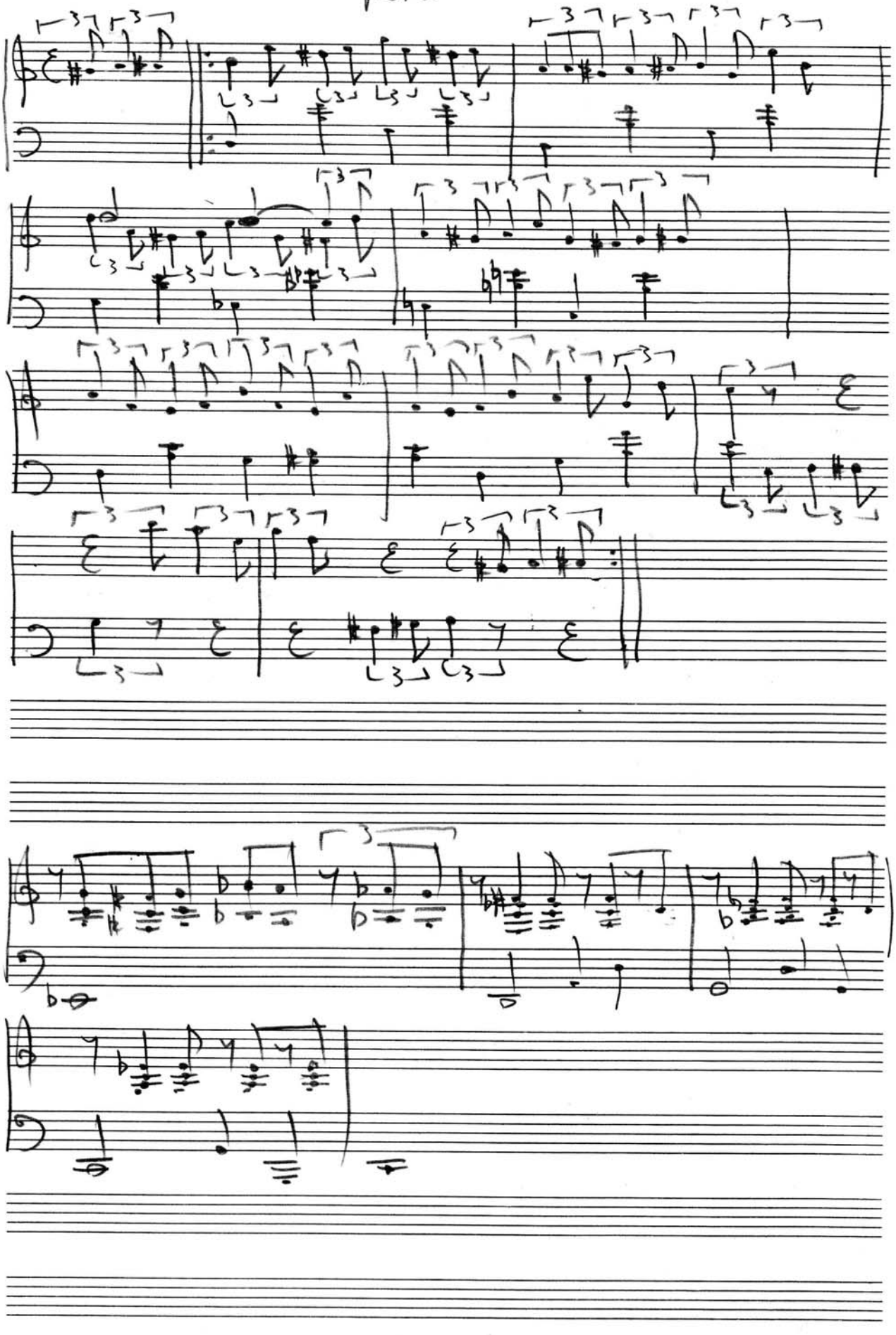
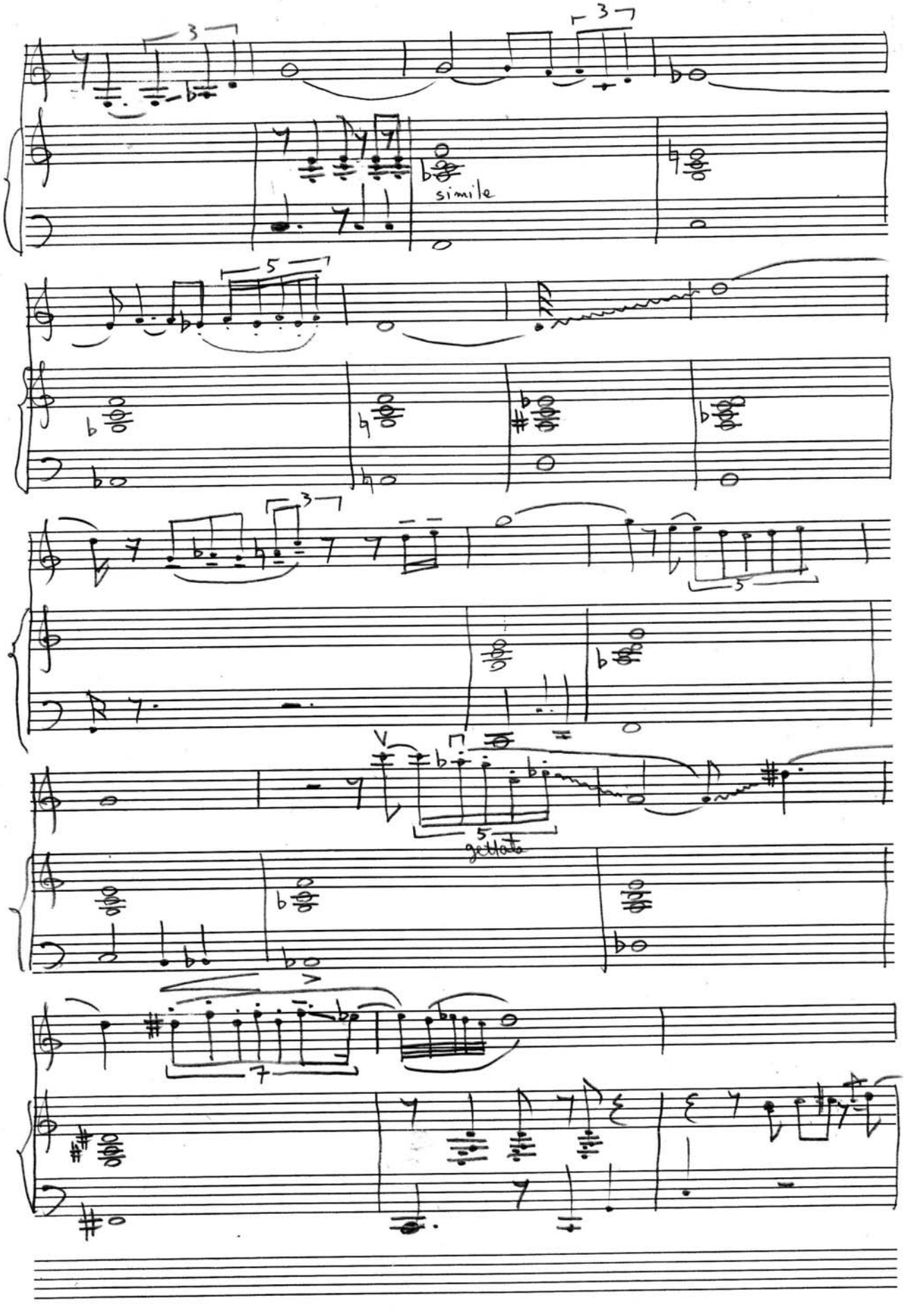
Retro

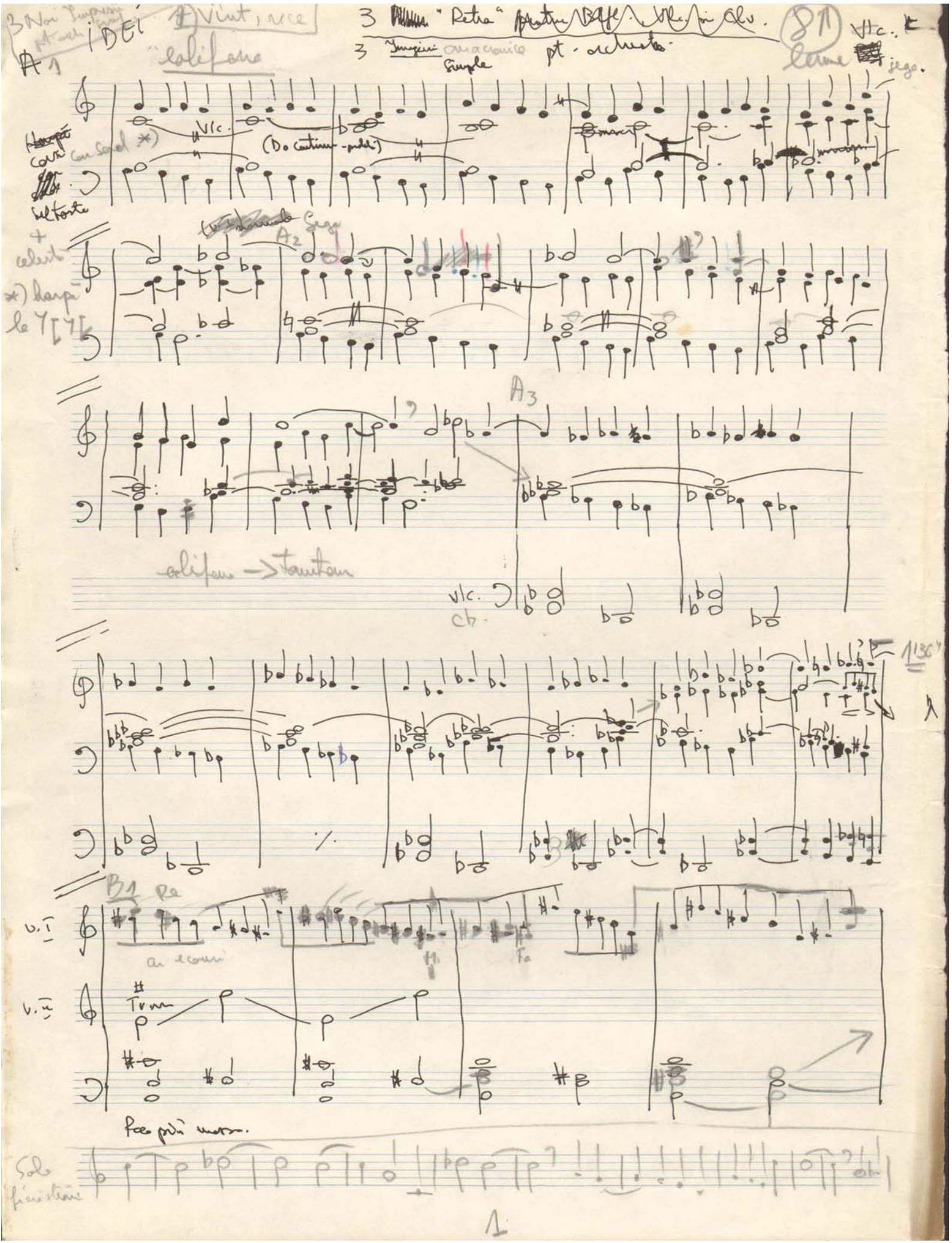



simile
gettato

Proiecte 1978-79.

I "Omagiu lui Debussy"
(3 Imagini Anacronice pt. - orchestra)

II "3 Noi impresii" pt. - Blf.,
Vocal și harpă



3 Noi Impressioni pt. orch. Fiori

IDEI

A1

1) Vint, vice

3 "Retro" pratica Bafl. Vlc. in Clv.

3 Immagini omacronico pt. orchestra

Simple

81

Vlc.

lemme

jego.

Harpé corsi con Sord *) sul tasto + celesta

*) harpé le Y[Y[

Vlc.

(Do continuo - pedali)

A2

Jego

A3

califone → tamtam

Vlc.

Cb.

1'36"

B1

Re

V. I

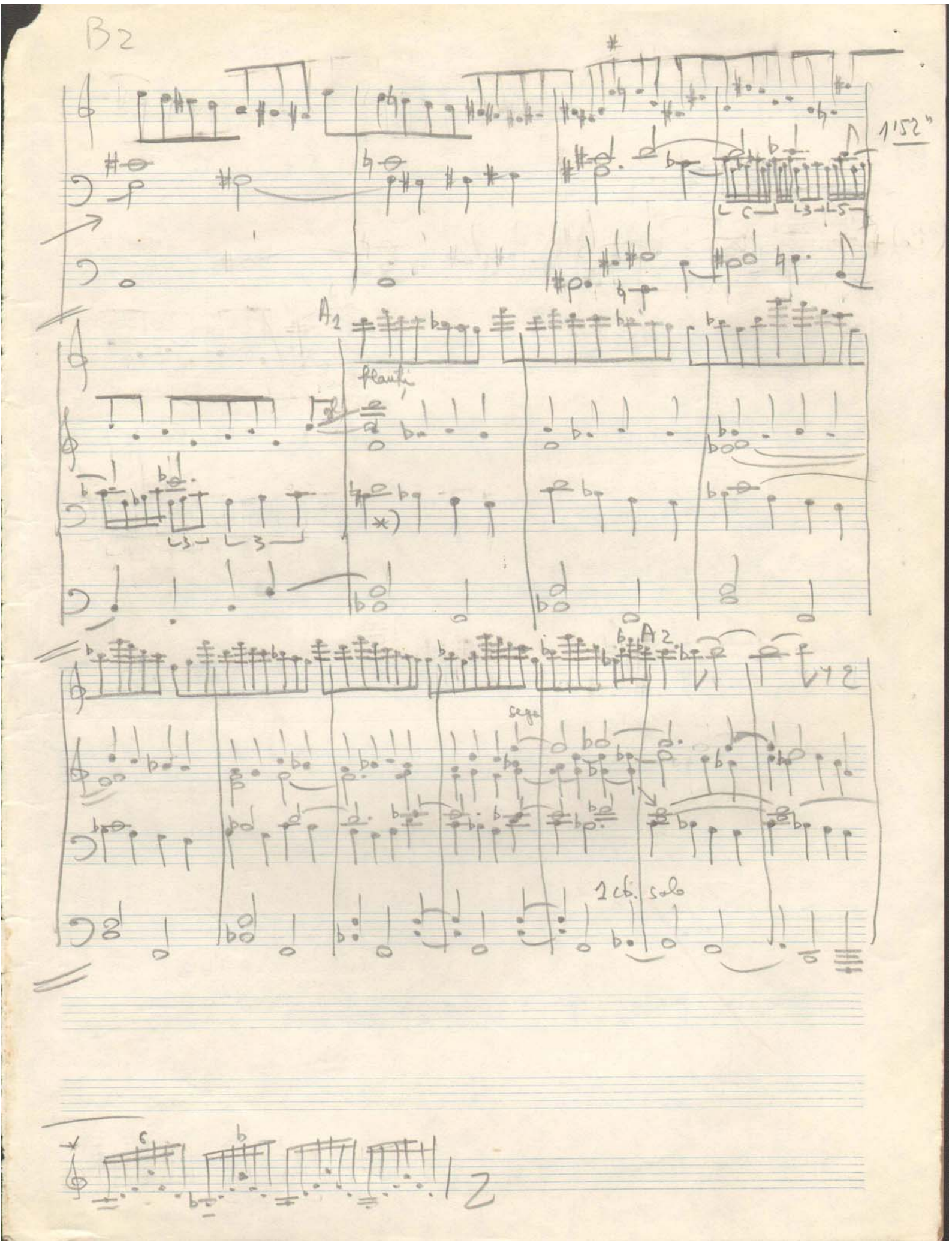
V. II

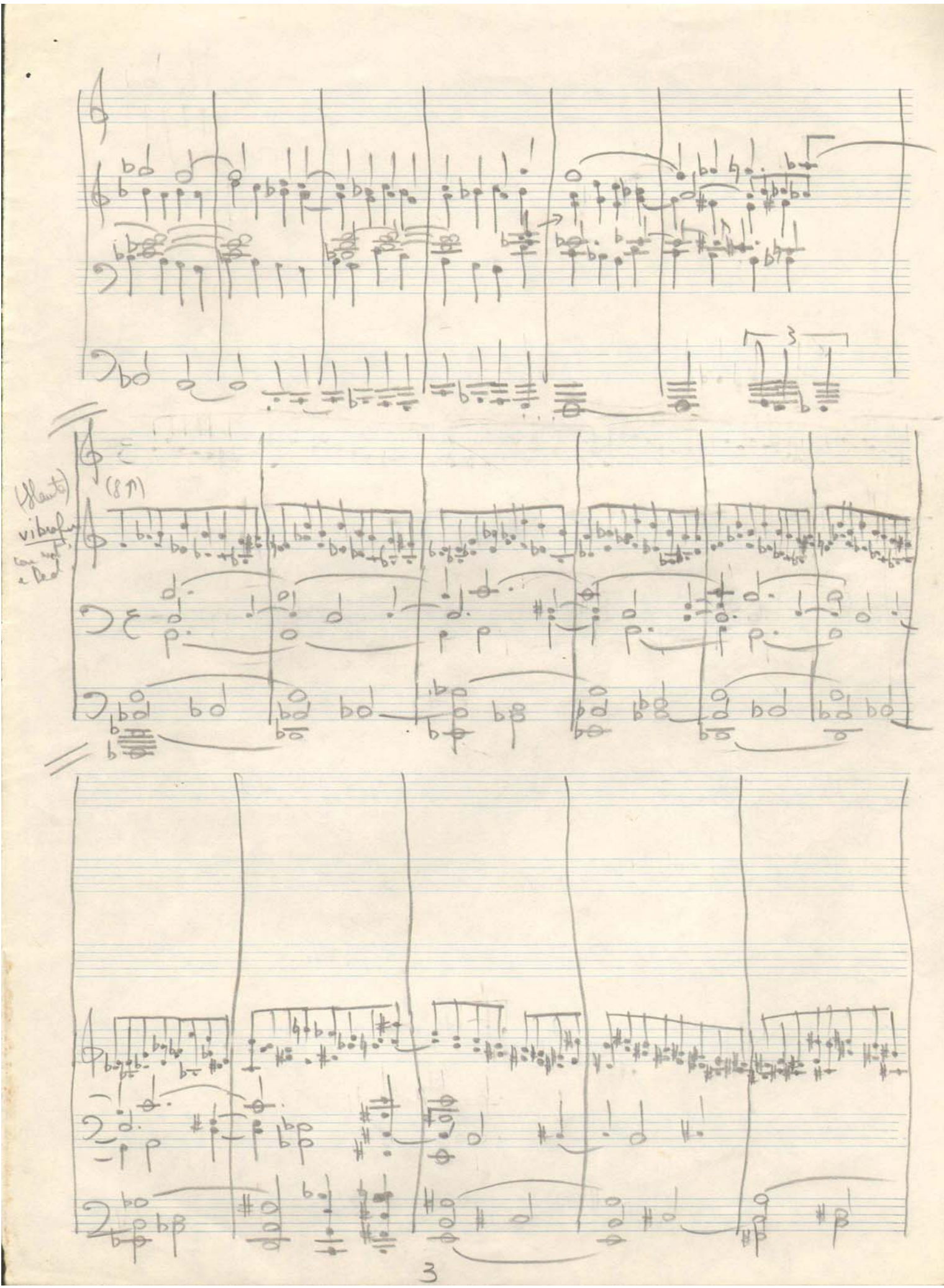
Tr

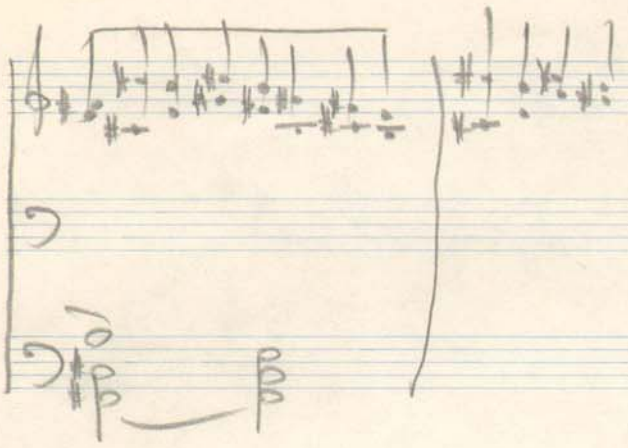
Fa

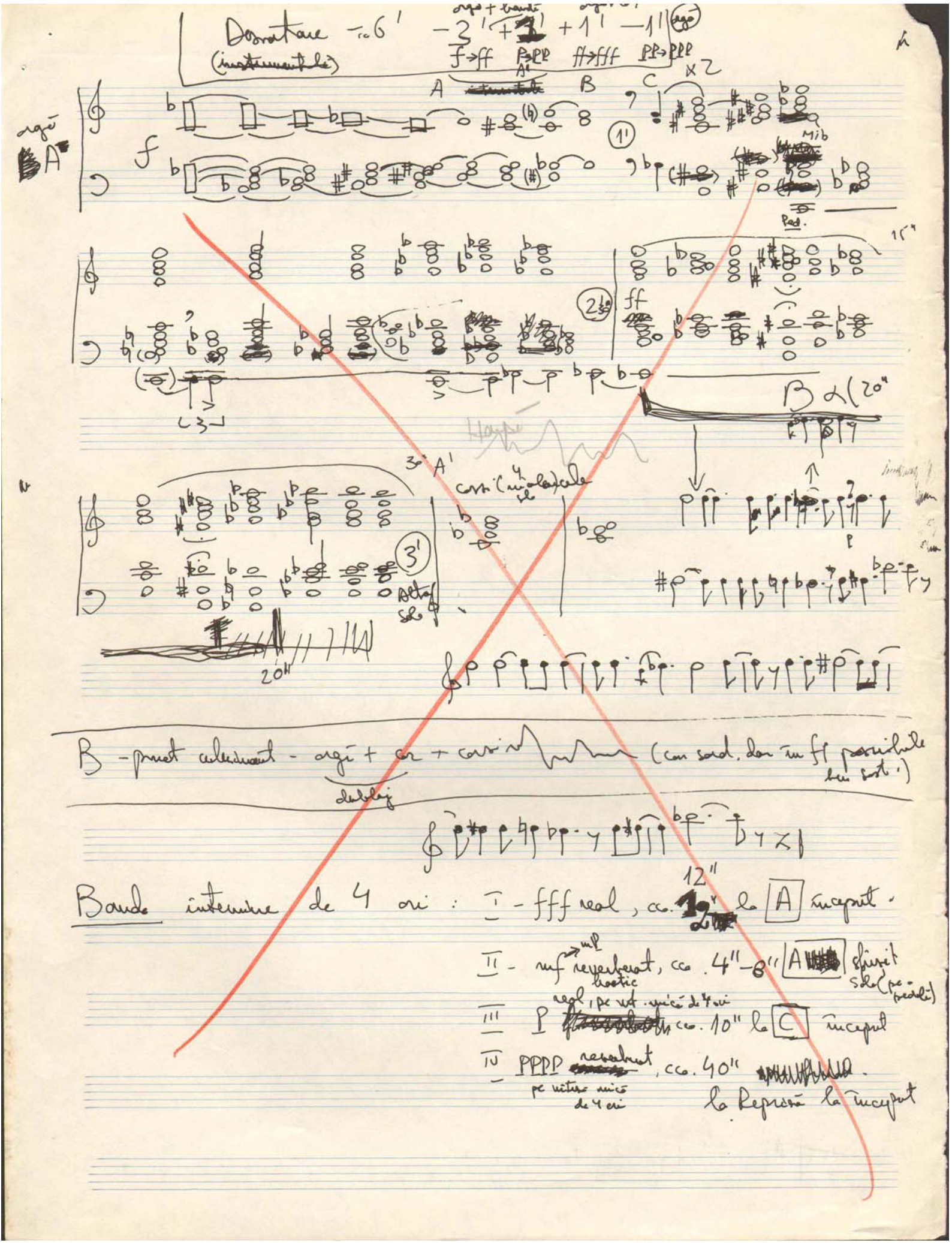
Poco più mosso.

Solo fiorentino


B2
1'52"
A1
flauti
A2
segue
1 cb. solo


(flauti)
vibrafono





Desvoltare – ca 6' – 3' + 3' + 1' – 1' (orgă)
(instrumentale)
f→ff p→pp ff→fff pp→ppp
A A' B C x 2

orgă A

f

(1')

Mib

Ped.

15"

(2½')

ff

B α (20"

3' A'

corzi (4 mi alcoolice)

(3')

Altă solo

20"

B – punct culminant – orgă + cor + corzi (con sord. dar în ff posibile ben sost.)
dublaj

Banda interioară de 4 ori : I – fff real, cca. 12" la [A] început.

II – mf → mp reverberat, cca. 4"–8" [A] sfârșit solo (pe pedală)
haotic

III – p real, pe vit. mică de 4 ori, cca. 10" la [C] început

IV – PPPP reverberat, cca. 40" la Repriză la început
pe vitesă mică de 4 ori

Cu toată dragostea, prietenului meu
Ioan Nedelcin

P.A.

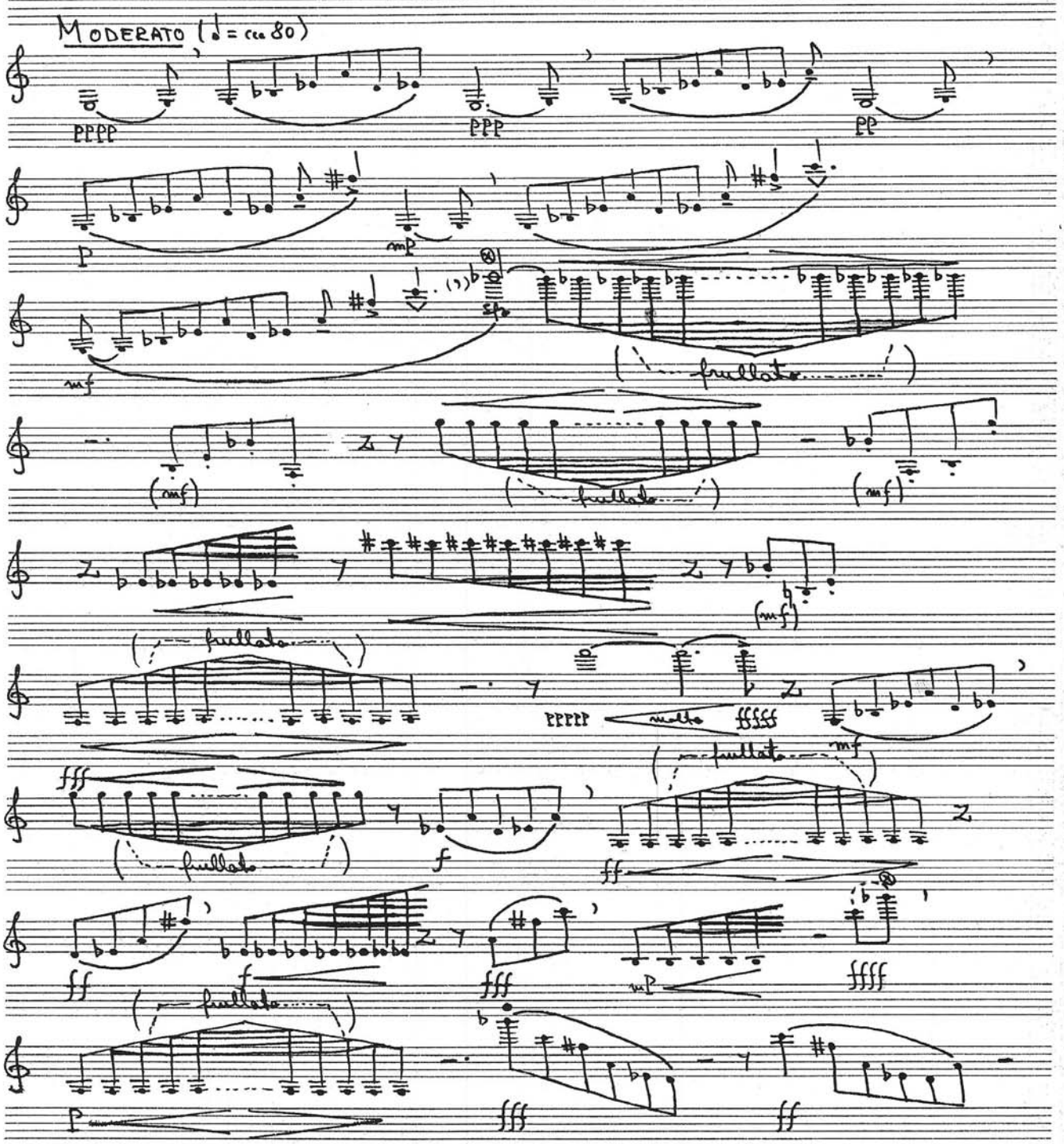
ARCADE

pentru
Sf. Ioan

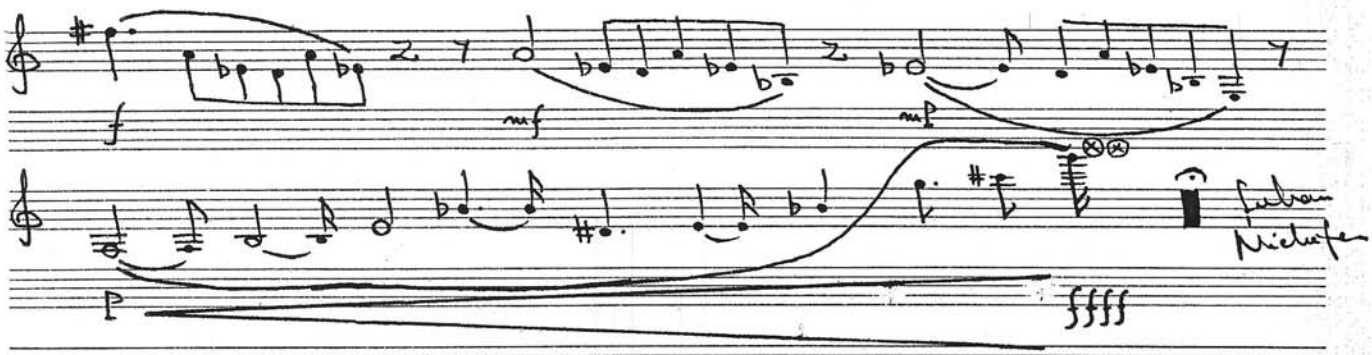
CLARINET IN SI b

ŞERBAN NICHIFOR
(7-I-1975)

MODERATO (♩ = cca 80)



⊗ – Notă – Poate fi, în cazul execuției prea dificile, înlocuit cu ♭ în toate locurile unde apare.



⊗⊗ - Notă - Poate fi, în cazul execuției prea dificile, înlocuit cu ca și în cazul în care este înlocuit cu (vezi Nota ⊕).

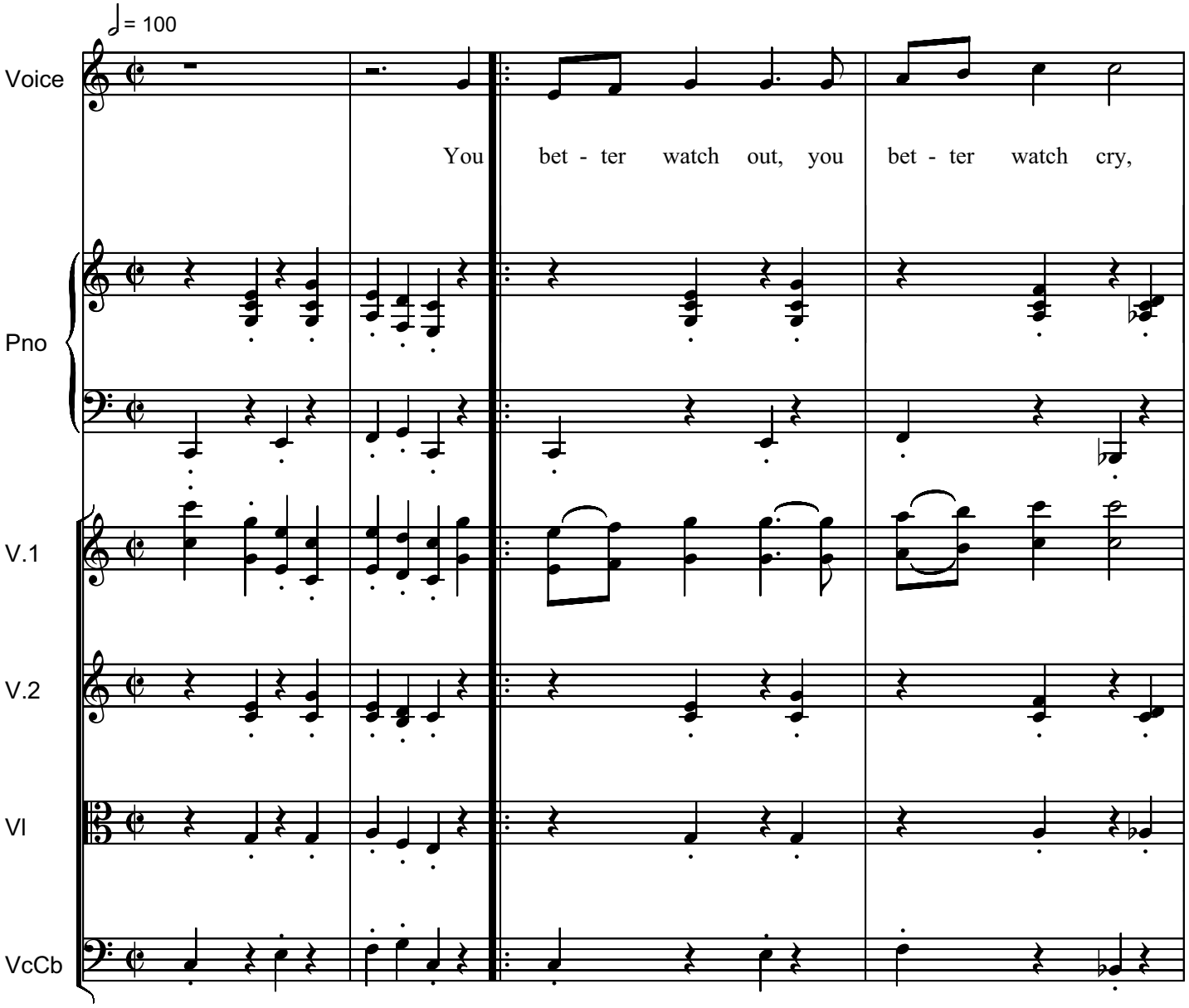
1. Piesa „Arcade" este scrisă aneuzural, desfășurarea temporală fiind determinată și de subiectivitatea interpretului (nu se cere o precizie absolută a valorilor de notă). Fiecare accident este valabil doar pentru nota pe care o precede.

File: orchestra.mz

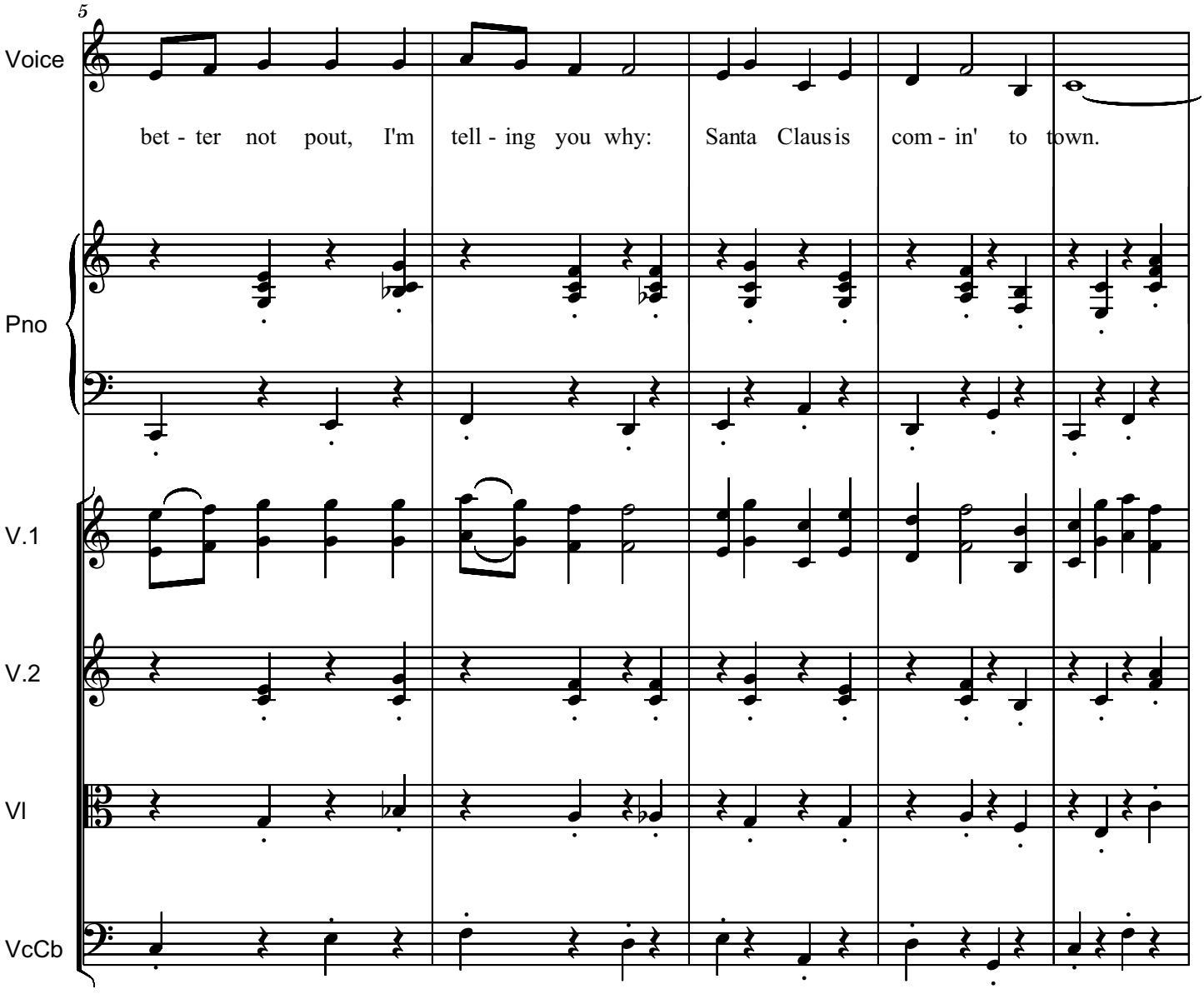
J. Fred Coots / Haven Gillespie
arr. Serban Nichifor

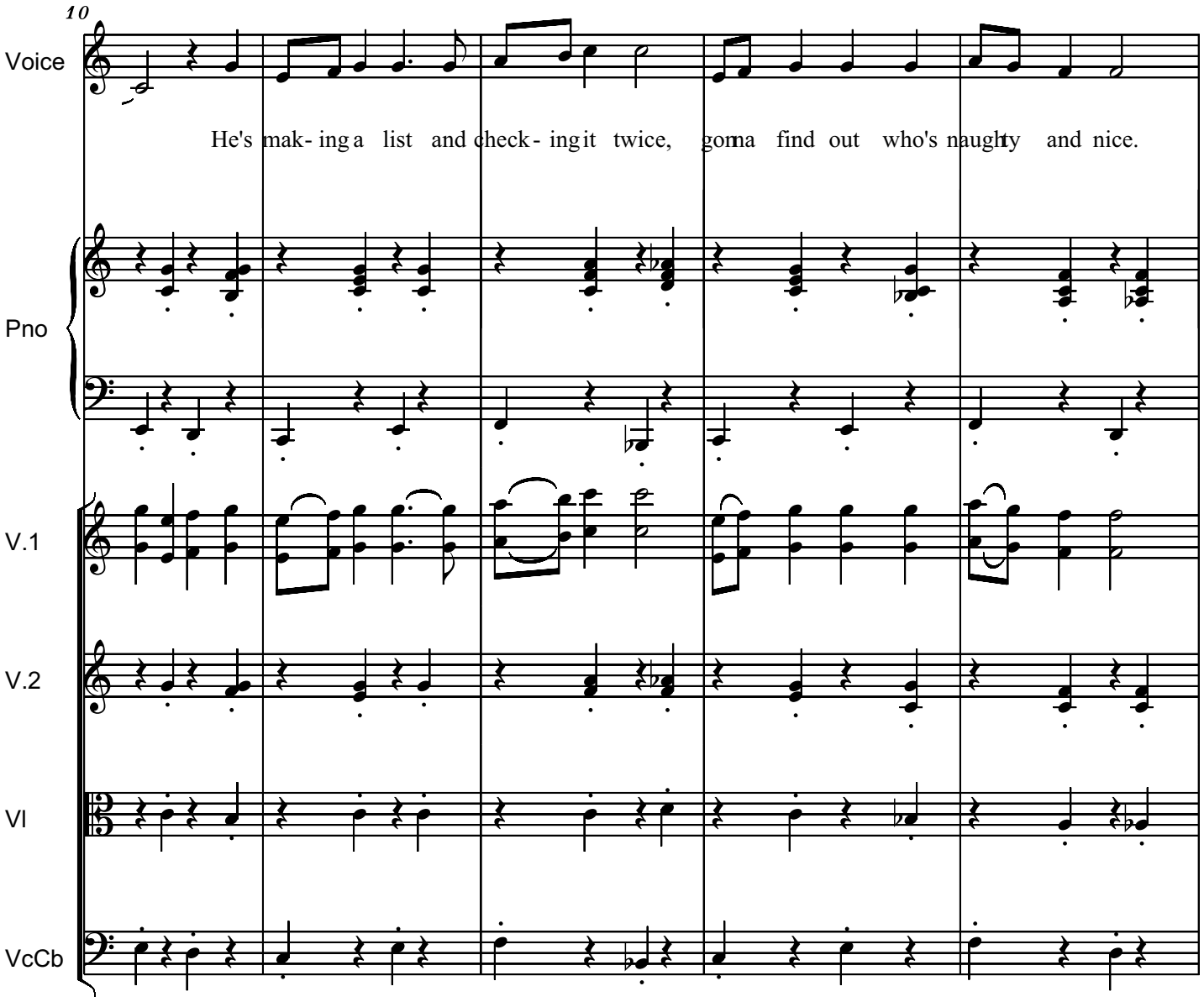
Allegro

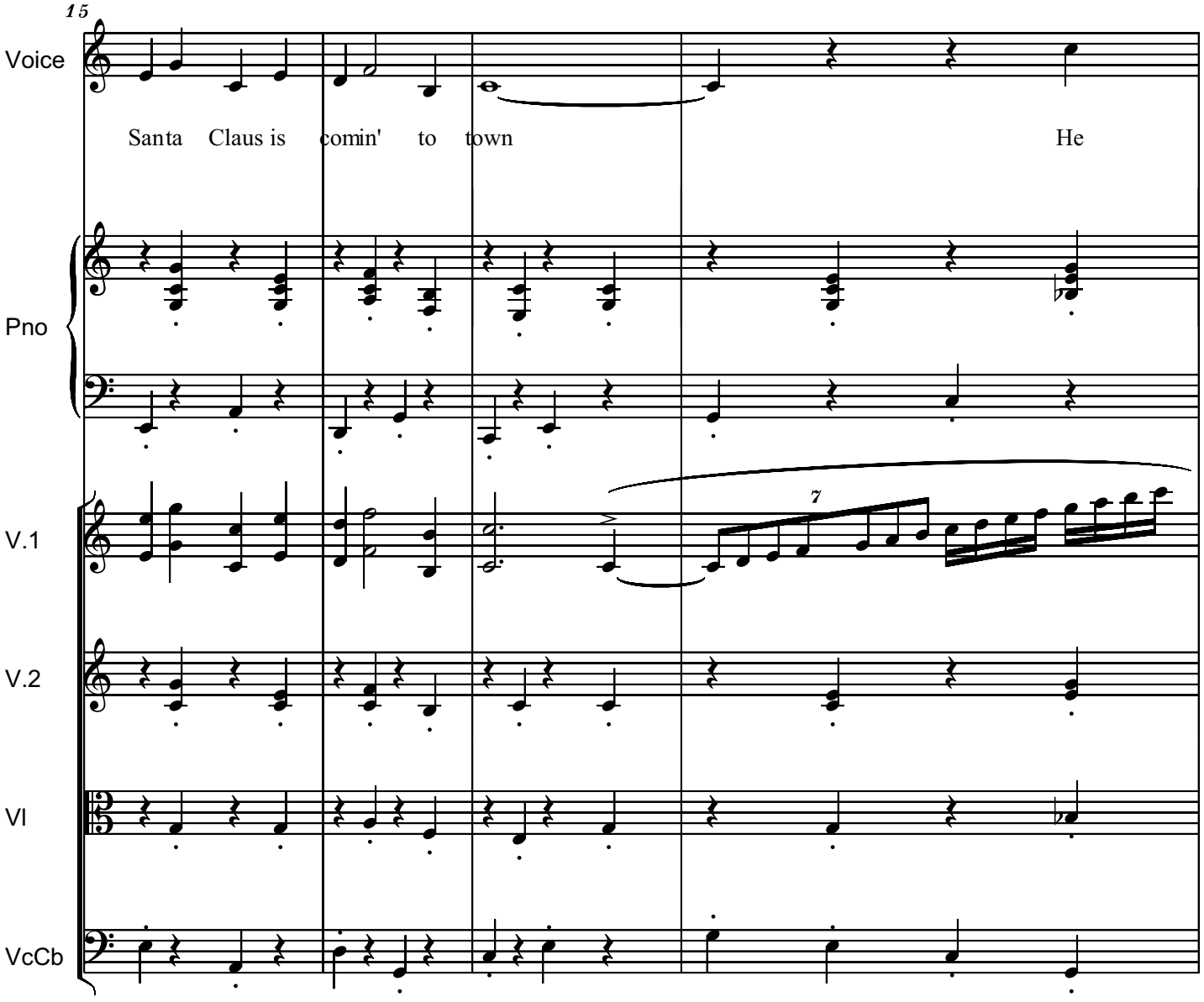
SANTA CLAUS COMIN' TO TOWN

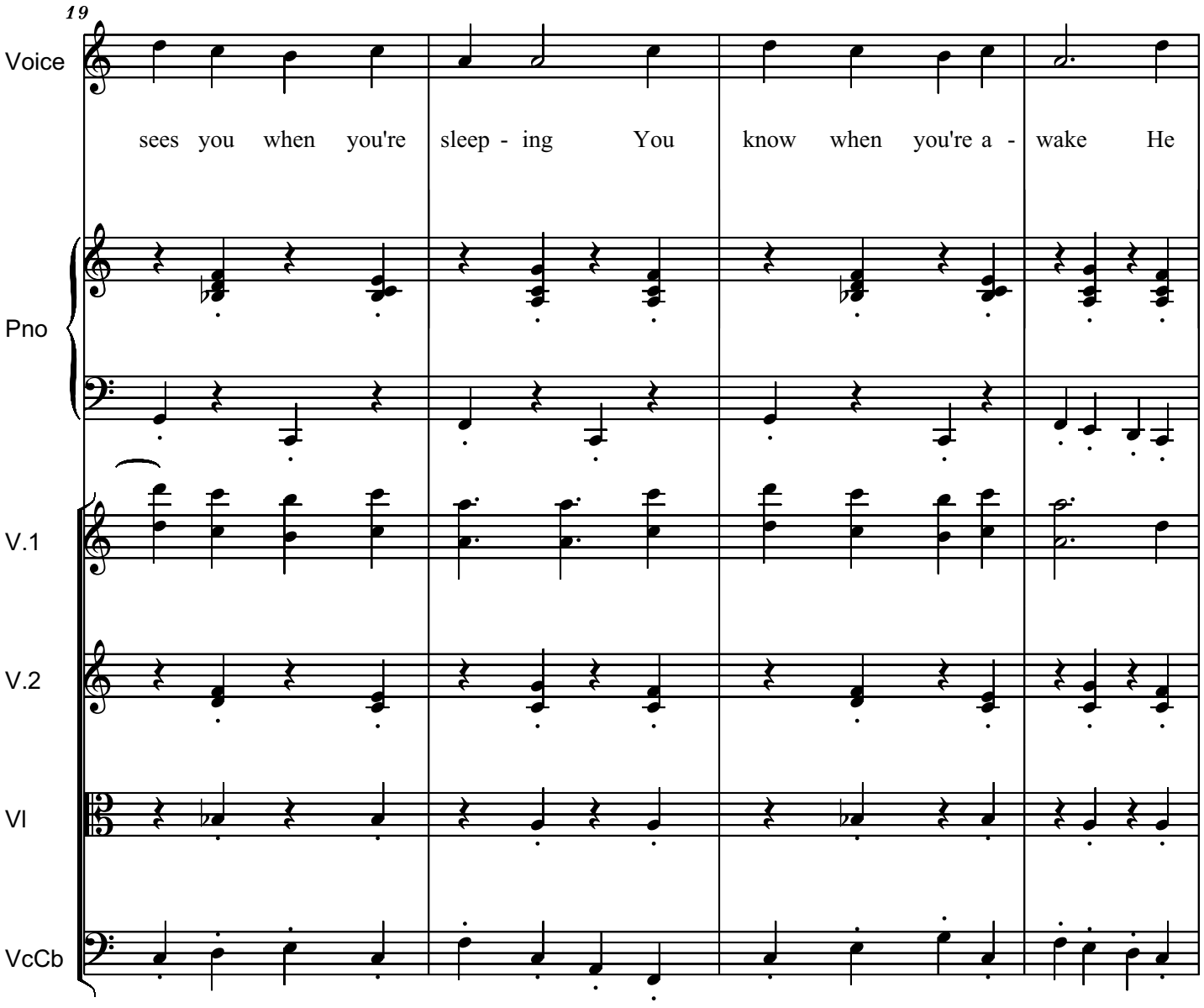


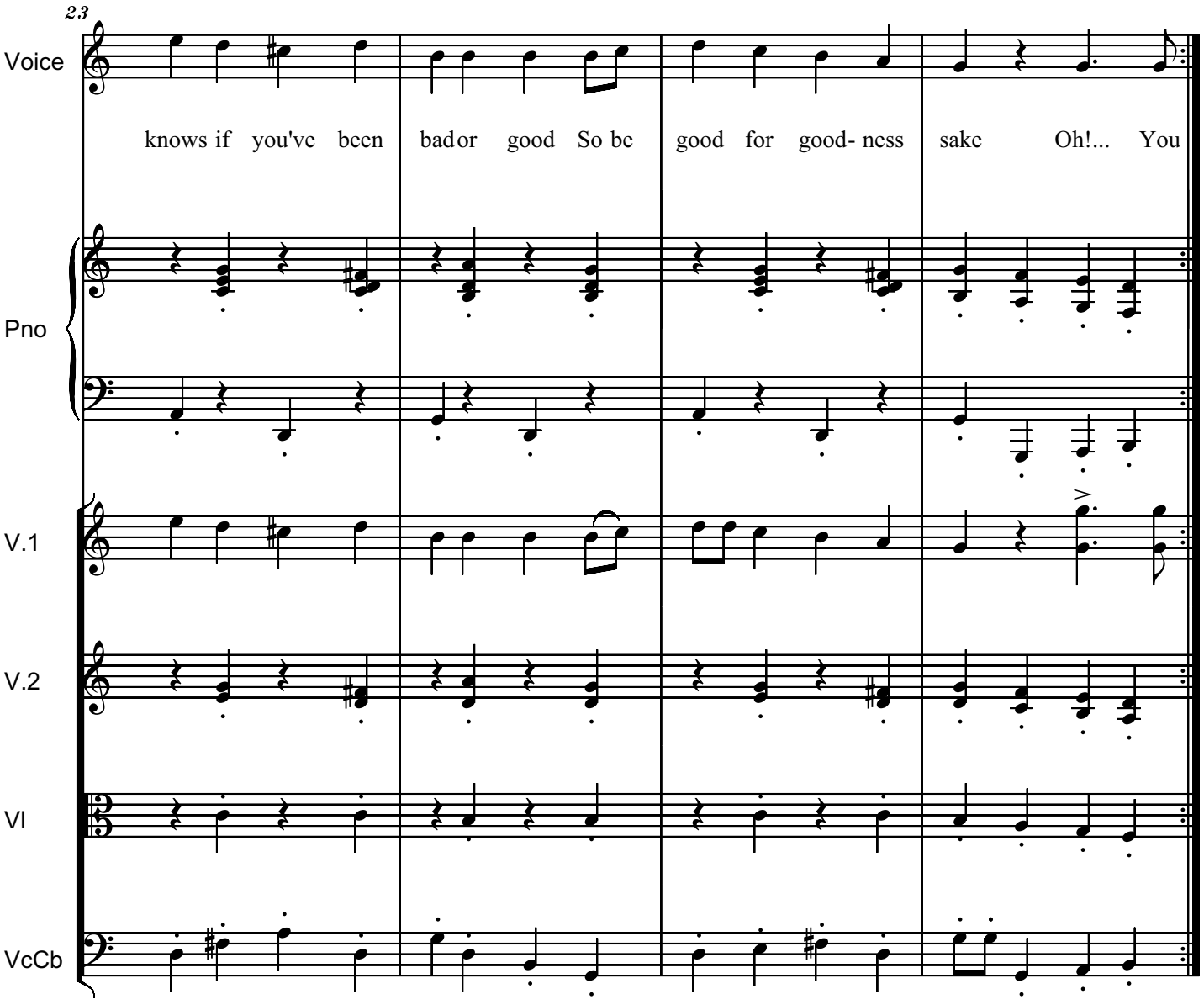
arr. Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)

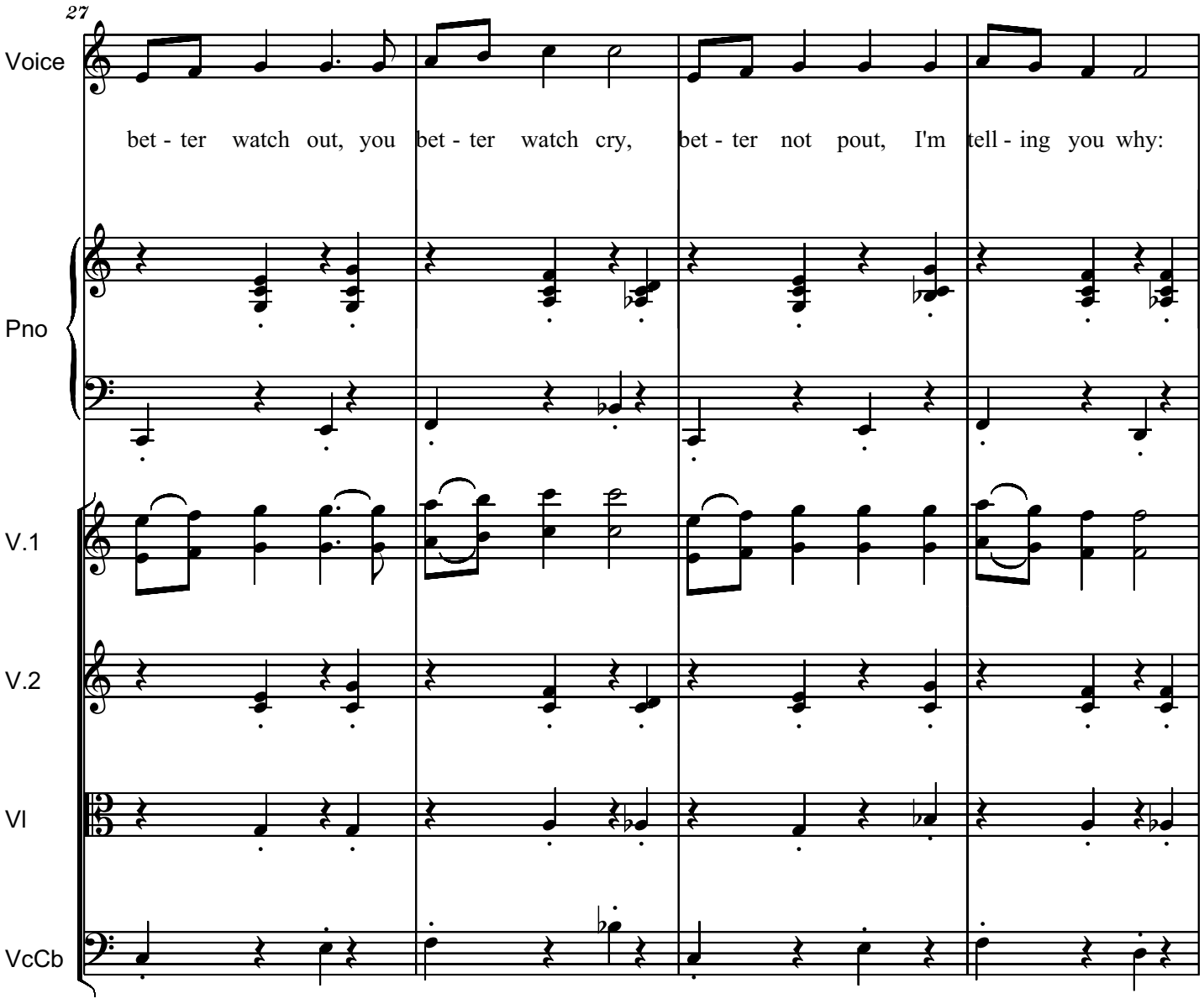

5
Voice
bet - ter not pout, I'm tell - ing you why: Santa Claus is com - in' to town.
Pno
V.1
V.2
Vl
VcCb

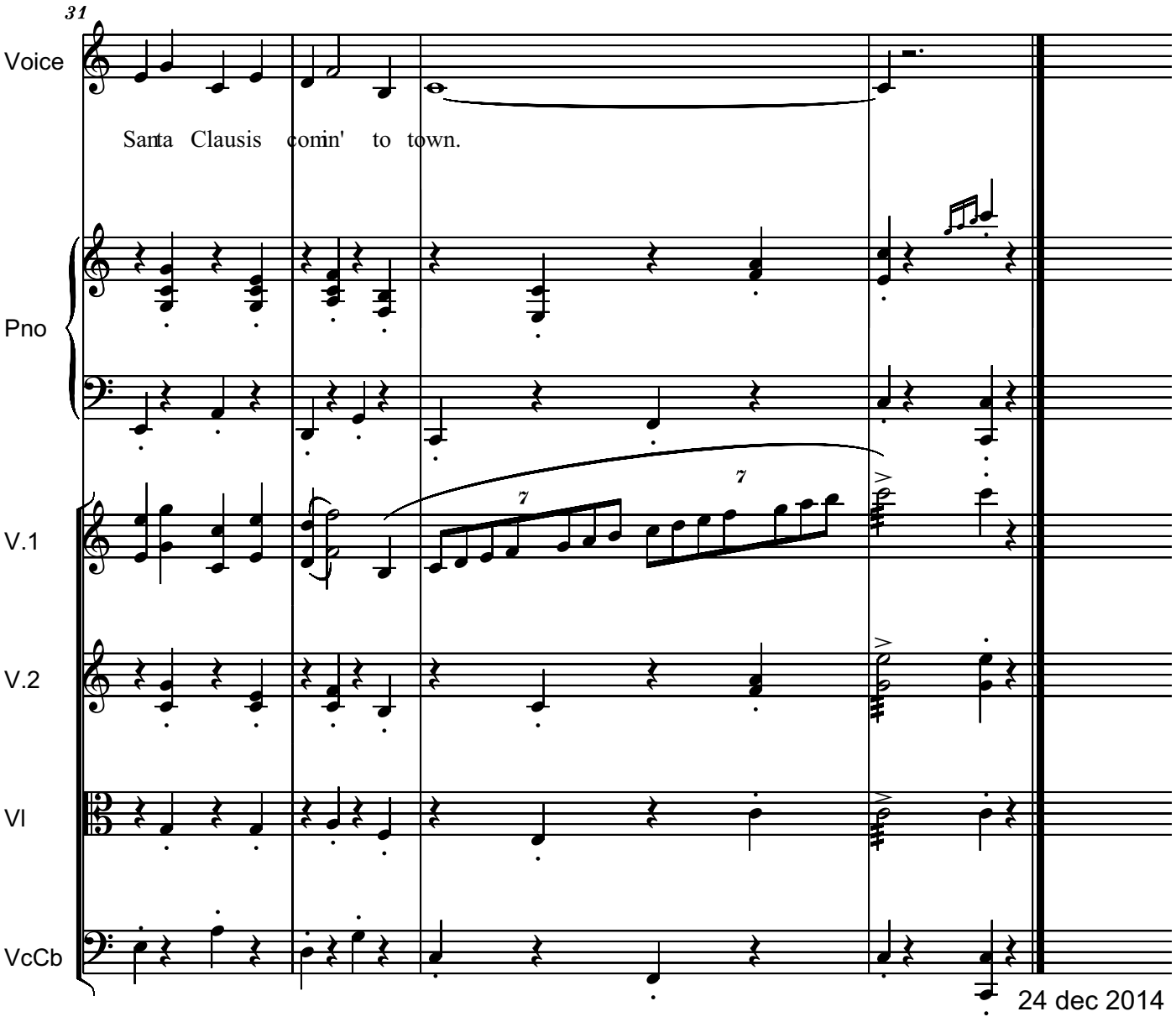

10
Voice
He's mak- ing a list and check- ing it twice, gonna find out who's naughty and nice.
Pno
V.1
V.2
Vl
VcCb


15
Voice
Santa Claus is comin' to town
He
Pno
V.1
7
V.2
Vl
VcCb


19
Voice
sees you when you're sleep - ing You know when you're a - wake He
Pno
V.1
V.2
Vl
VcCb


23
Voice
knows if you've been bador good So be good for good- ness sake Oh!... You
Pno
V.1
V.2
Vl
VcCb


27
Voice
bet - ter watch out, you bet - ter watch cry, bet - ter not pout, I'm tell - ing you why:
Pno
V.1
V.2
Vl
VcCb

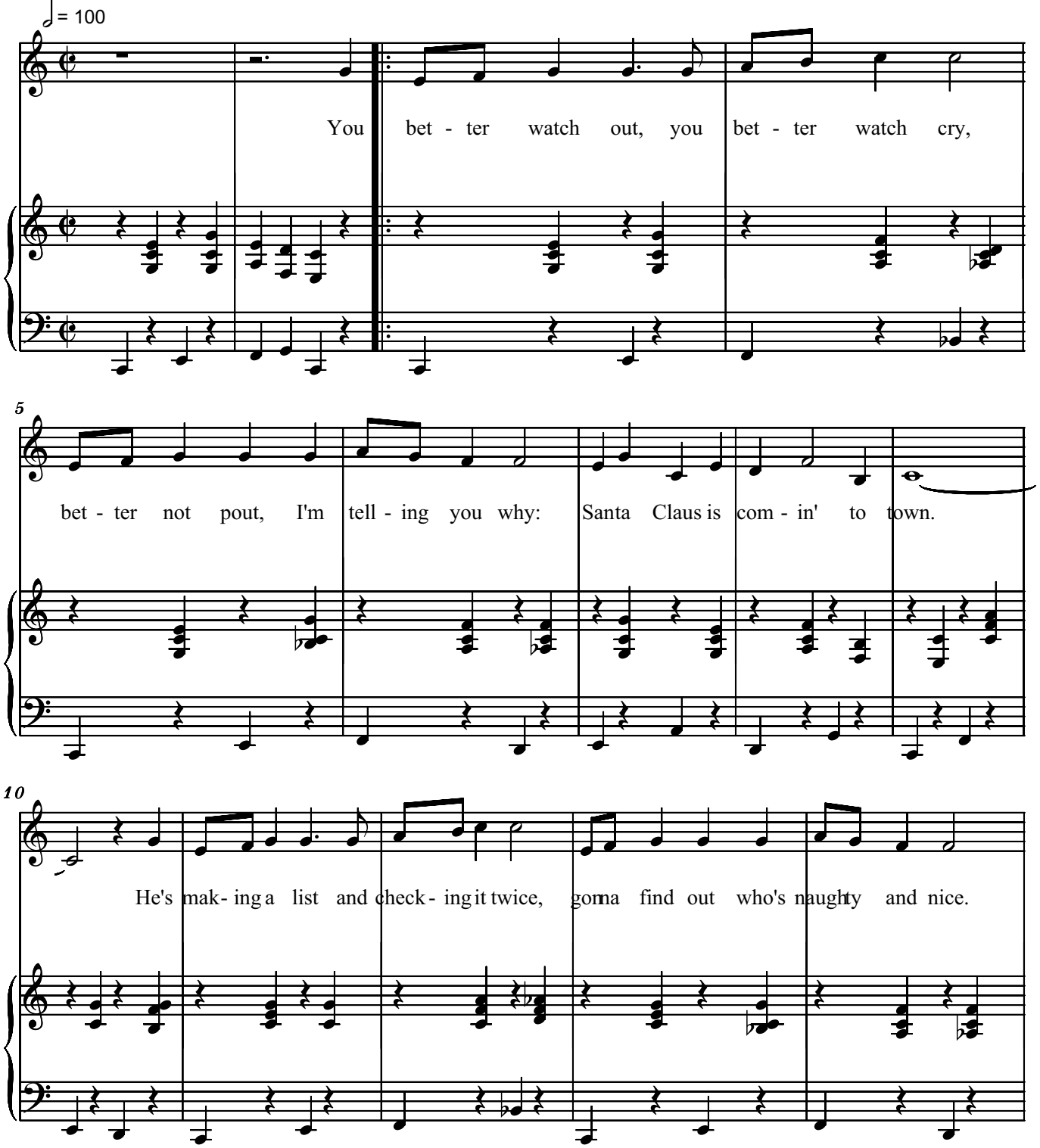

31
Voice
Santa Clausis comin' to town.
Pno
V.1
V.2
Vl
VcCb
7
7
24 dec 2014

File: t1.mz

J. Fred Coots / Haven Gillespie
arr. Serban Nichifor

Allegro

SANTA CLAUS COMIN' TO TOWN



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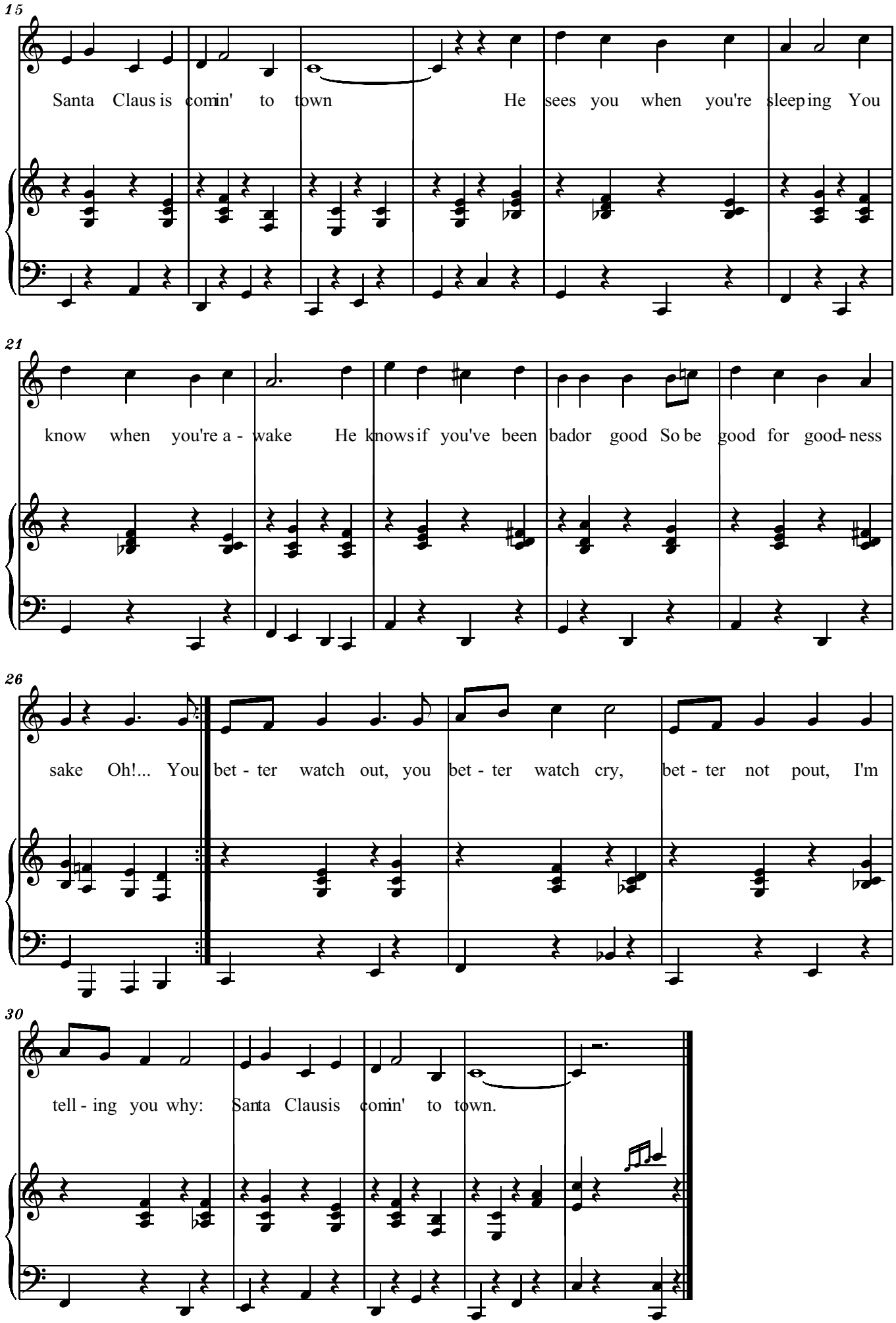
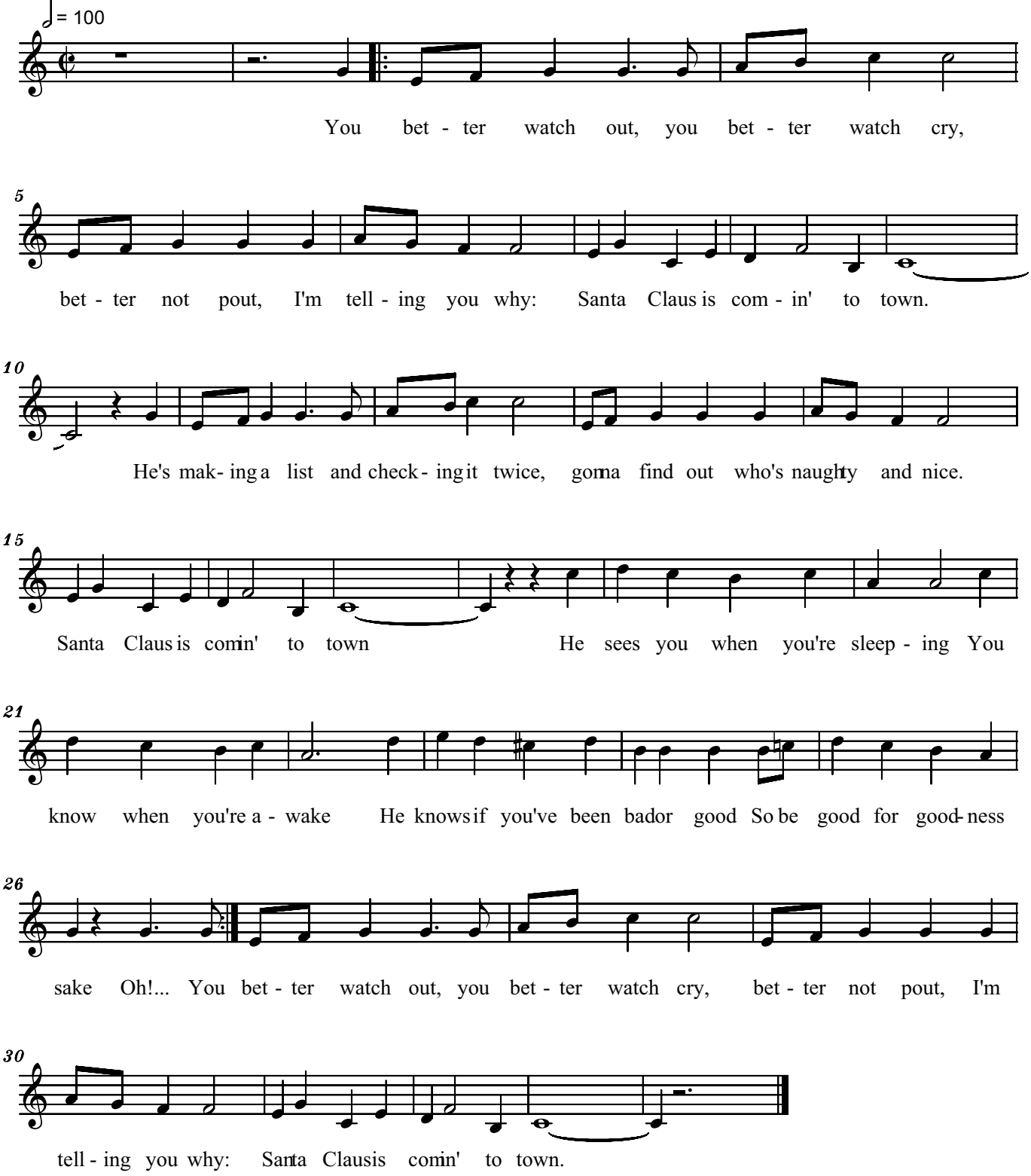

15
Santa Claus is comin' to town He sees you when you're sleeping You
21
know when you're a - wake He knows if you've been bad or good So be good for good-ness
26
sake Oh!... You bet - ter watch out, you bet - ter watch cry, bet - ter not pout, I'm
30
tell - ing you why: Santa Claus is comin' to town.

File: <filename>

J. Fred Coots / Haven Gillespie
arr. Serban Nichifor

Allegro

SANTA CLAUS COMIN' TO TOWN



arr. Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)

You better watch out
You better not cry
Better not pout
I'm telling you why
Santa Claus is coming to town

He's making a list
And checking it twice
Gonna find out Who's naughty and nice
Santa Claus is coming to town

He sees you when you're sleeping
He knows when you're awake
He knows if you've been bad or good
So be good for goodness sake!

O! You better watch out!
You better not cry
Better not pout
I'm telling you why
Santa Claus is coming to town
Santa Claus is coming to town

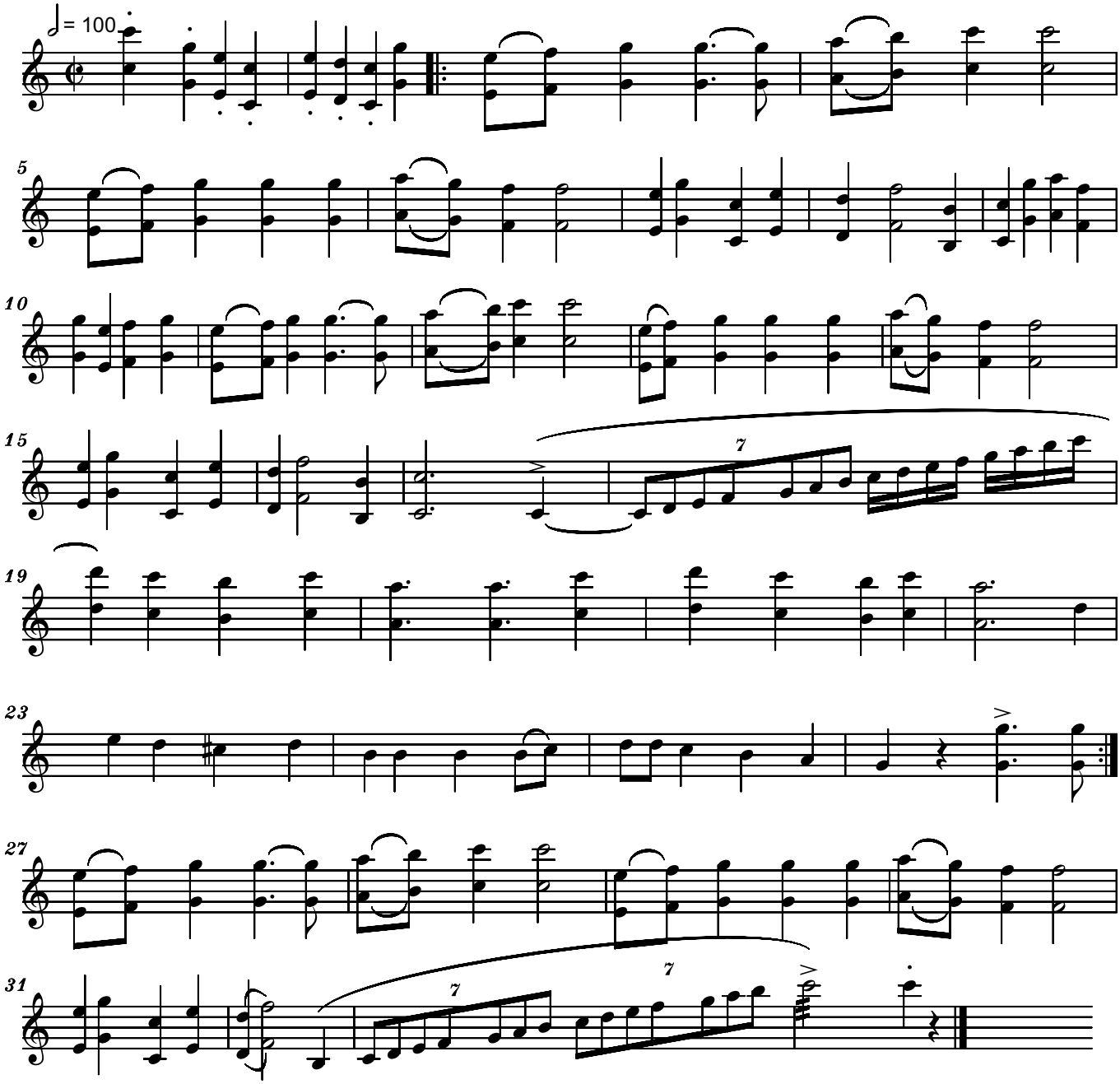
J. Fred Coots / Haven Gillespie

SANTA CLAUS COMIN' TO TOWN

arr. Serban Nichifor

Allegro

Violini I



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J. Fred Coots / Haven Gillespie

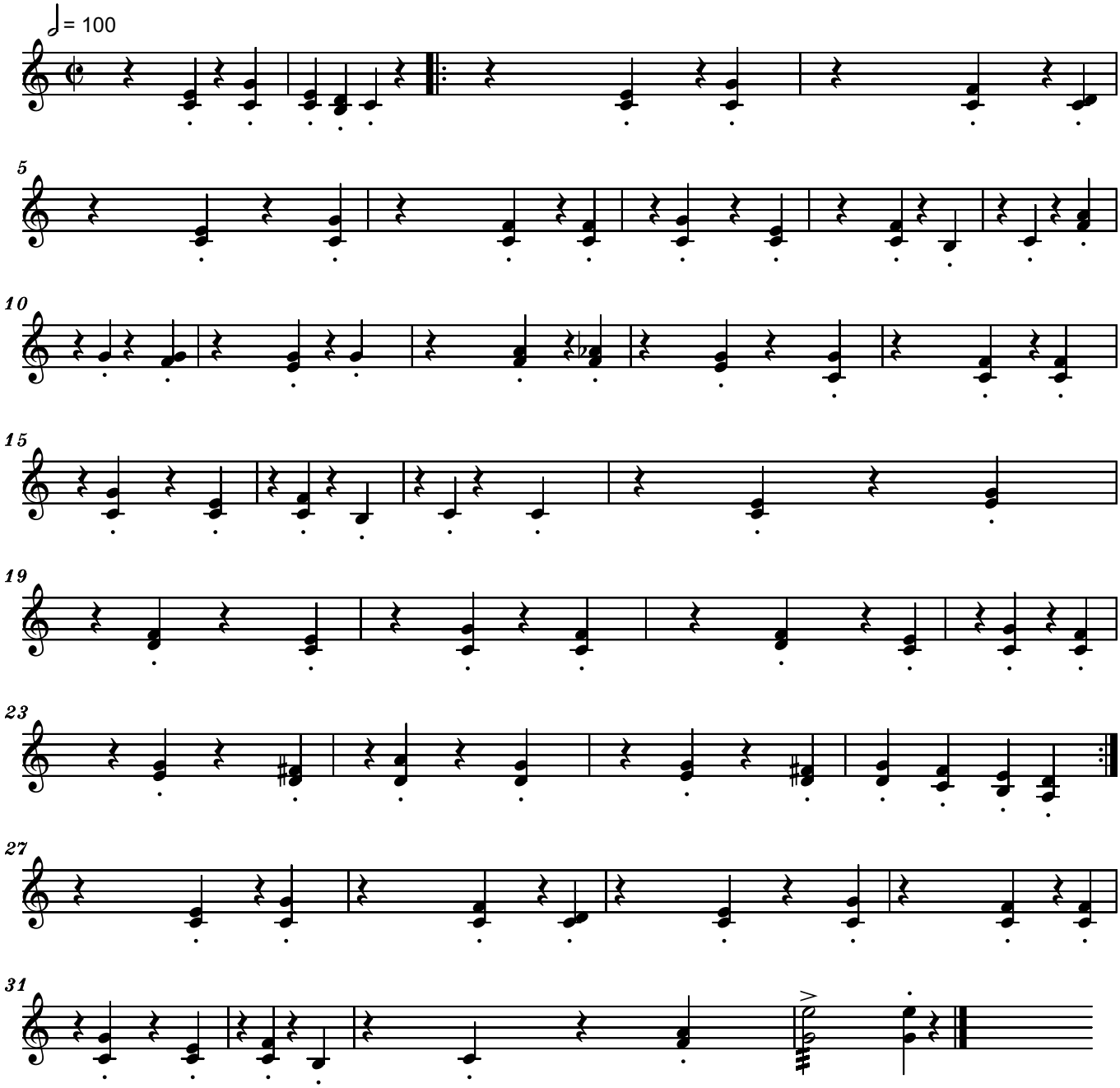
SANTA CLAUS COMIN' TO TOWN

arr. Serban Nichifor

Violini II

Allegro

♩ = 100



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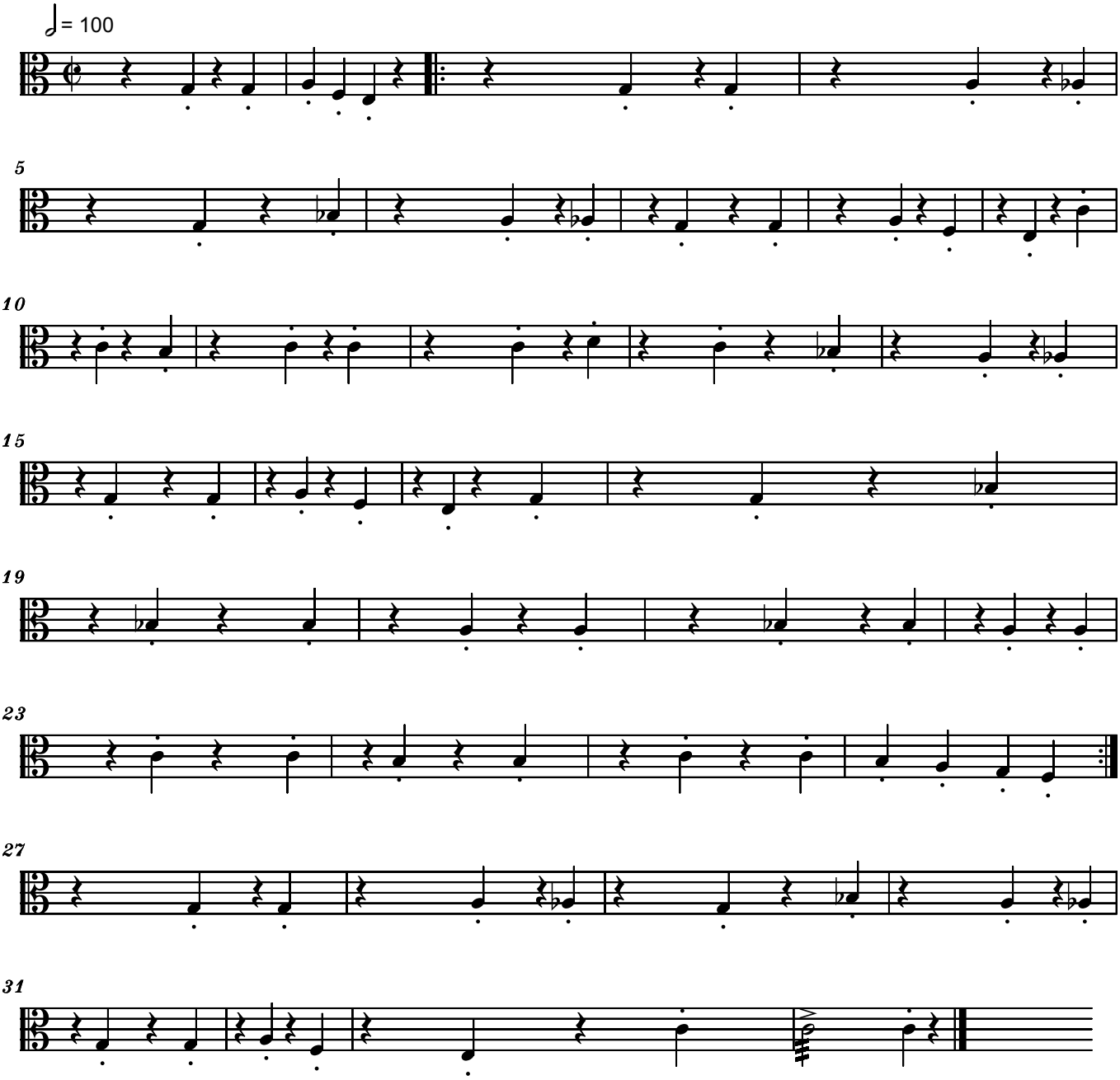
J. Fred Coots / Haven Gillespie
arr. Serban Nichifor

Allegro

SANTA CLAUS COMIN' TO TOWN

Viole



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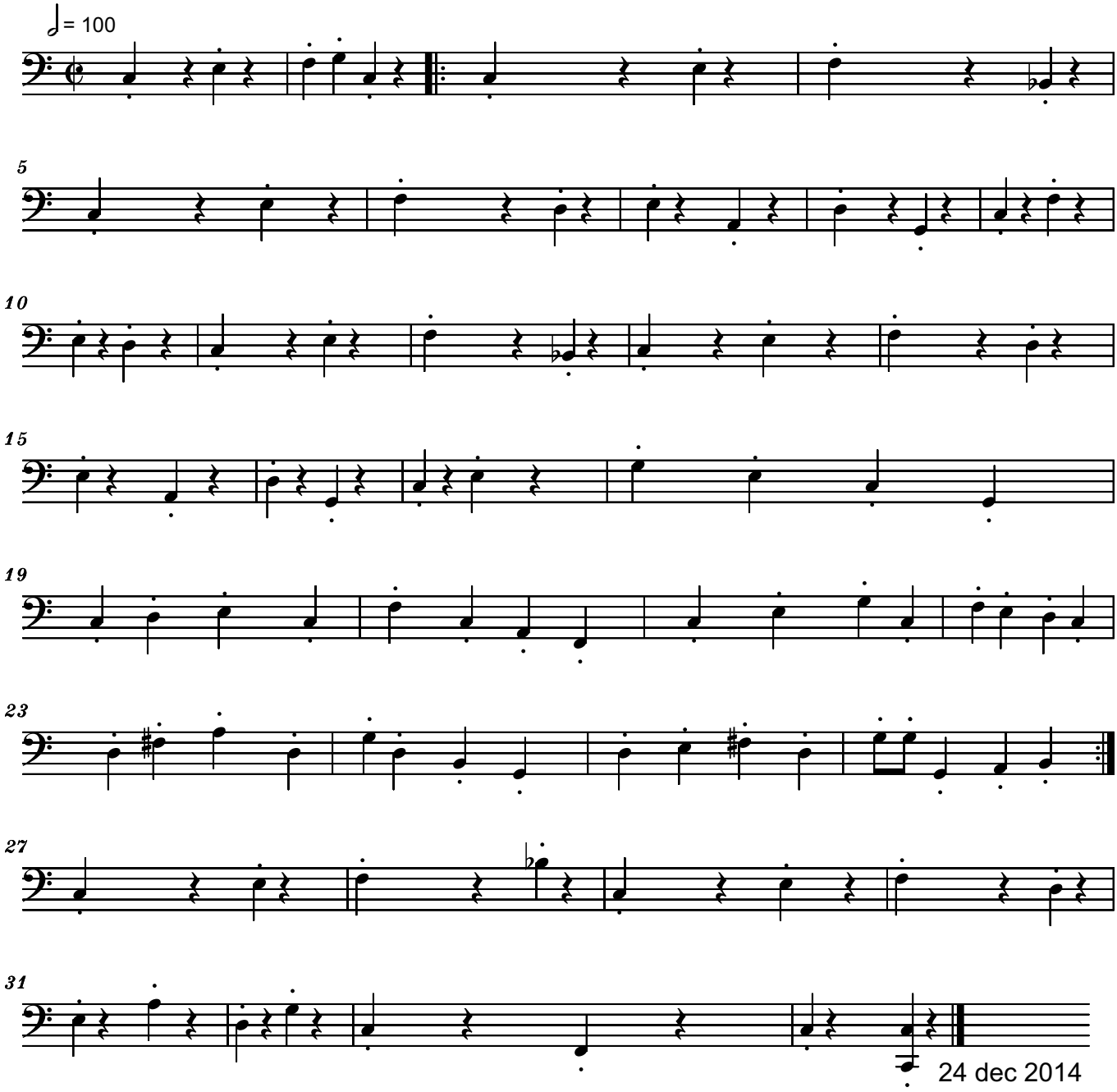
J. Fred Coots / Haven Gillespie

SANTA CLAUS COMIN' TO TOWN

arr. Serban Nichifor

Allegro

Celli & Bassi



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Piano (+ Arpa)

Moderato

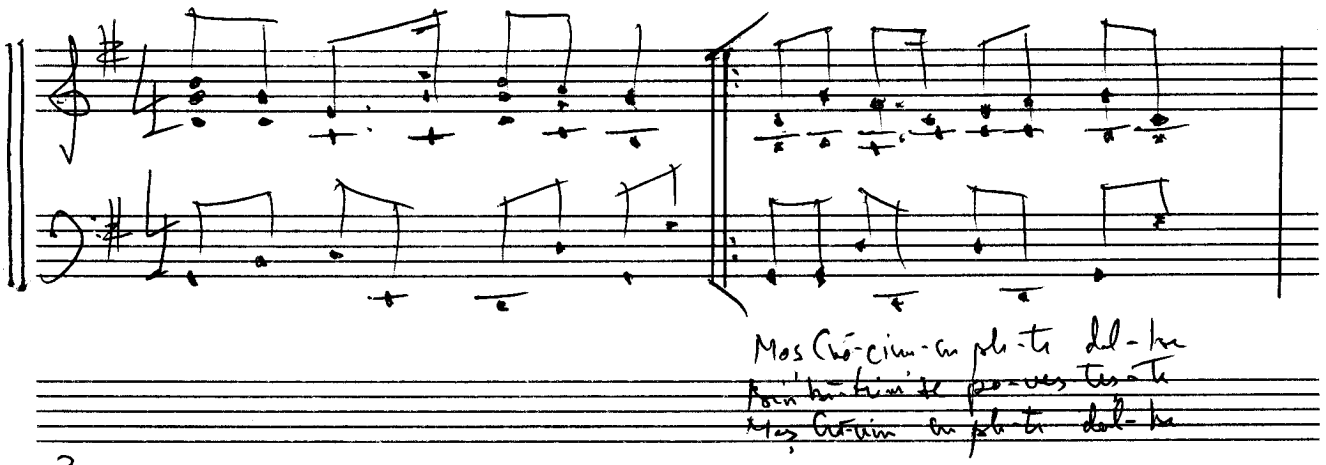
Moș Crăciun

arr. Șuban Nicolae

Moș Crăciun cu plete dalbe
Din bătrâni se povestește
Moș Crăciun cu plete dalbe

3

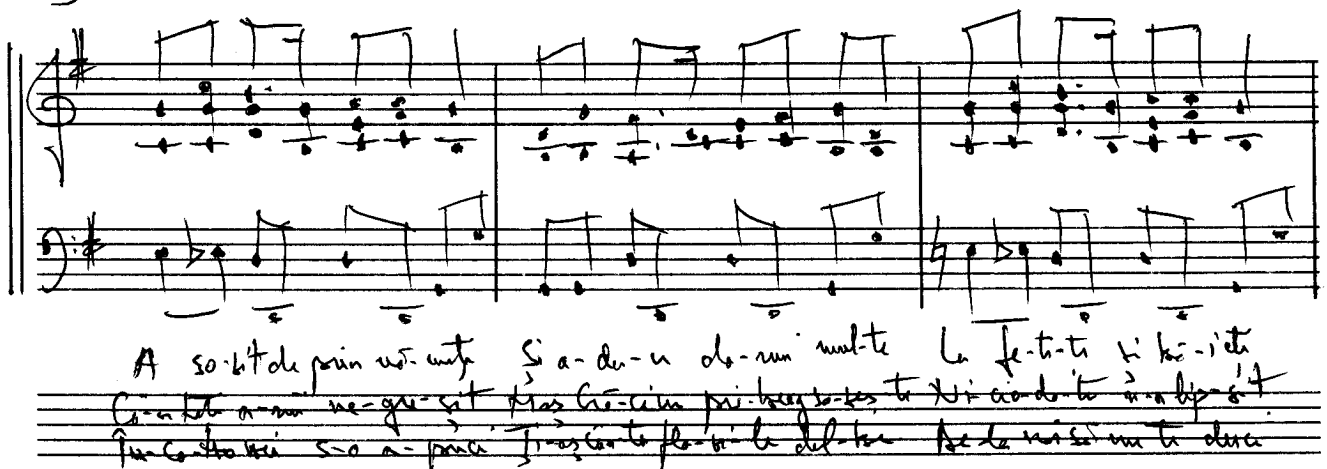
A sosit de prin nămeți Și a-du-n da-rui mul-te La fe-ti-ți și bă-i-ți
Că-n tate a-rui ne-gre-șit Moș Crăciun pri-beag so-seș-te Ni-cio-da-tă n-a lip-sit
În-ca-tro-vei s-o a-pucă Ți-aș cân-ta fla-vi-le dal-be De-la noi să-mi te duci

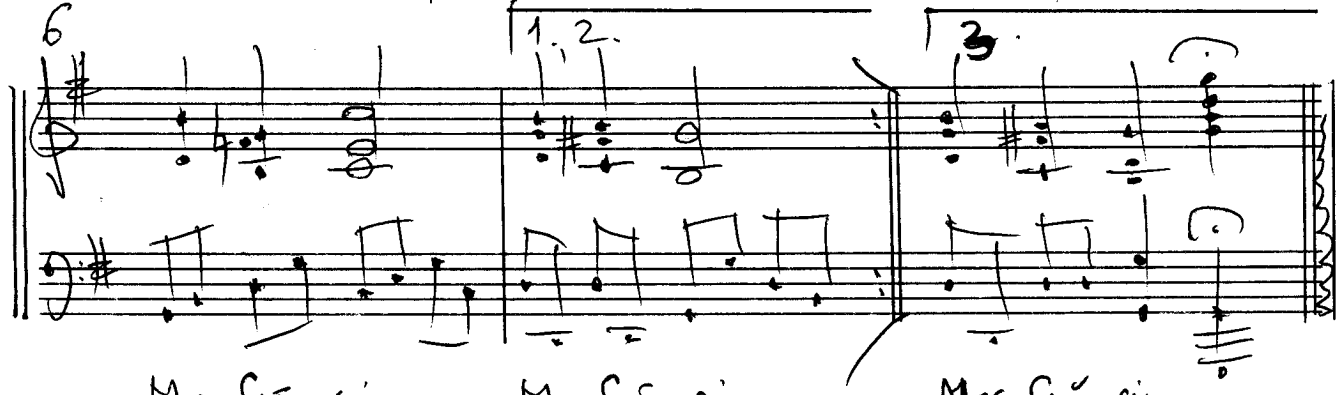


6

1, 2.

3.





Moș Crăciun Moș Crăciun Moș Crăciun

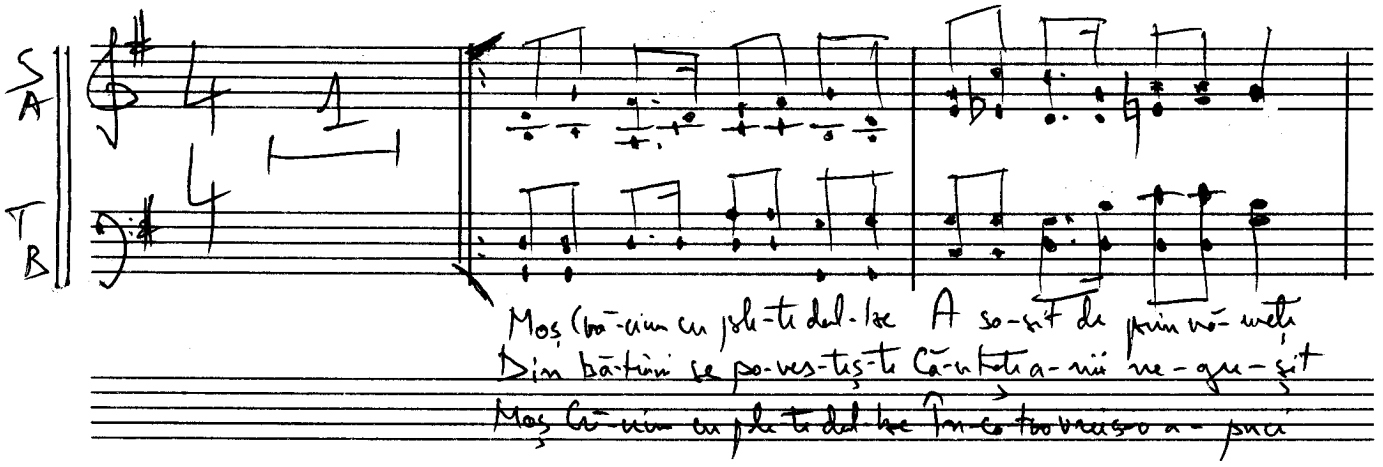
DACO®

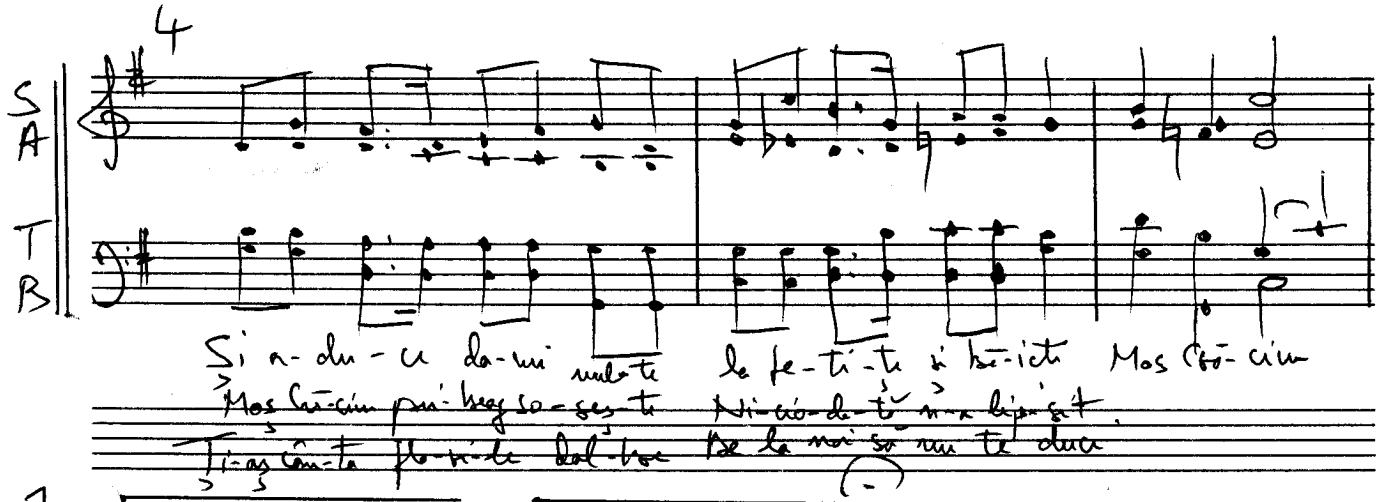
Soli (SATB)

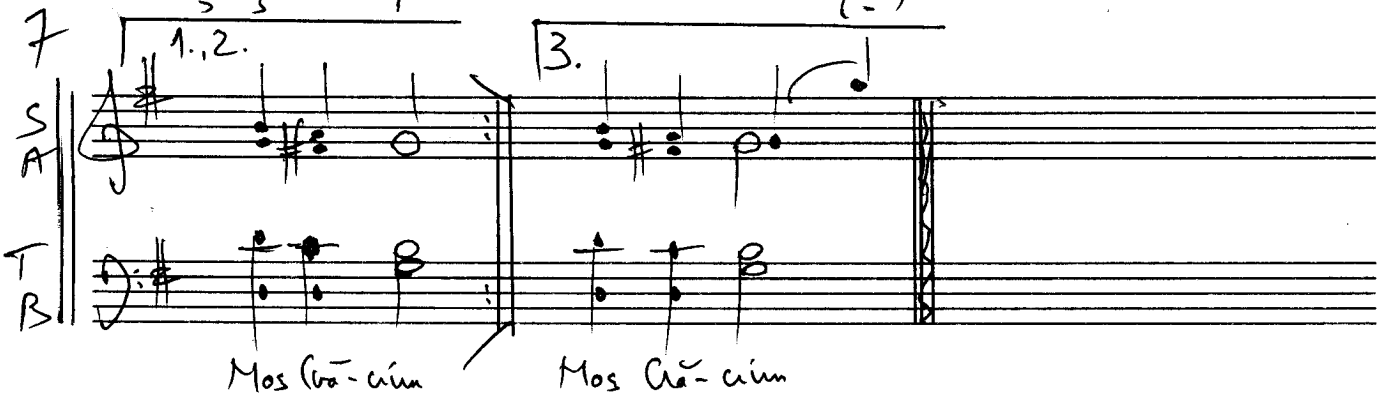
Moș Crăciun

arr. Suban Nichifor

Moderato







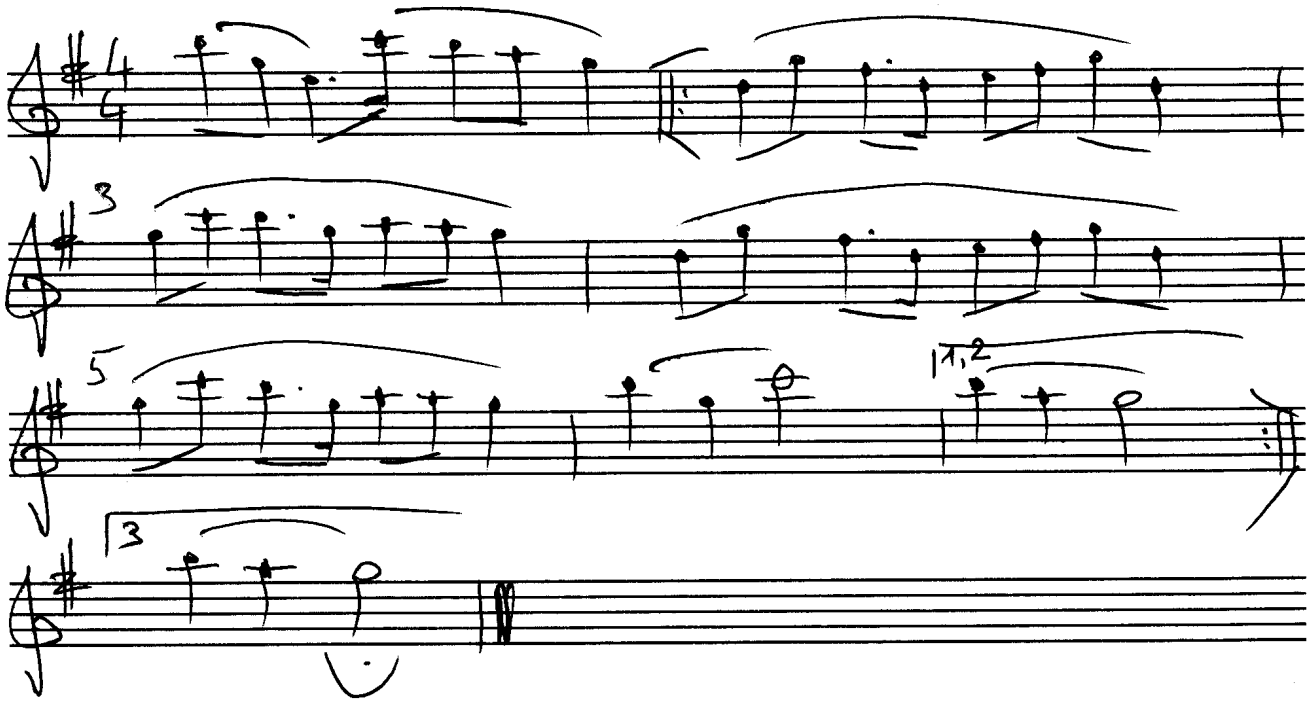
DACO®

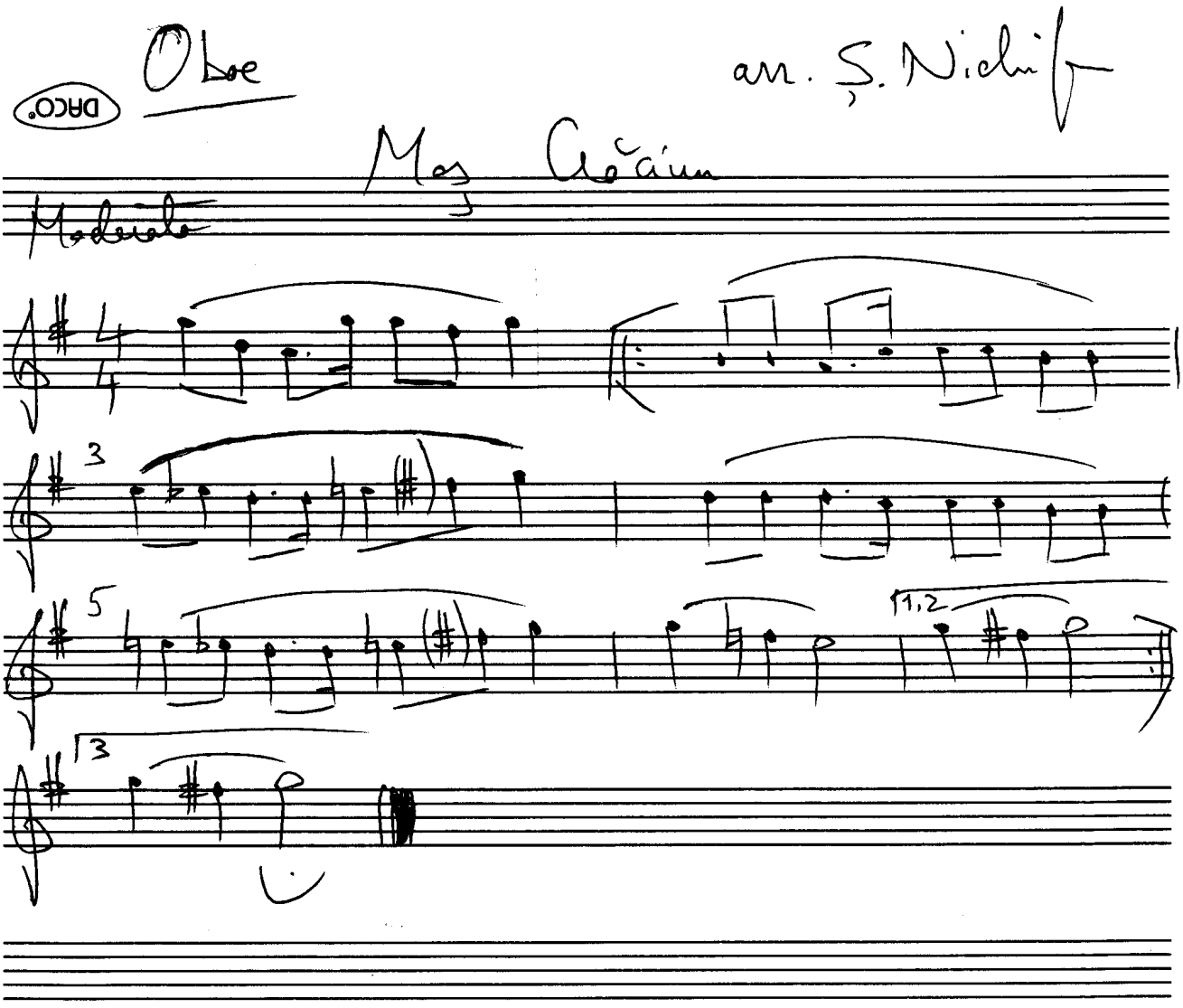
Flauto

arr. Ș. Nichifor

Moș Crăciun

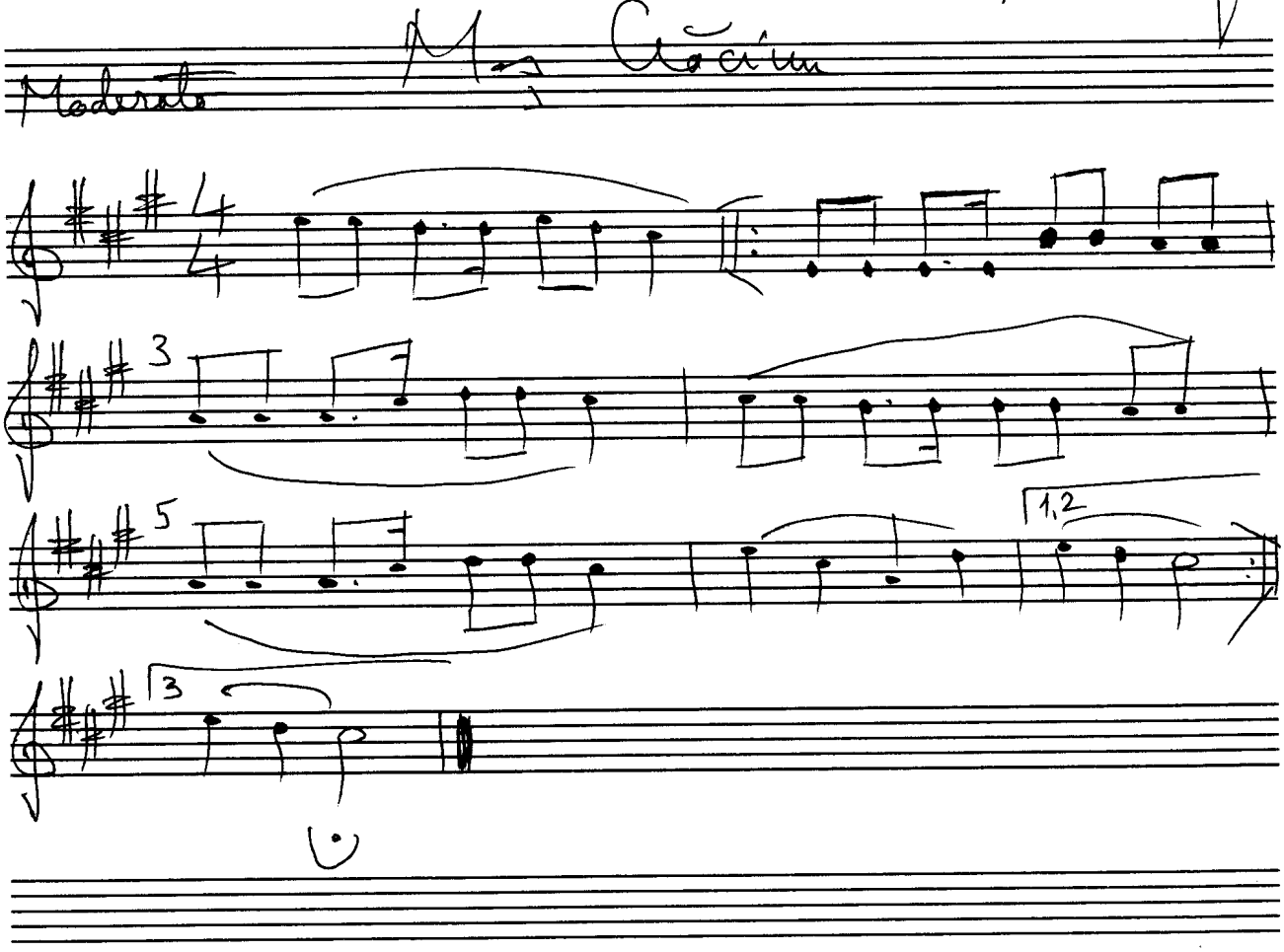
Moderato




Oboe
arr. Ş. Nichifor
Mos Crăciun
Moderato
3
5
1,2
3

Clarinetto in Si♭

arr. S. Nichifor



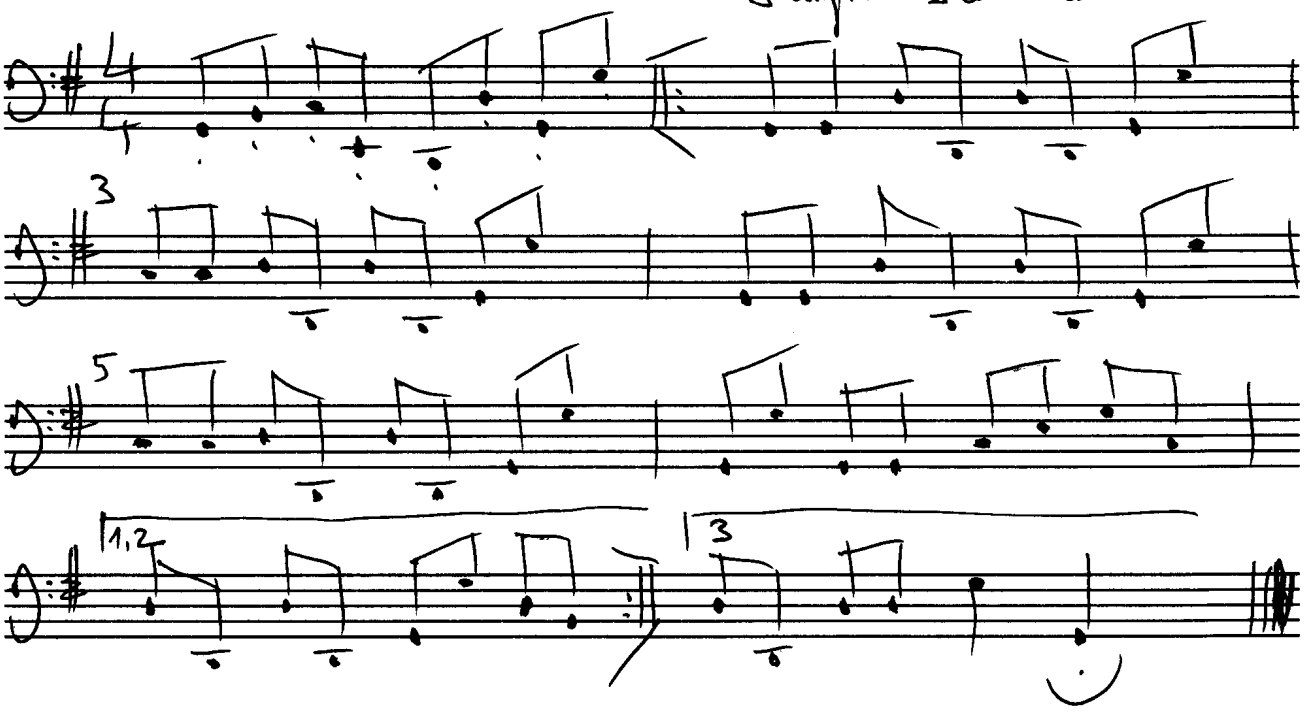
Fagotto

Moz Crăciun

arr. Ș. Nichifor

Moderato

Sempre staccato



Corno in Fa

arr. S. Nichifor

Moș Crăciun

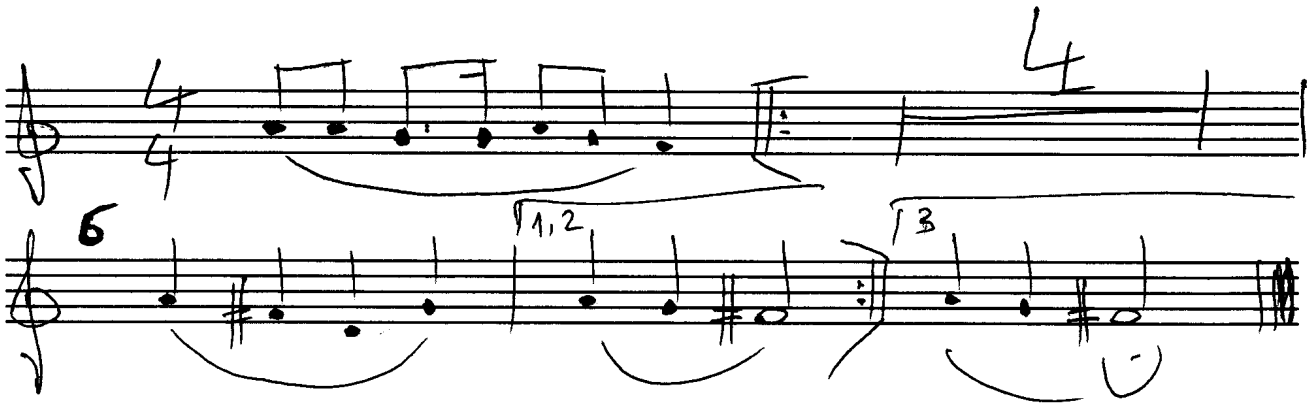
Moderato

4

6

1,2

3

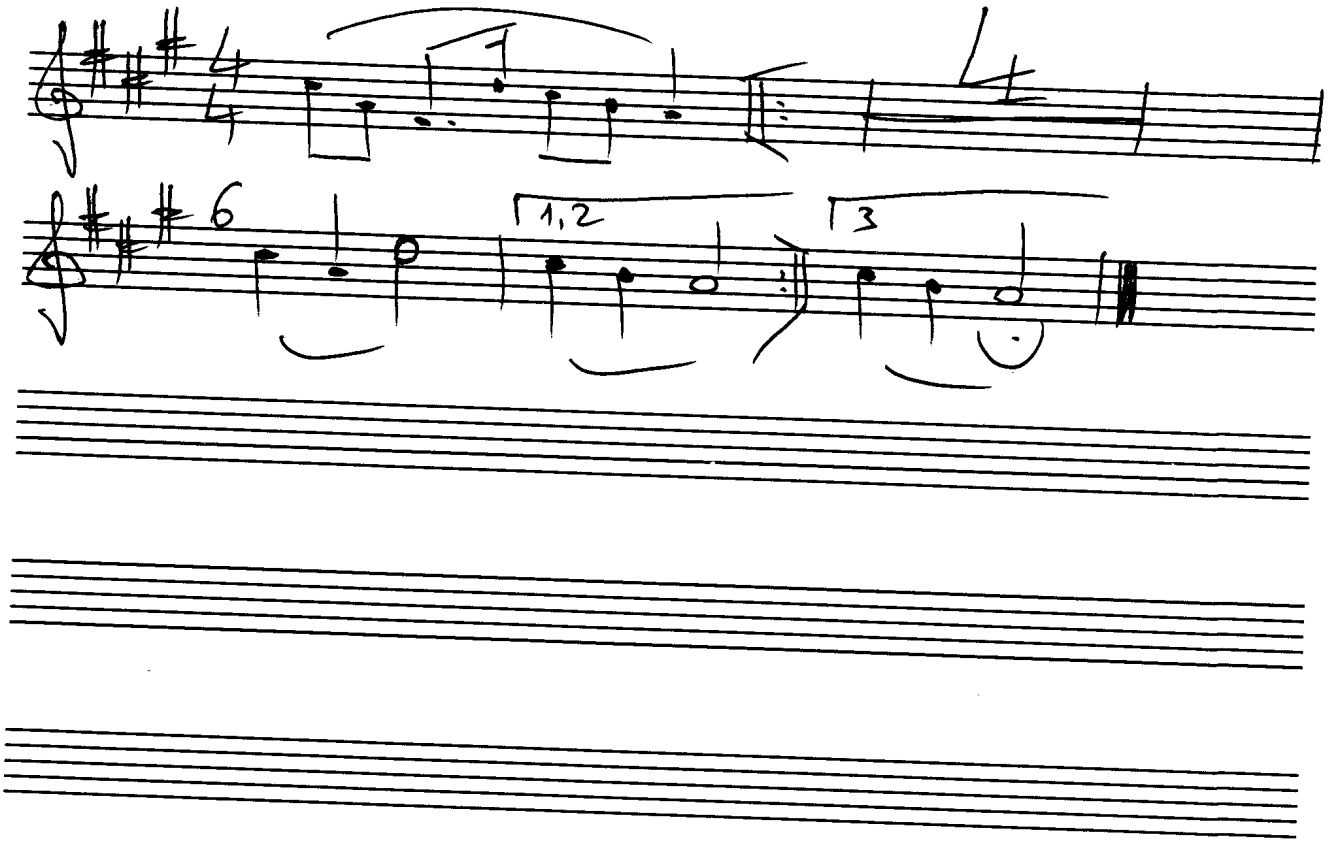


Tromba 1 in Sib

arr. Ș. Nichifa

Moderato

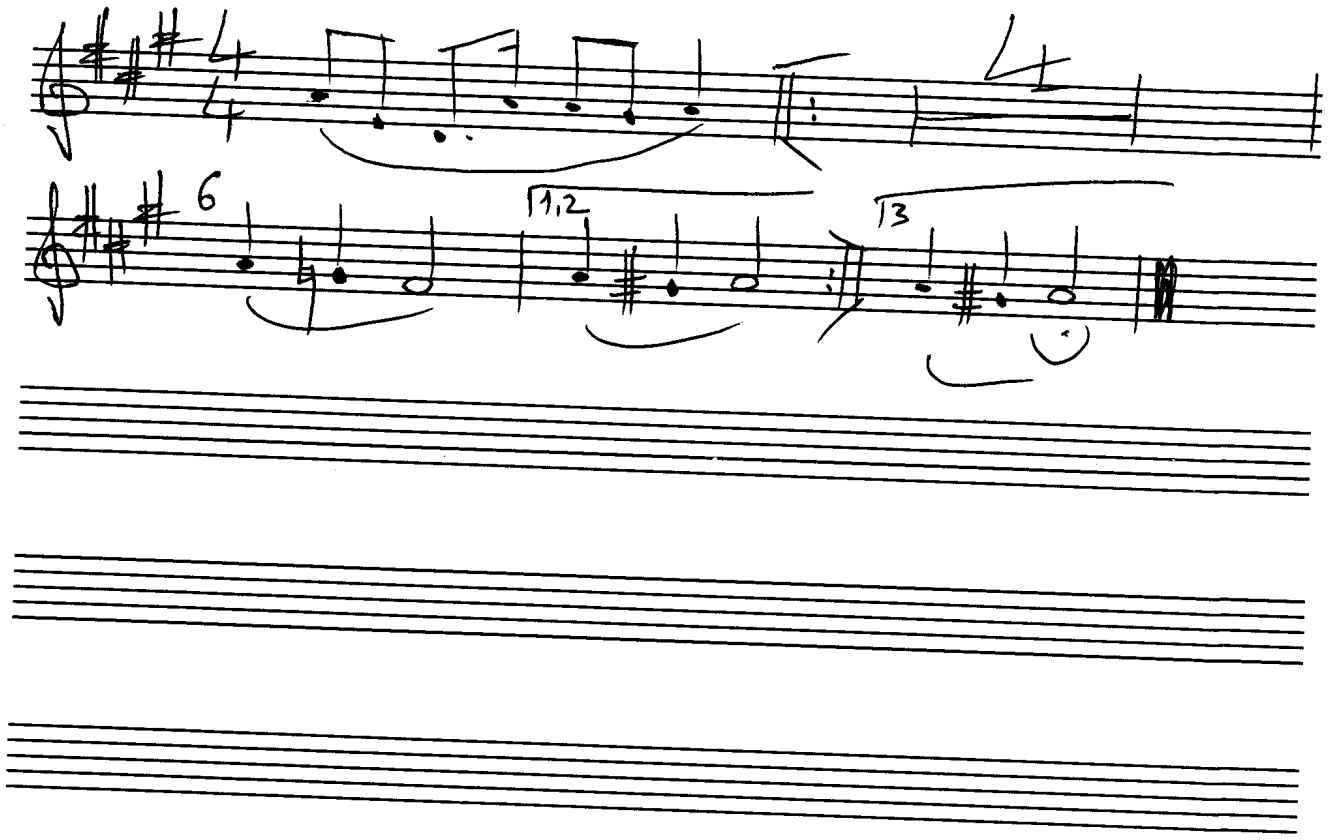
Maș Crăciun



Tromba 2 in Sib

arr. Ş. Nichef

Moderato — Moş Crăciun

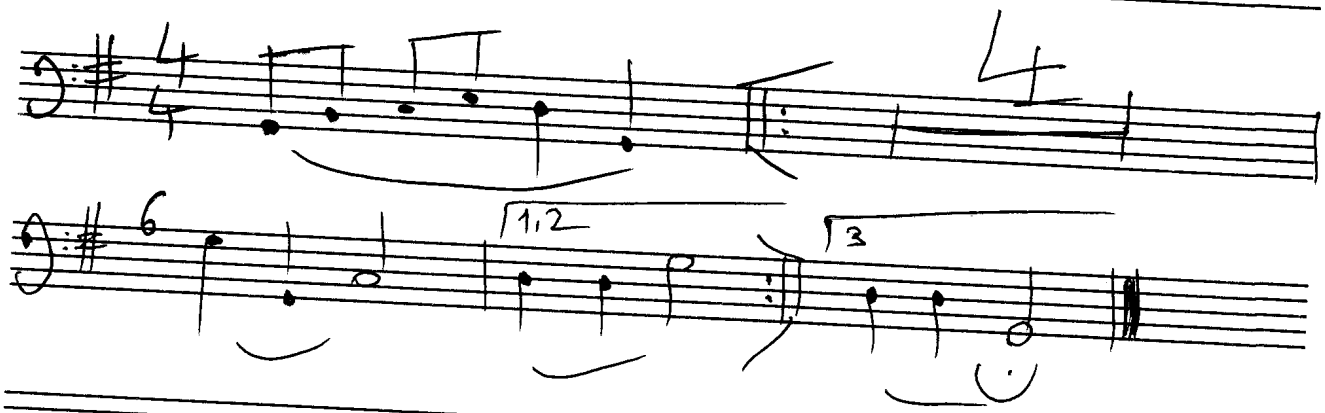


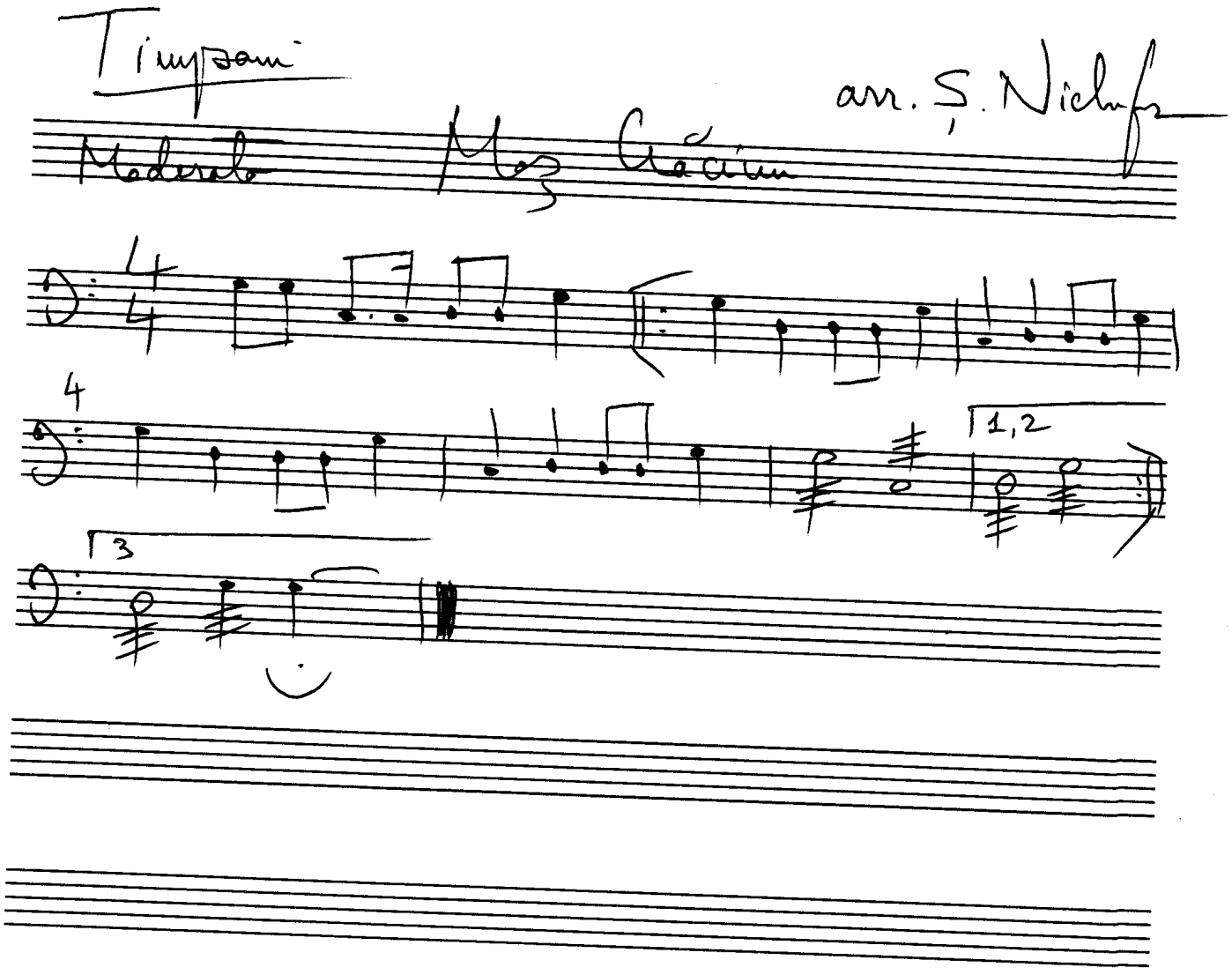
Trombone

arr. Ș. Nichifor

Moderato

Moș Crăciun



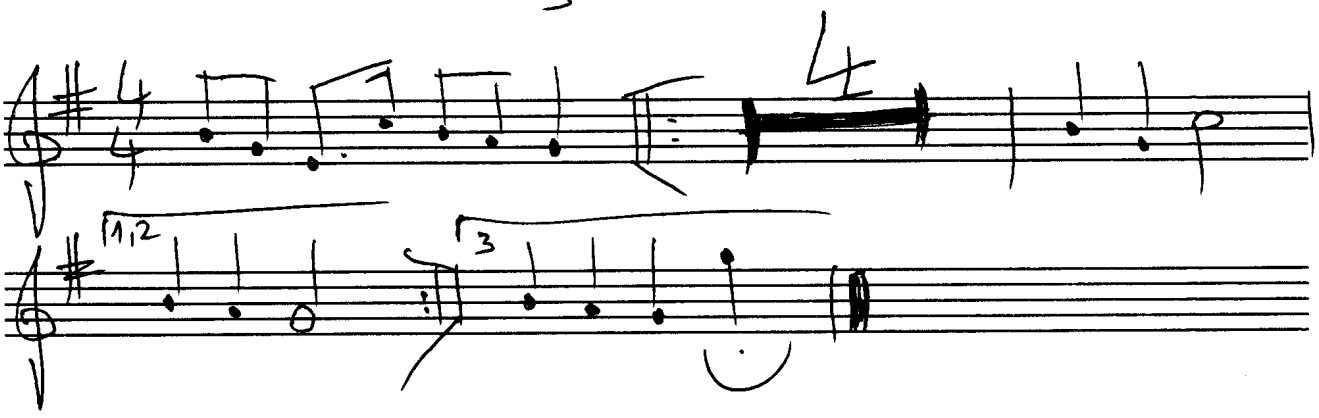

Timpani
arr. S. Nichols
Moderato
Marche Slave
1,2
3

Campanelli

arr. S. Nichols

Moderato

Mes Chéries

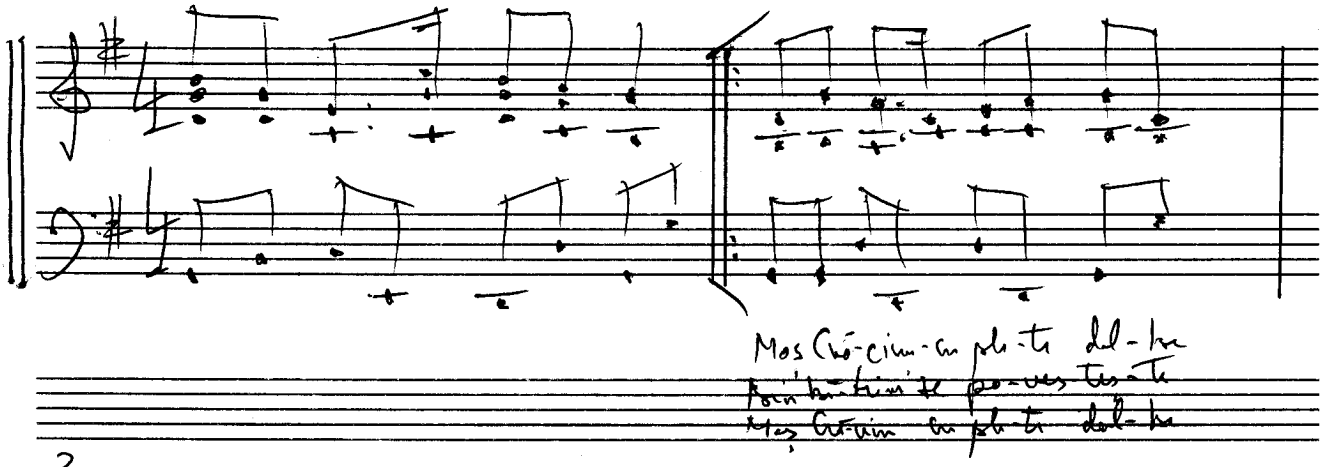


Piano
(+ Arpa)

Mos Crăciun

arr. Şerban Nichifor

Moderato



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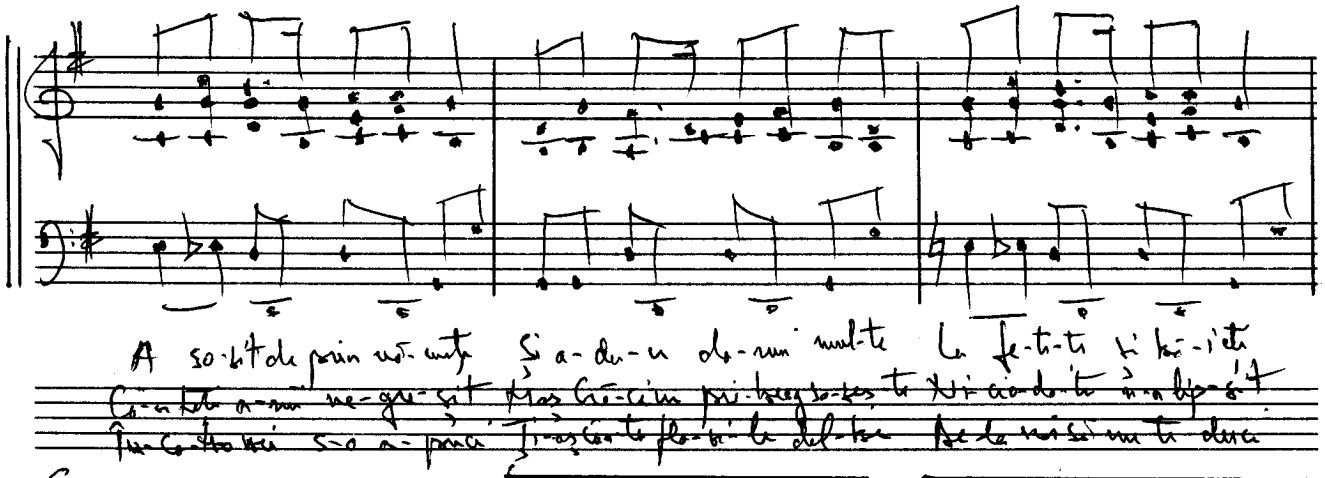
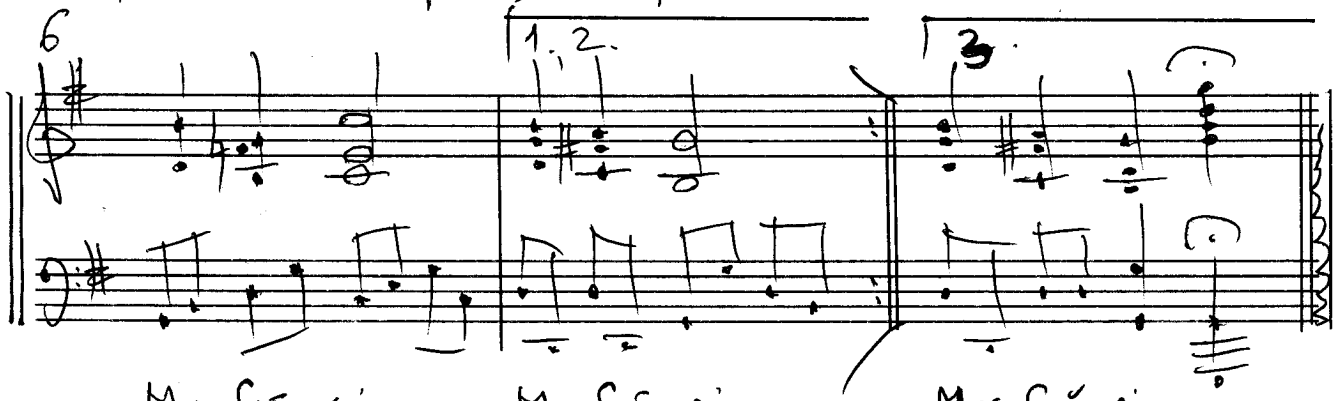


6

1. 2.

3.



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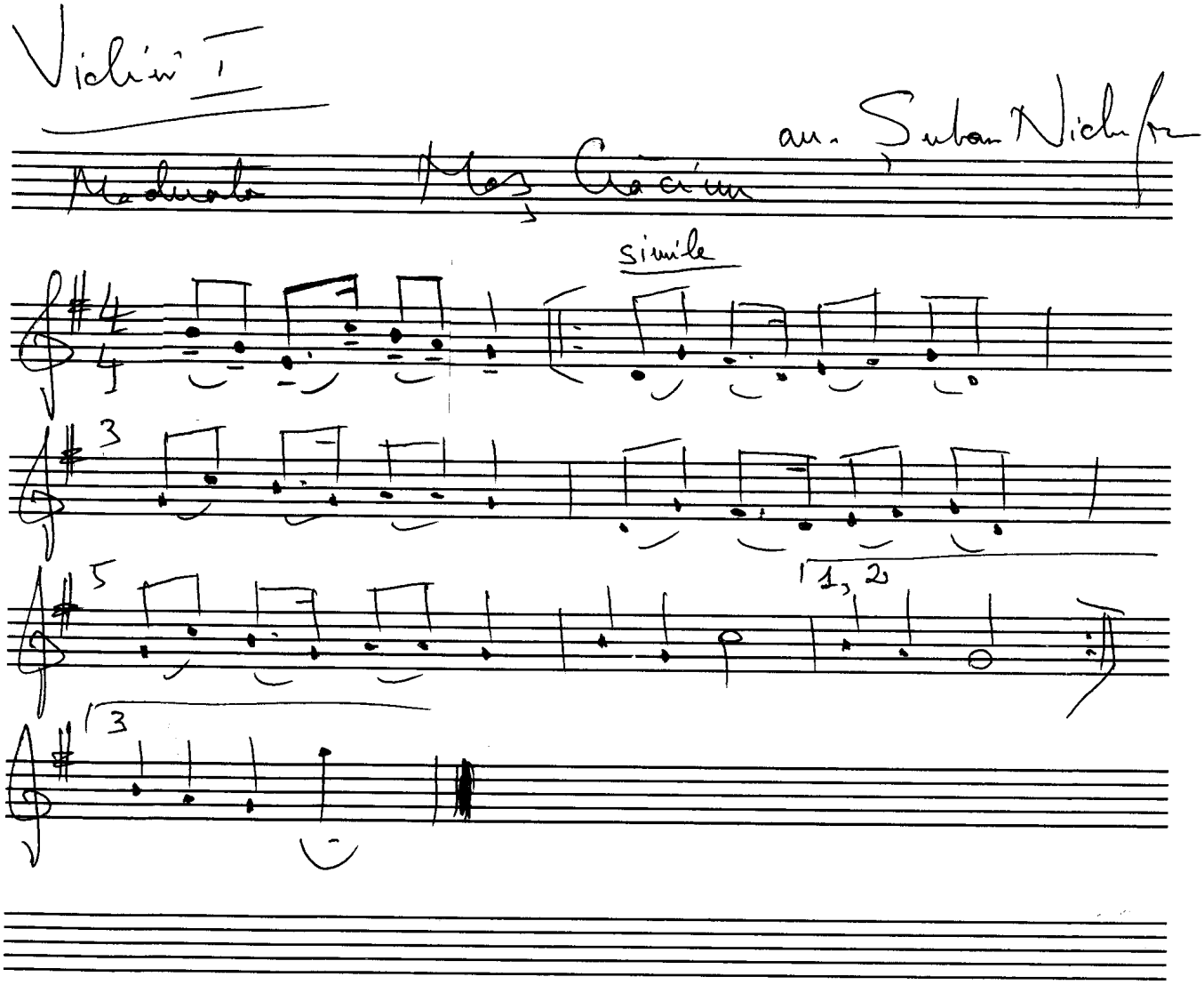
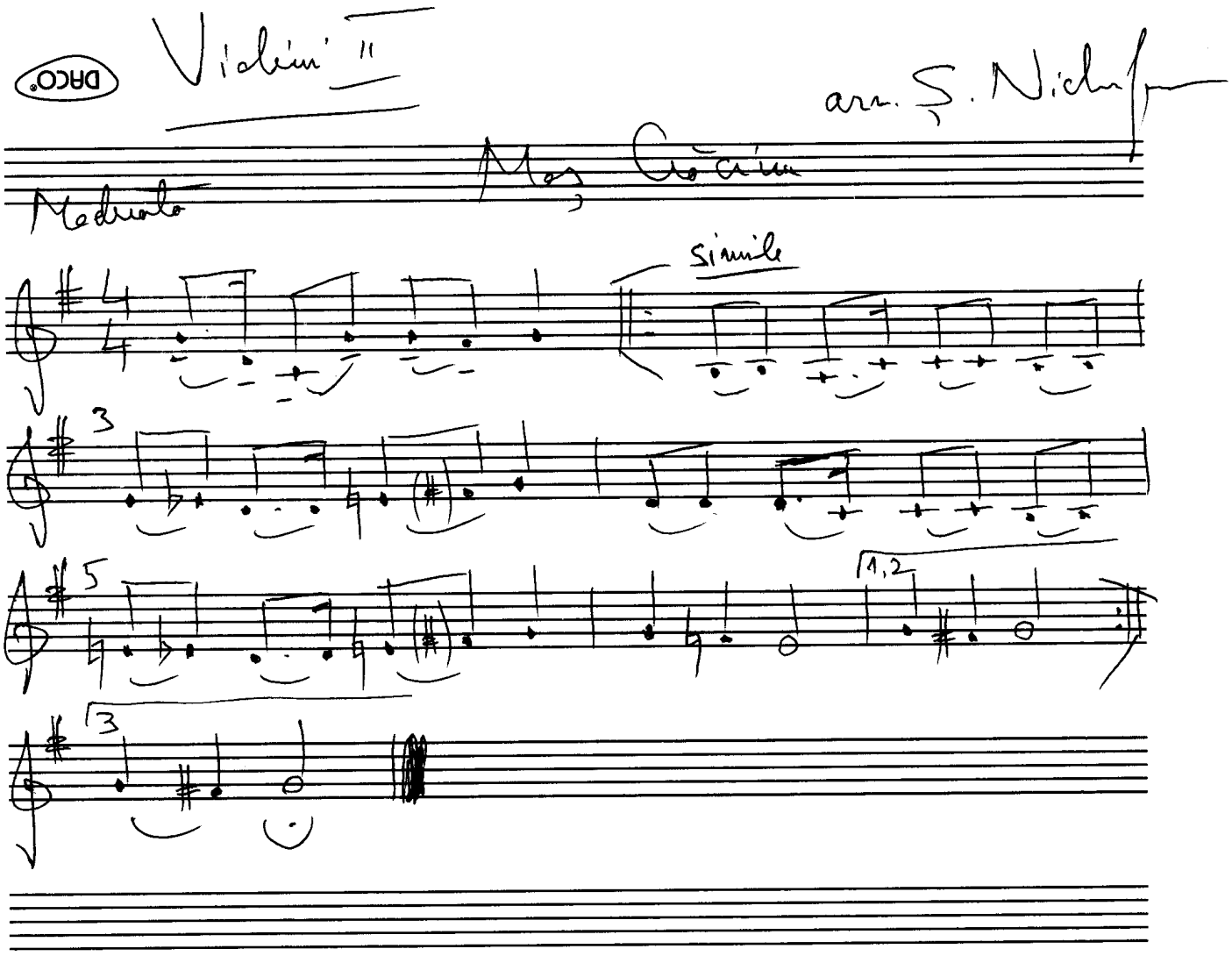
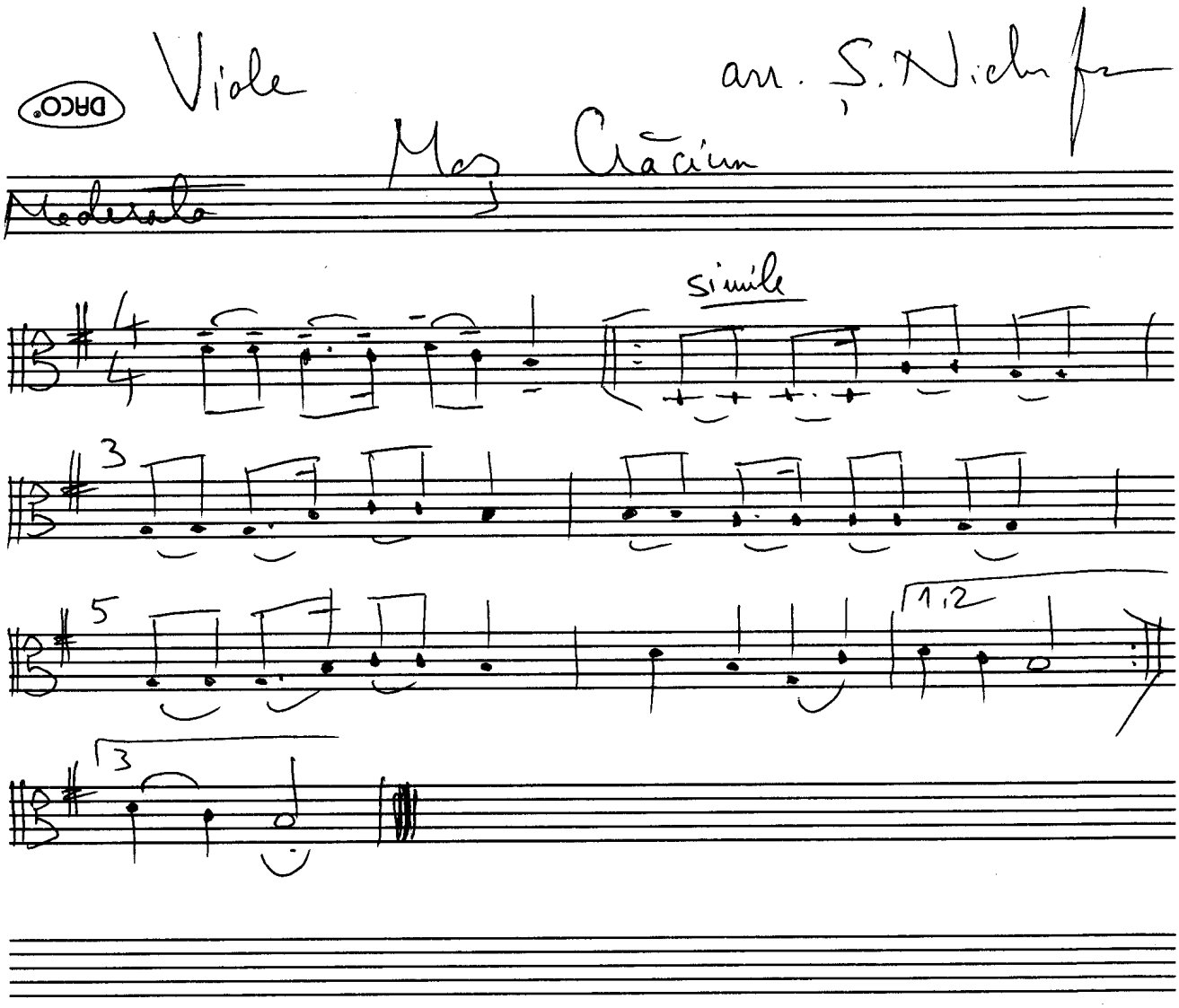
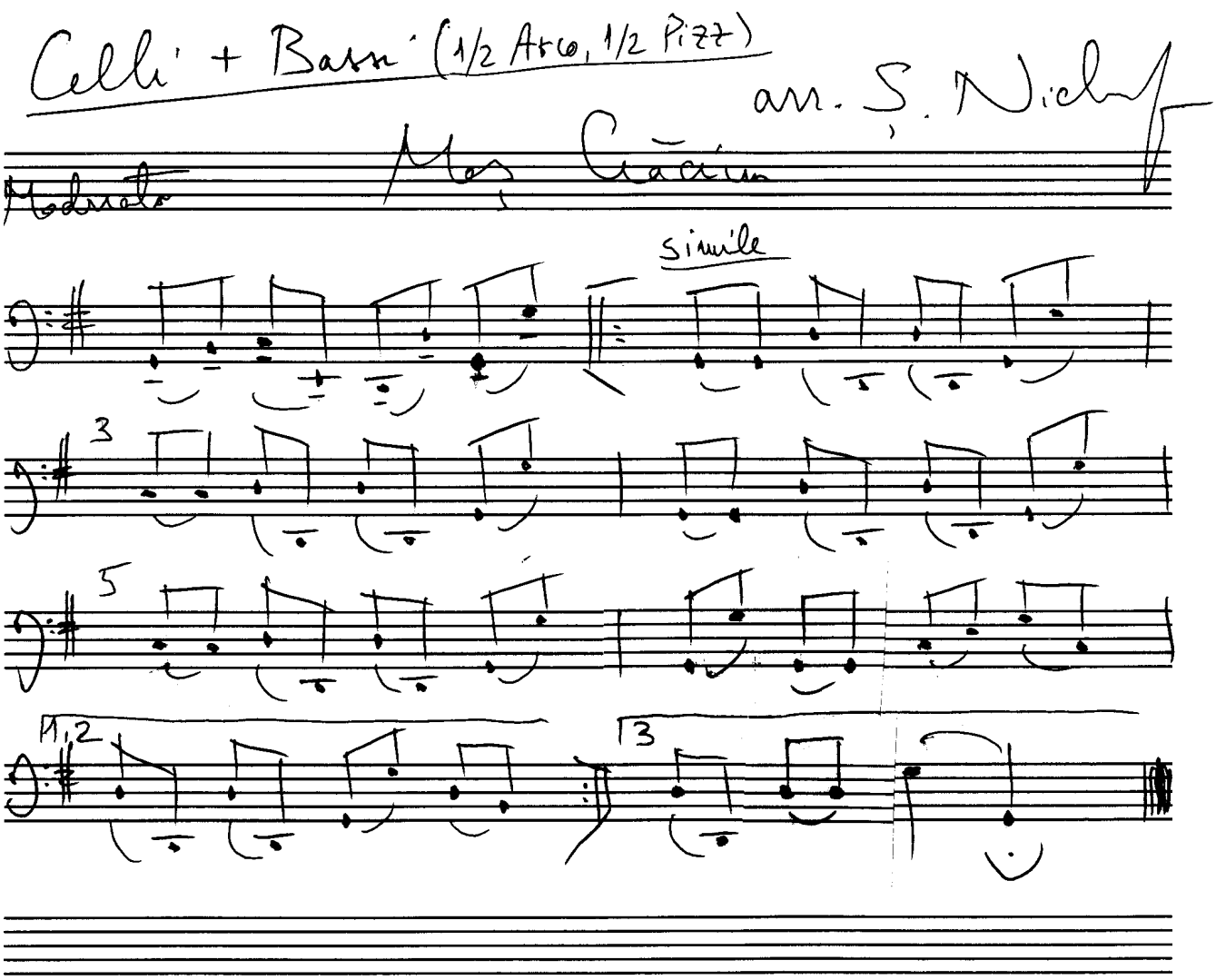

Violin I
arr. Susan Nicholson
simile
1, 2
3


DACO
Violini II
arr. S. Nich
Moderato
simile
1,2


DACO
Viola
arr. S. Nichols
Mes Crăciun
Moderato
simile
1.2



Celli + Bassi (1/2 Arco, 1/2 Pizz)

arr. S. Nichef

Moderato

Moș Crăciun

simile

3

5

1,2

3

File: O_Brad_Frumos_strings.mz

Partitura

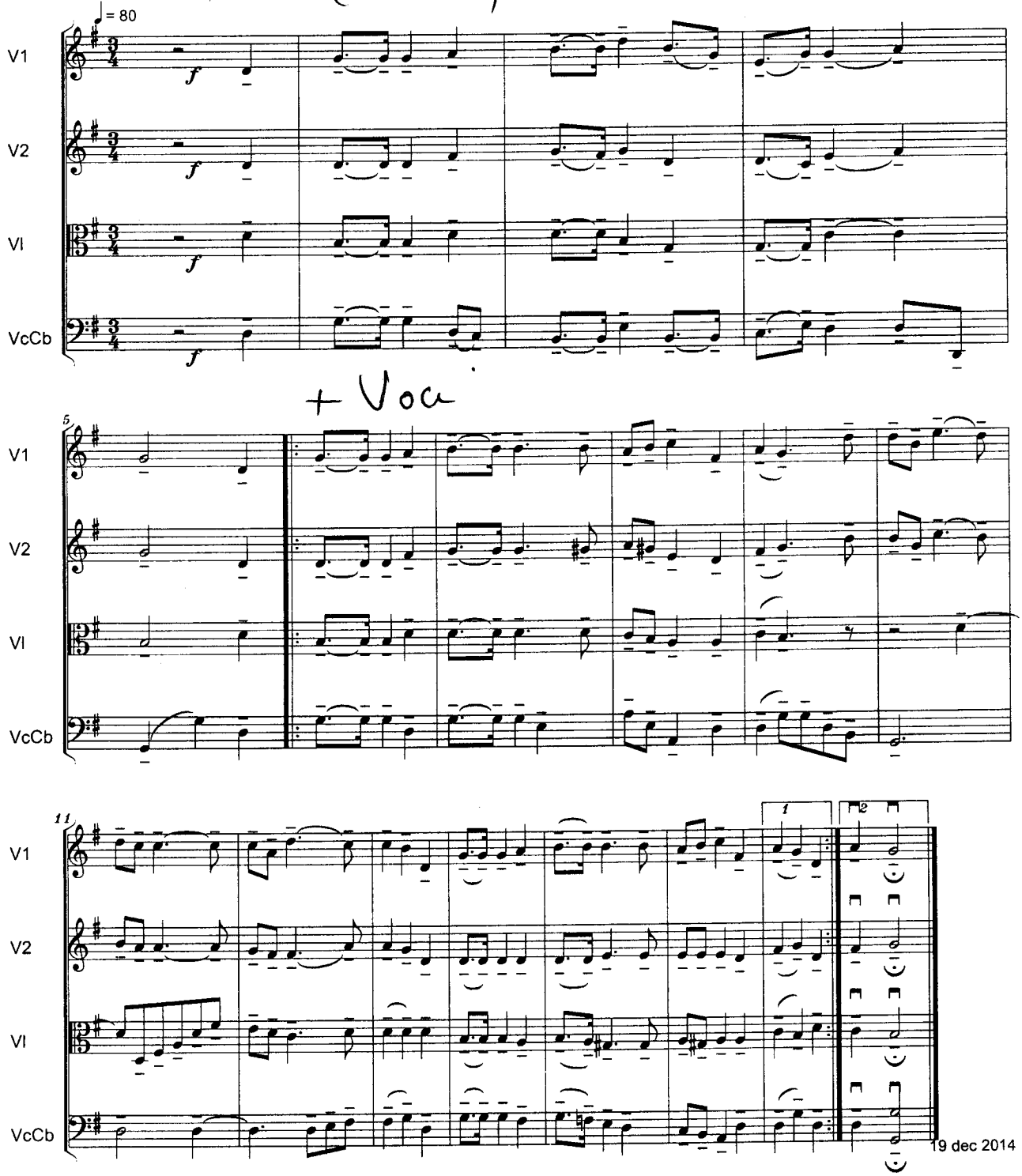
O, BRAD FRUMOS

arr. Serban Nichifor

Intro (Orch)

Maestoso

♩ = 80



19 dec 2014

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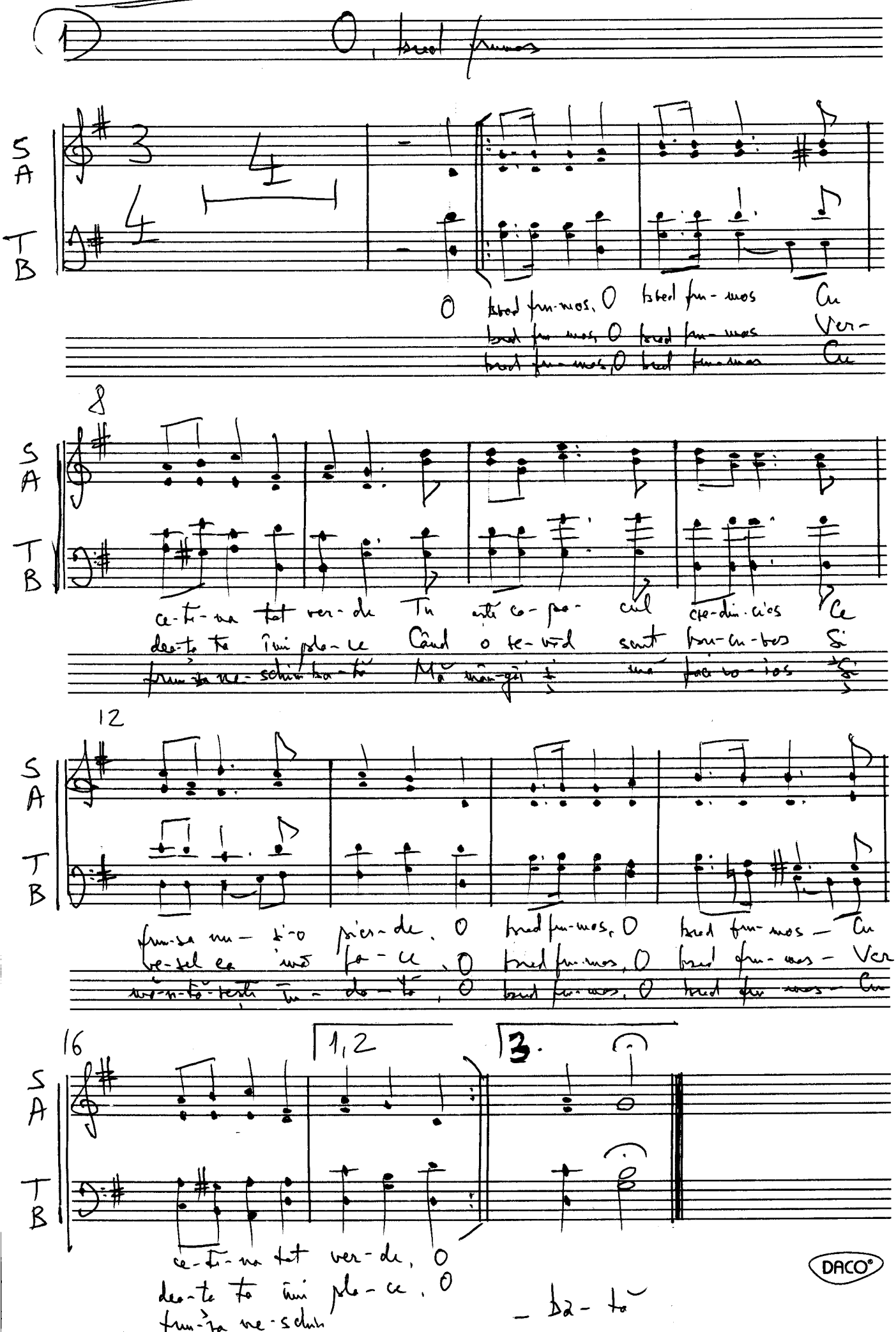
Soli (SATB)



DACO®

File: fl.mz

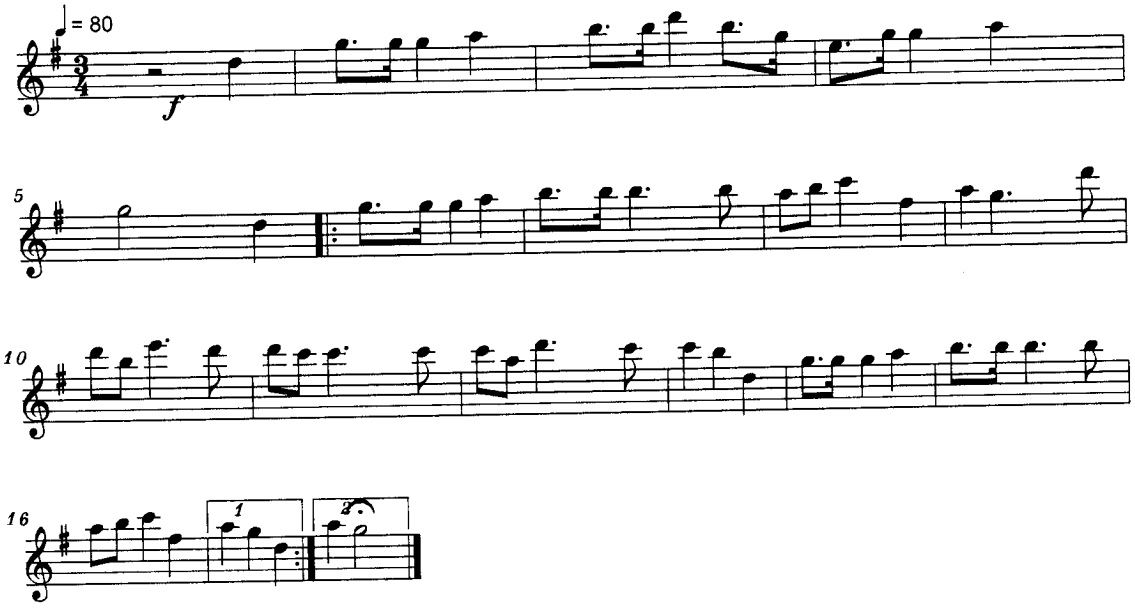
2

O, BRAD FRUMOS

Flauto

arr. Serban Nichifor

Maestoso



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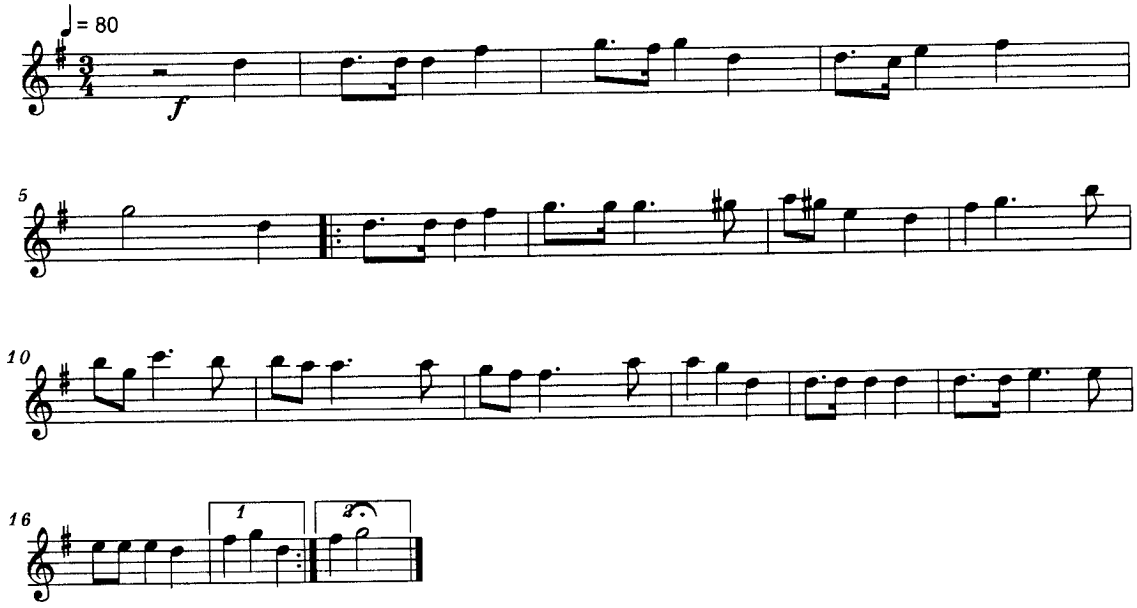
3

O, BRAD FRUMOS
Oboe

arr. Serban Nichifor

Maestoso



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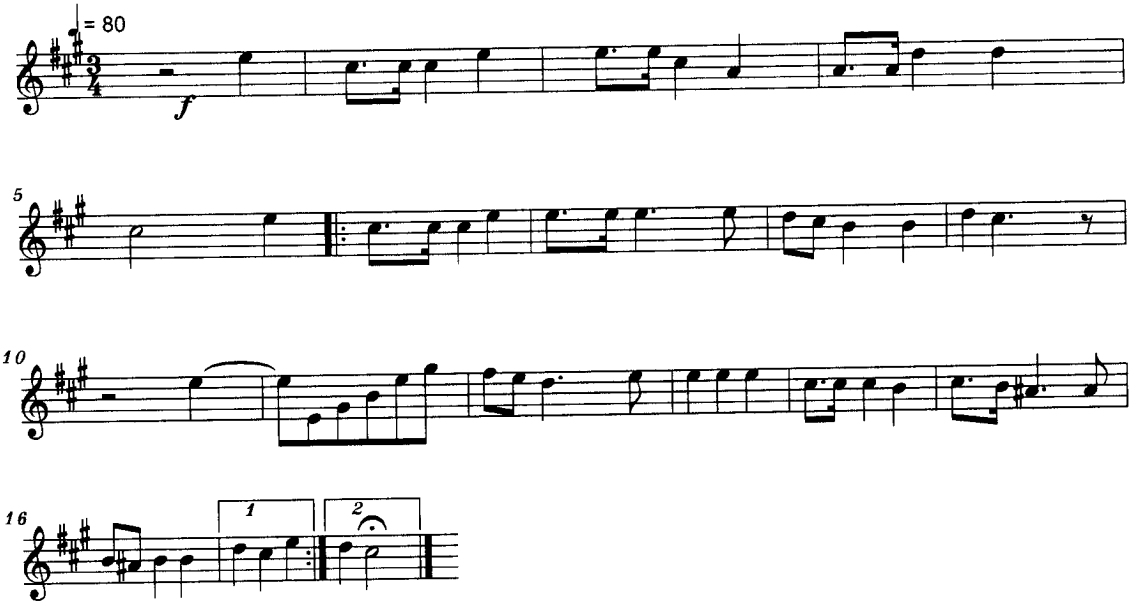
File: cl.mz

(4)

O, BRAD FRUMOS
Clarinetto in Si b

arr. Serban Nichifor

Maestoso



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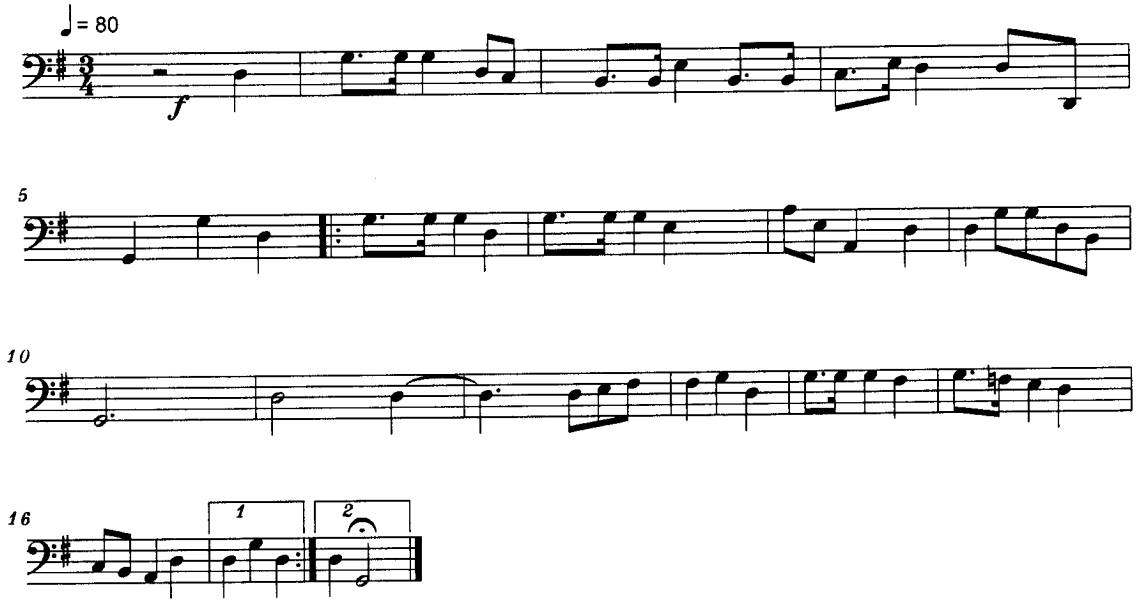
File: fg.mz

5

O, BRAD FRUMOS
Fagotto

arr. Serban Nichifor

Maestoso



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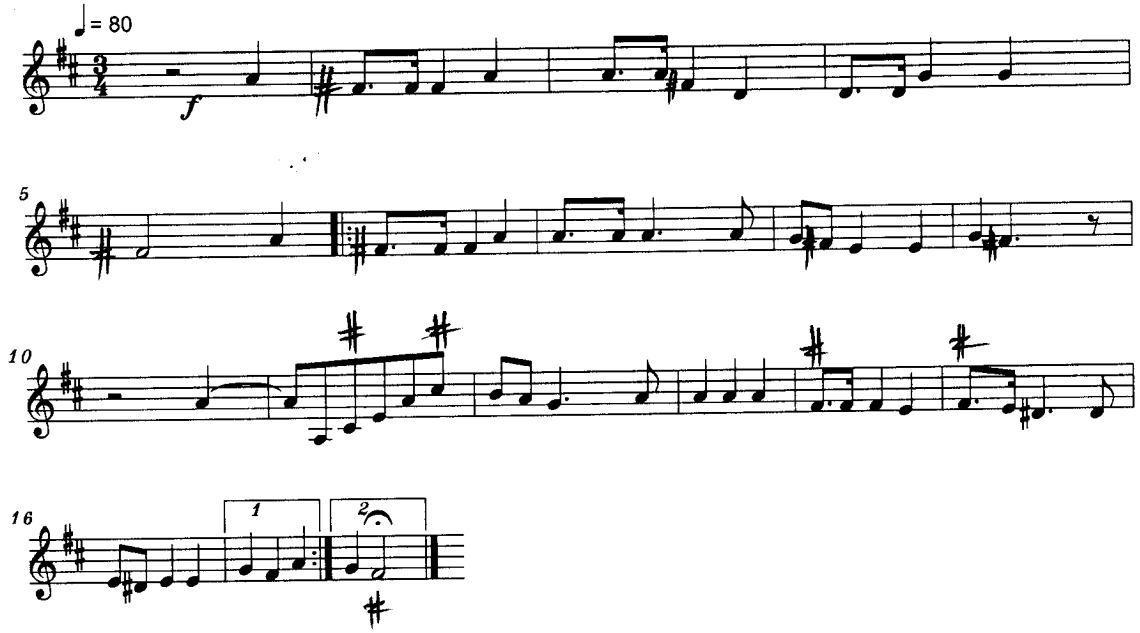
File: cr.mz

6

O, BRAD FRUMOS
Corno in Fa

arr. Serban Nichifor

Maestoso



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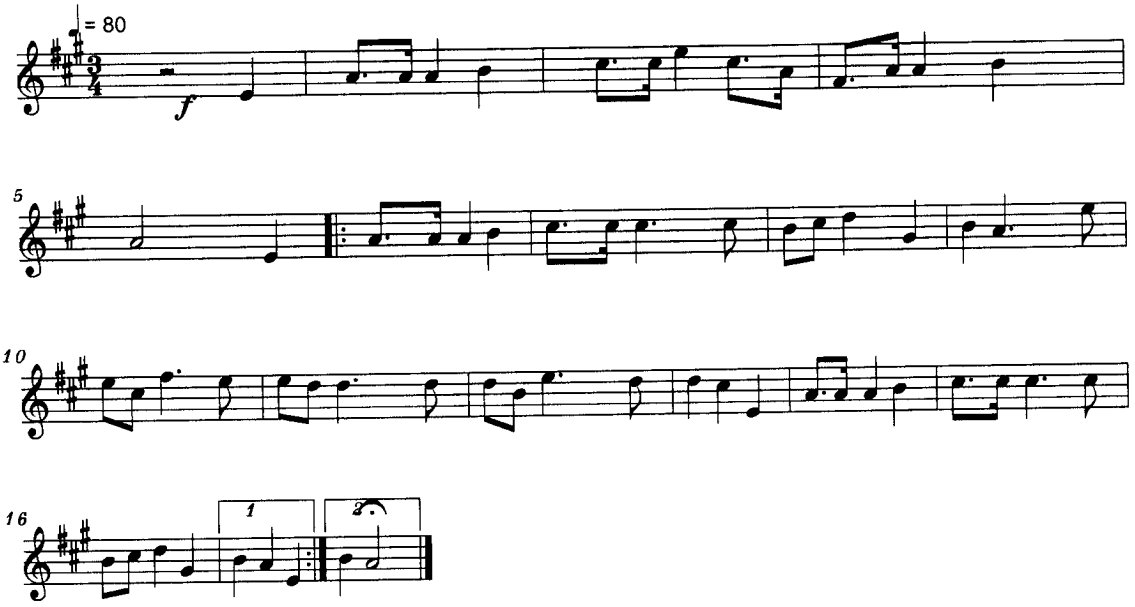
File: tr1.mz

O, BRAD FRUMOS
Tromba 1 in Si b

arr. Serban Nichifor

Maestoso



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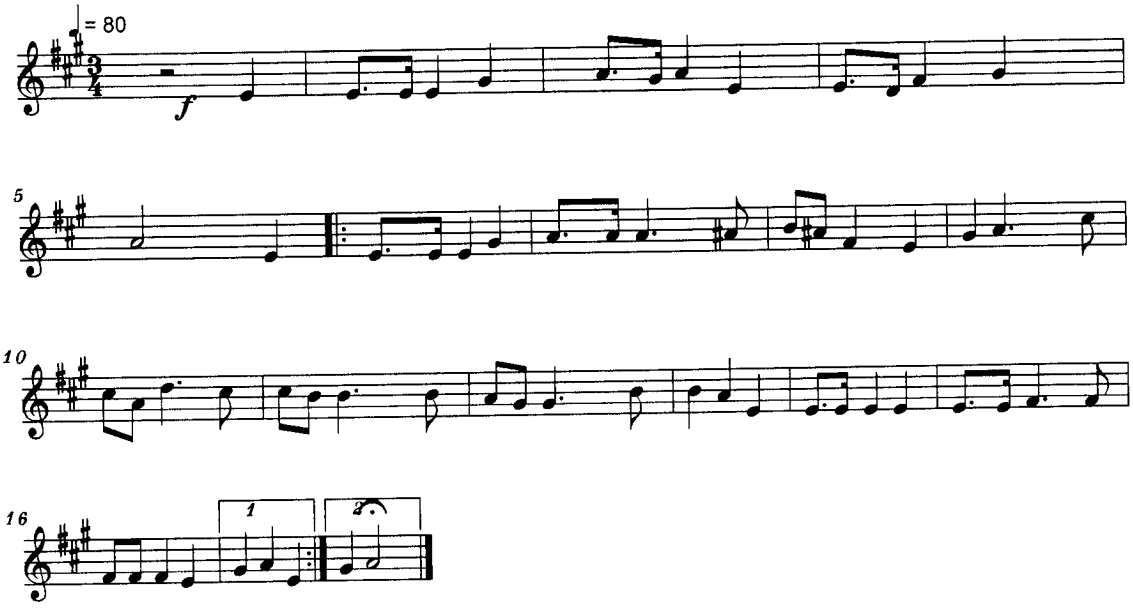
File: tr2.mz

8

O, BRAD FRUMOS
Tromba 2 in Si b

arr. Serban Nichifor

Maestoso



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File: tb.mz

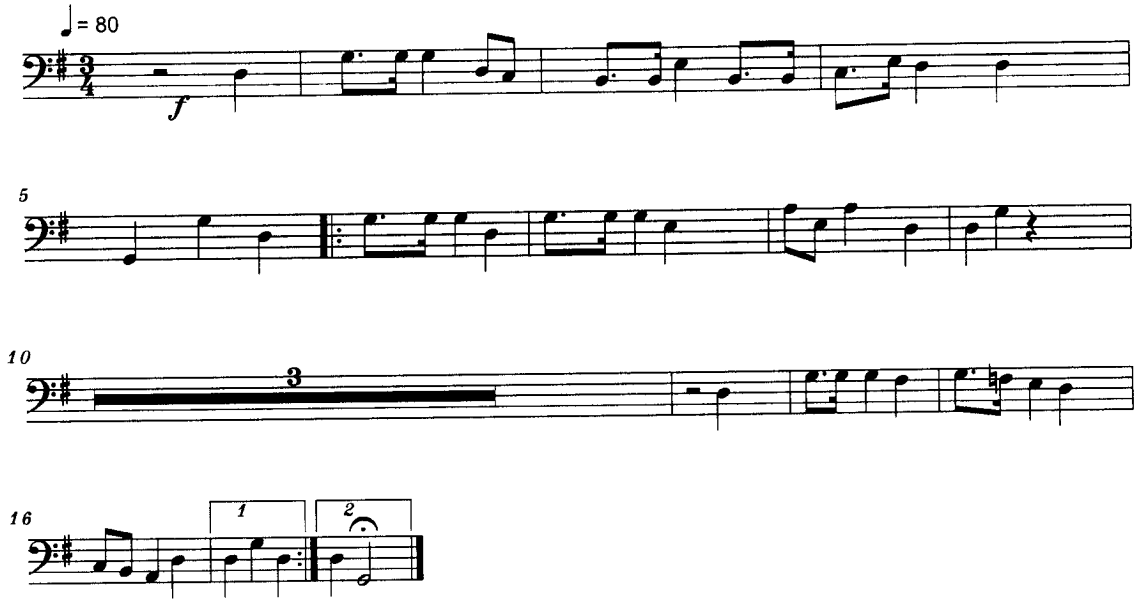
9

O, BRAD FRUMOS

Trombone

arr. Serban Nichifor

Maestoso



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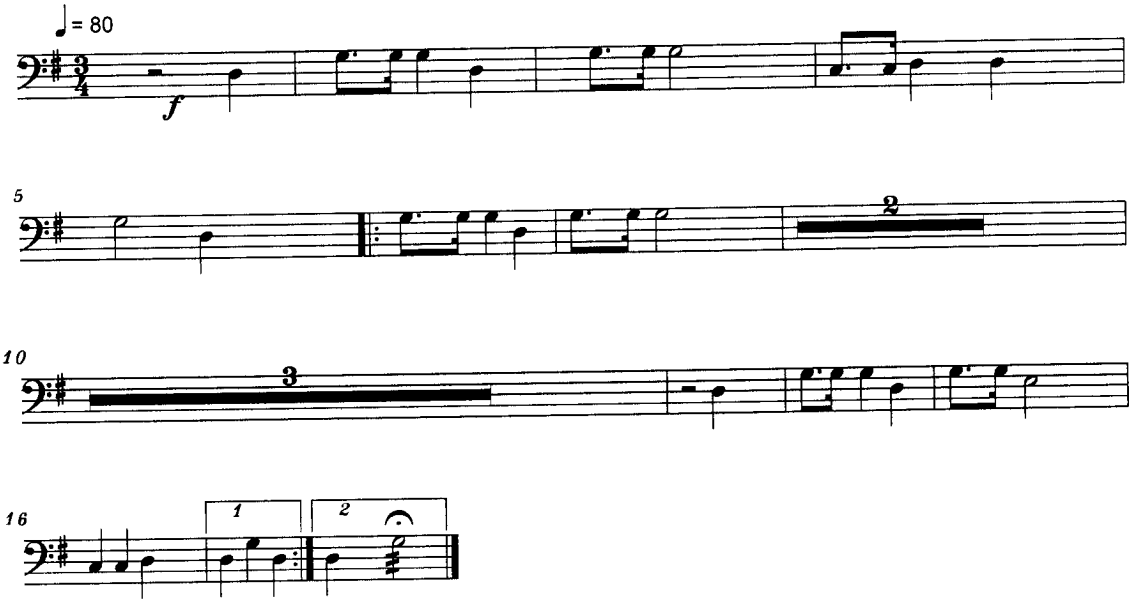
File: tmp.mz

10

O, BRAD FRUMOS
Timpani

arr. Serban Nichifor

Maestoso



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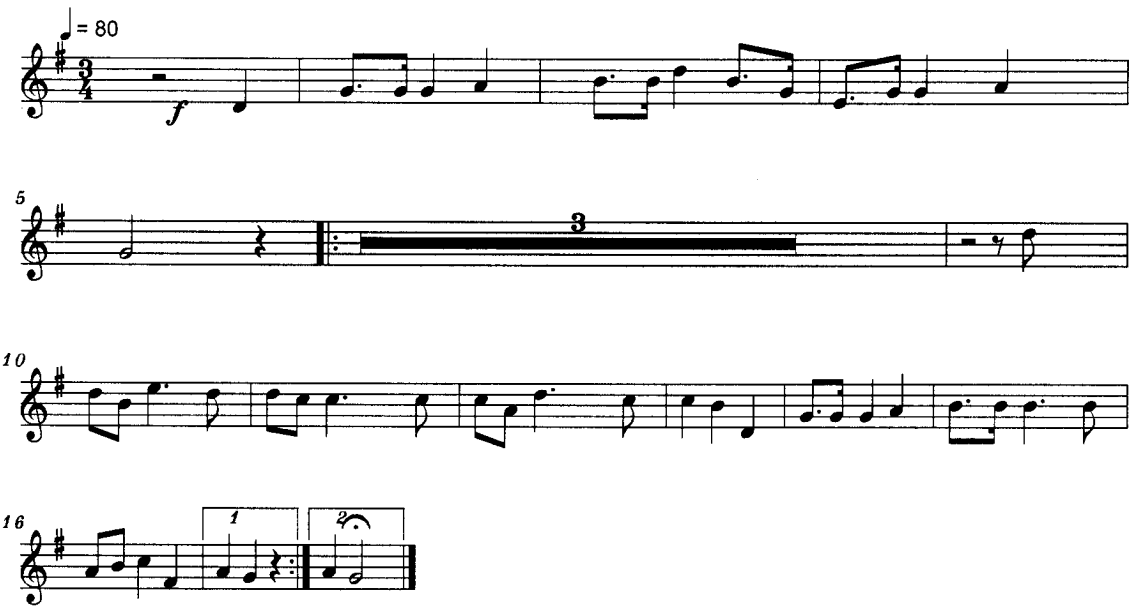
File: cmp.mz

O, BRAD FRUMOS
Campanelli

arr. Serban Nichifor

Maestoso



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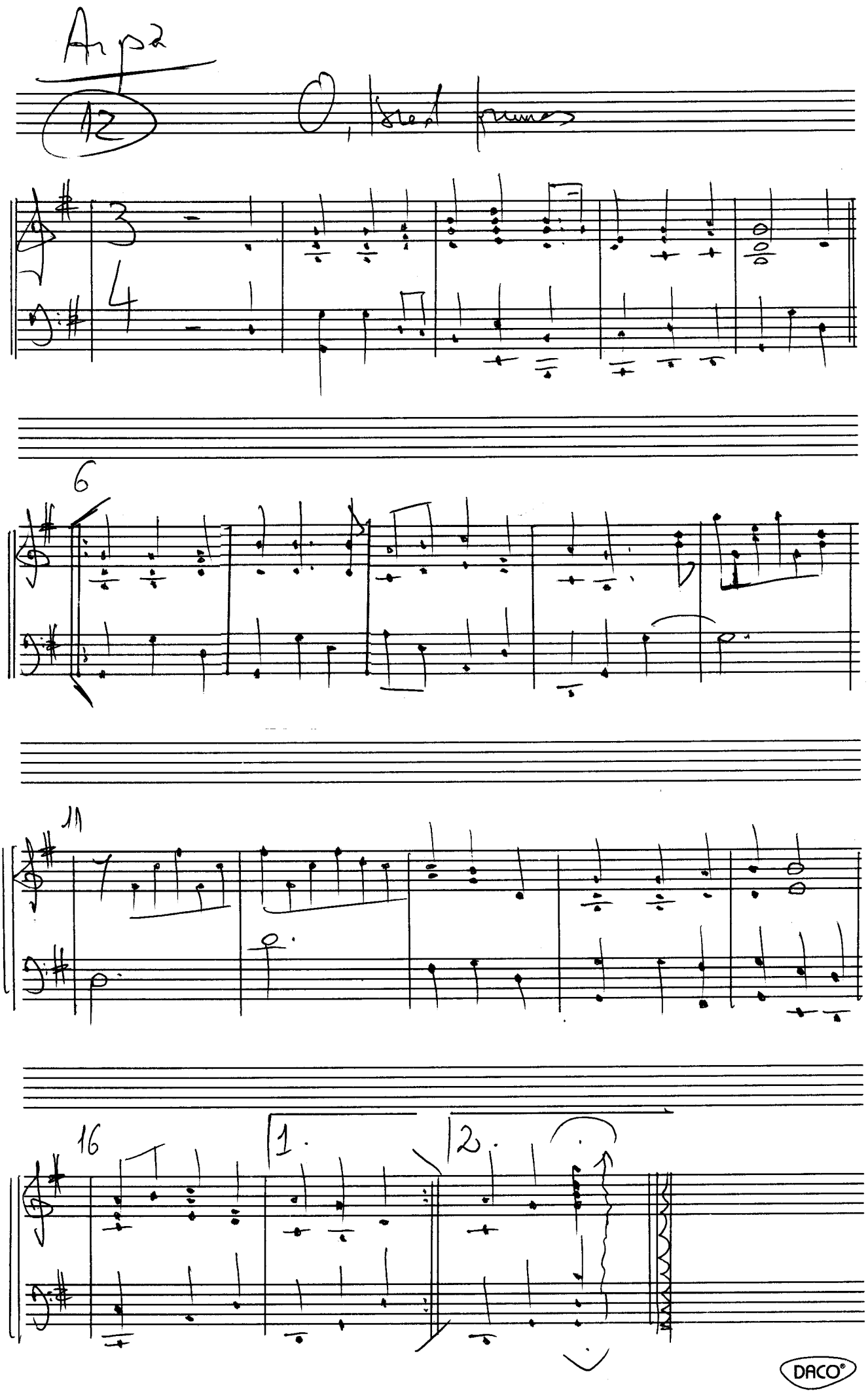
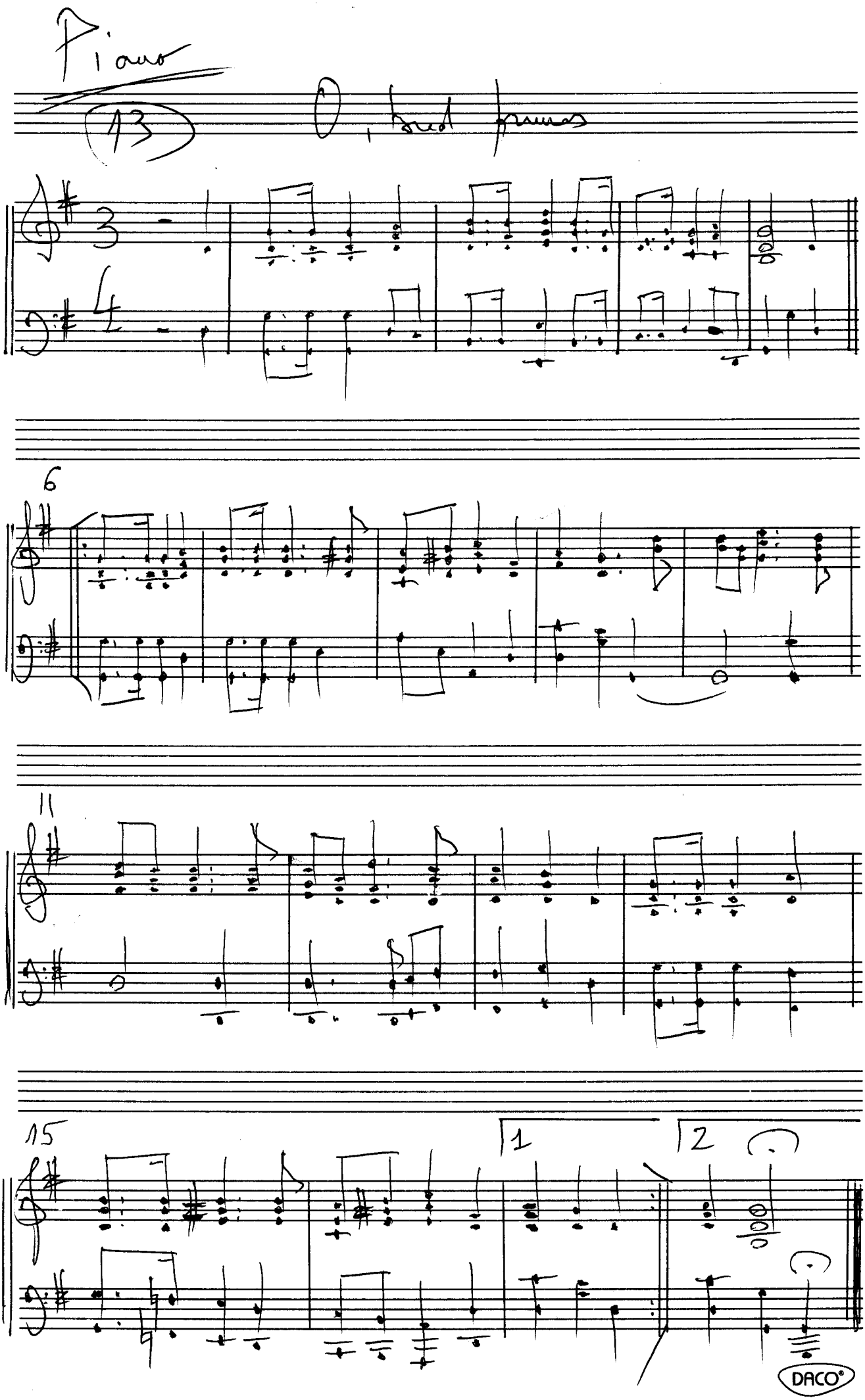

Arp2
12
3
4
6
11
16
1.
2.


Piano
(13)
6
11
15
1
2

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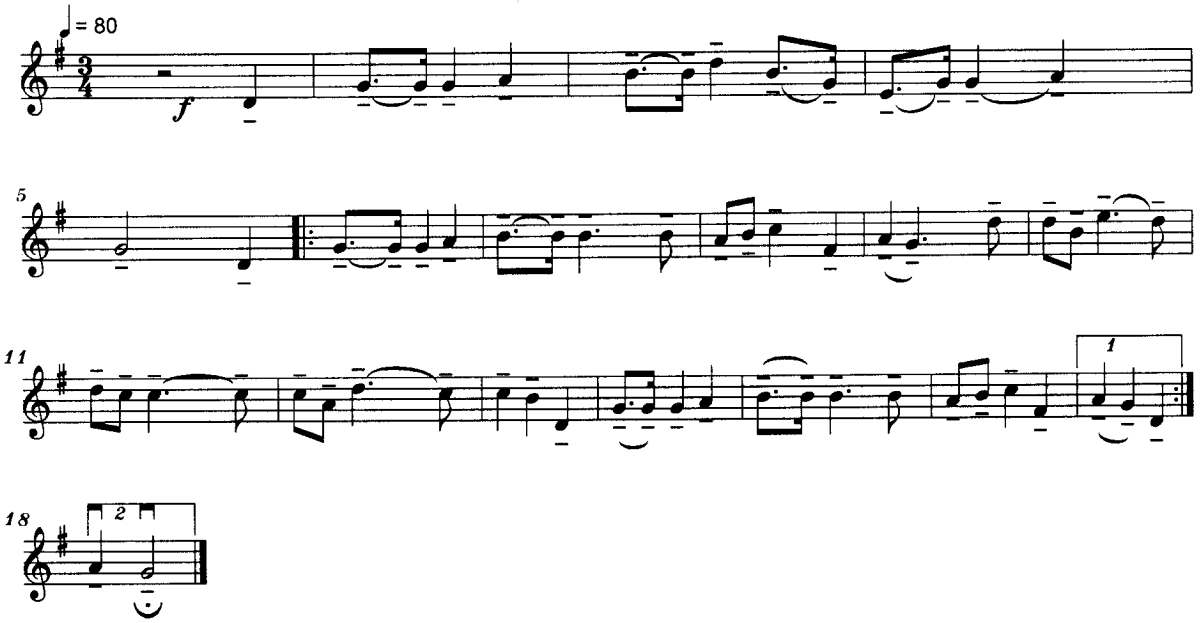
14

O, BRAD FRUMOS
Violini I

arr. Serban Nichifor

Maestoso



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15

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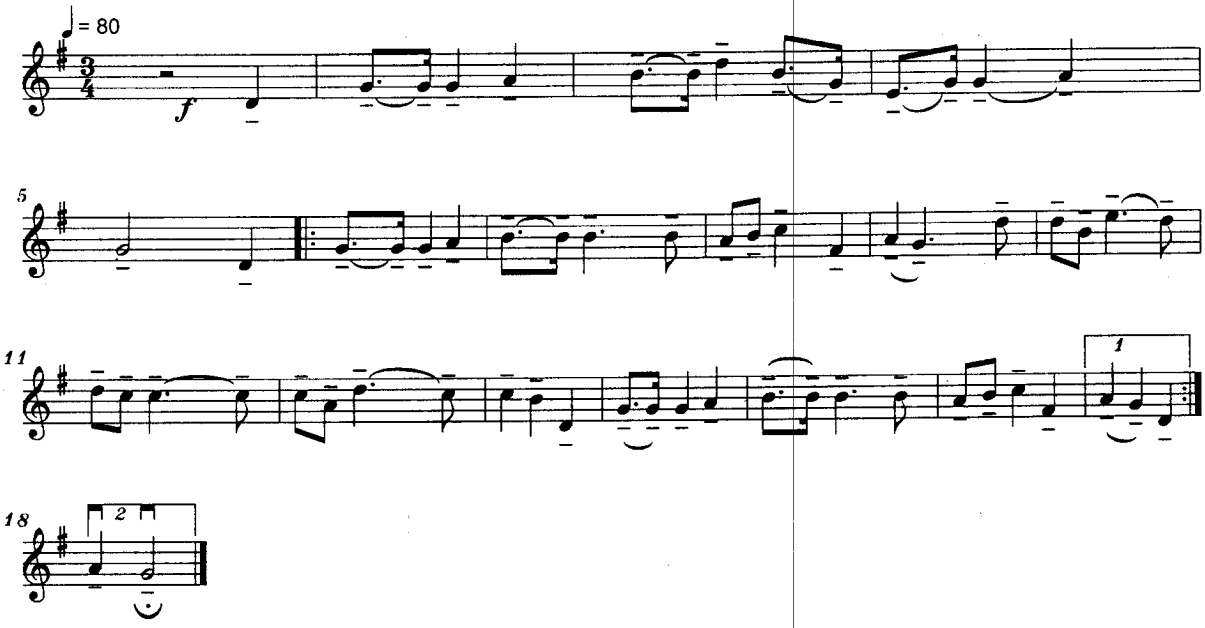
Violini I

arr. Serban Nichifor

Maestoso



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O, BRAD FRUMOS
Violini I

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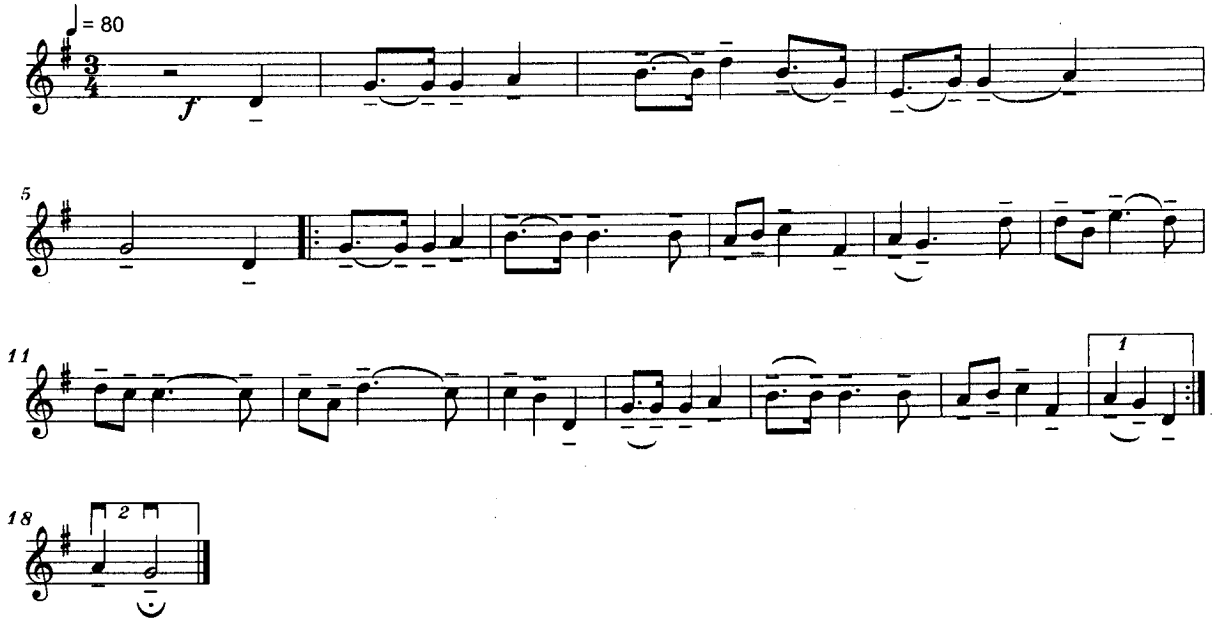
Maestoso



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17

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Violini I

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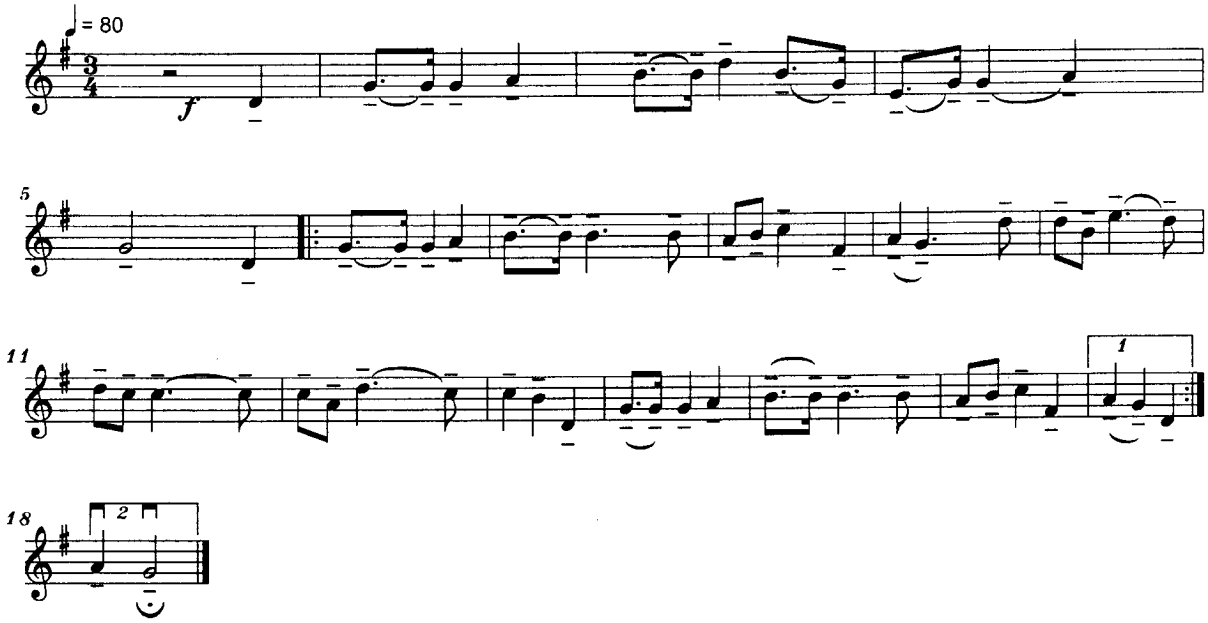
Maestoso



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Violini I

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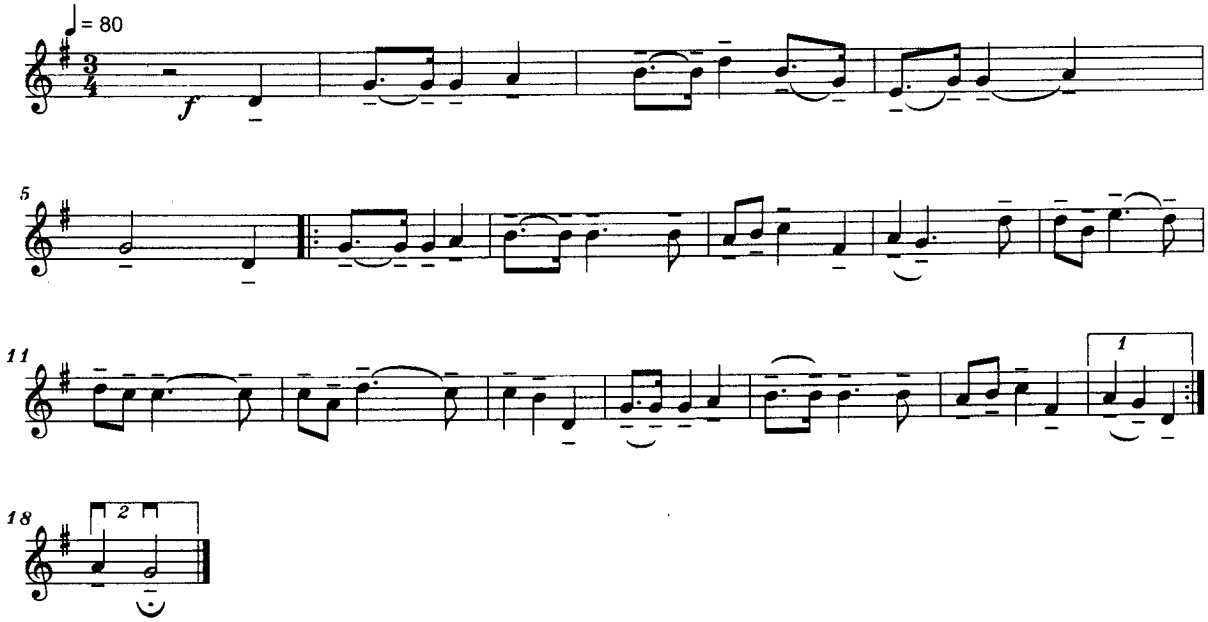
Maestoso



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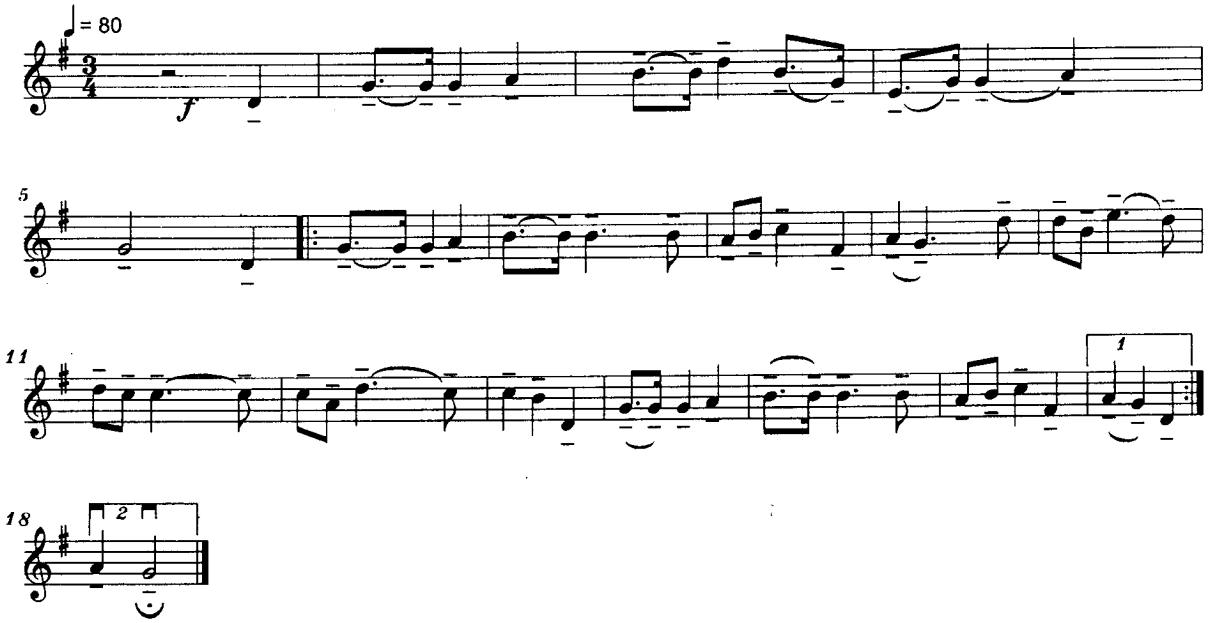
Violini I

arr. Serban Nichifor

Maestoso



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20

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Violini I

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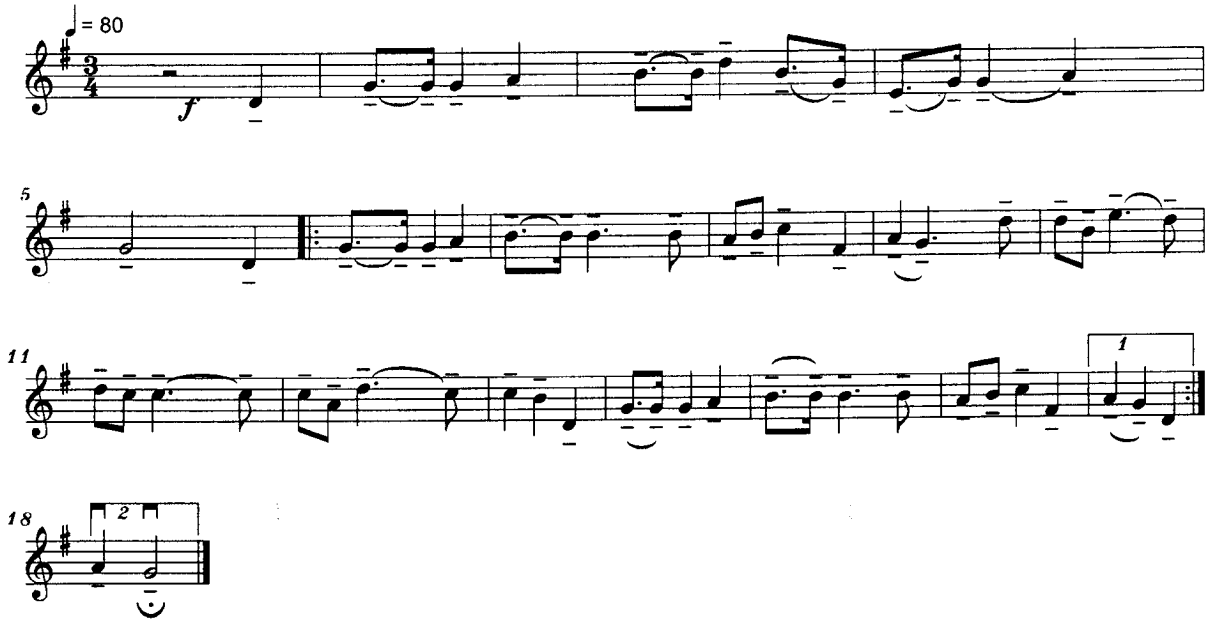

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21

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Violini II

arr. Serban Nichifor

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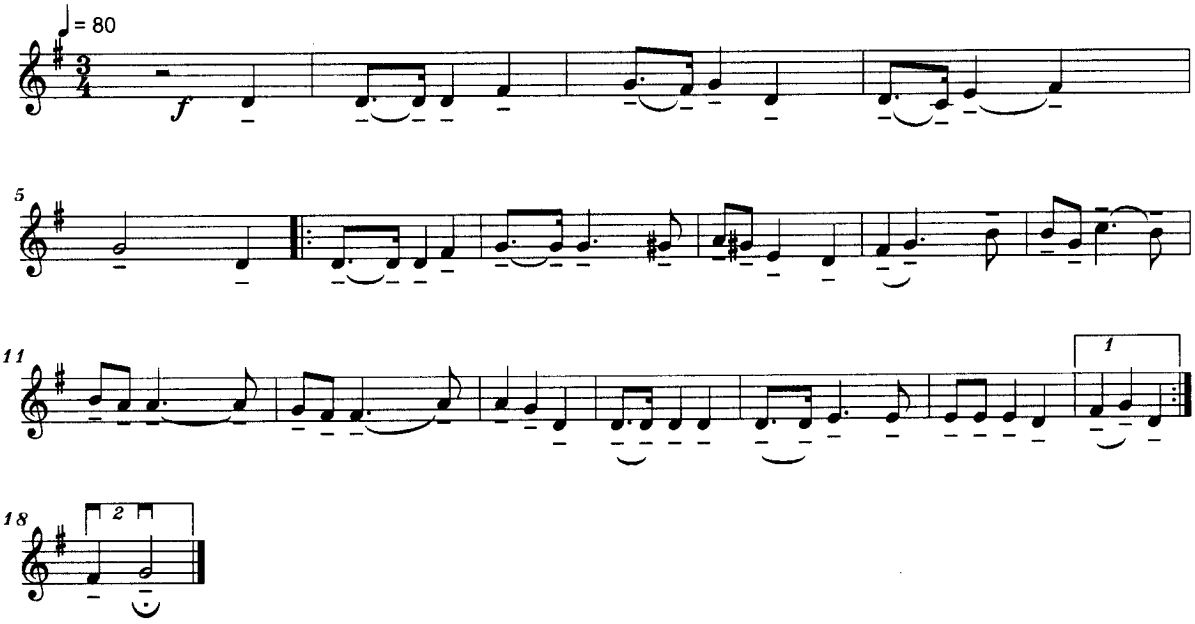

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Violini II

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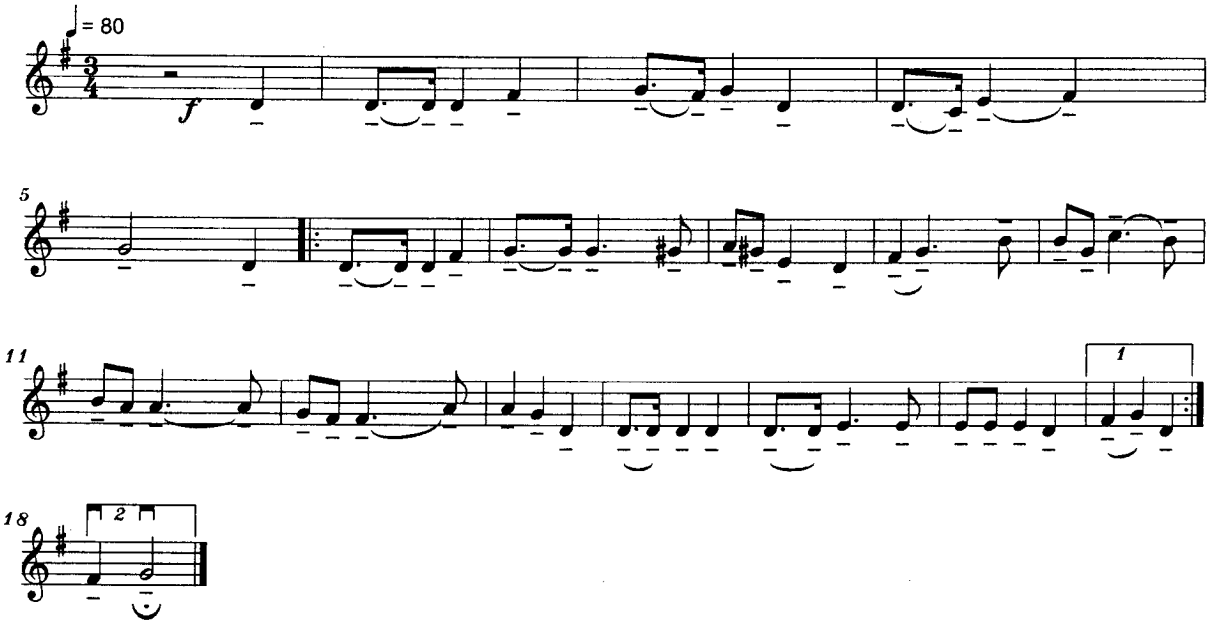
Maestoso



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Violini II

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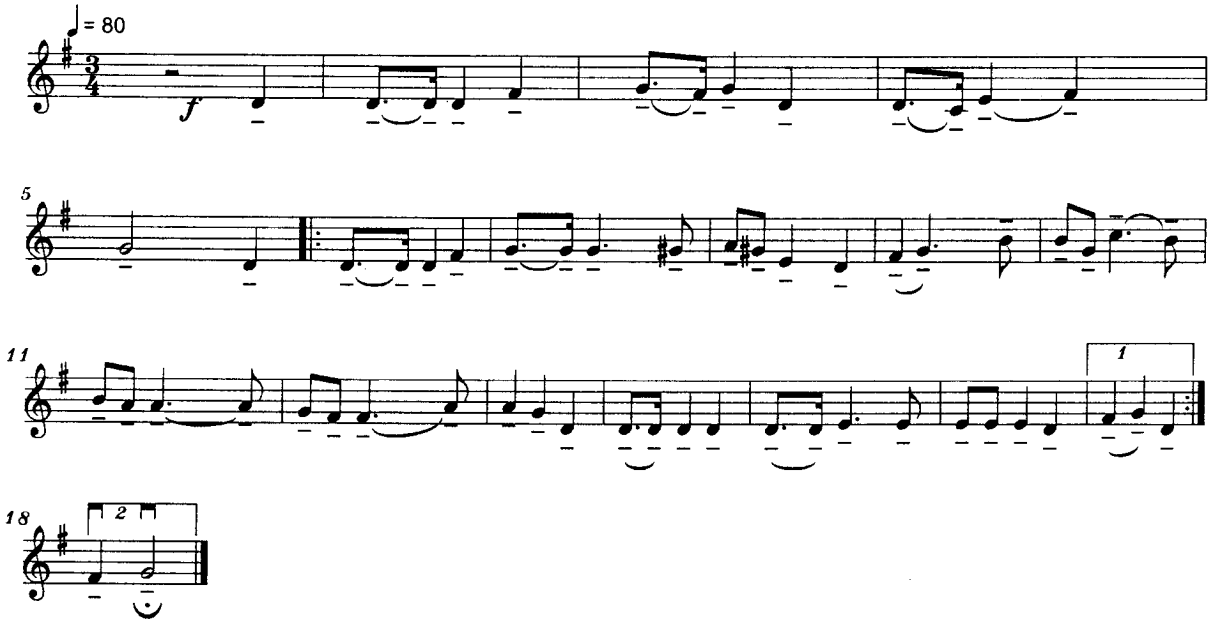

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Violini II

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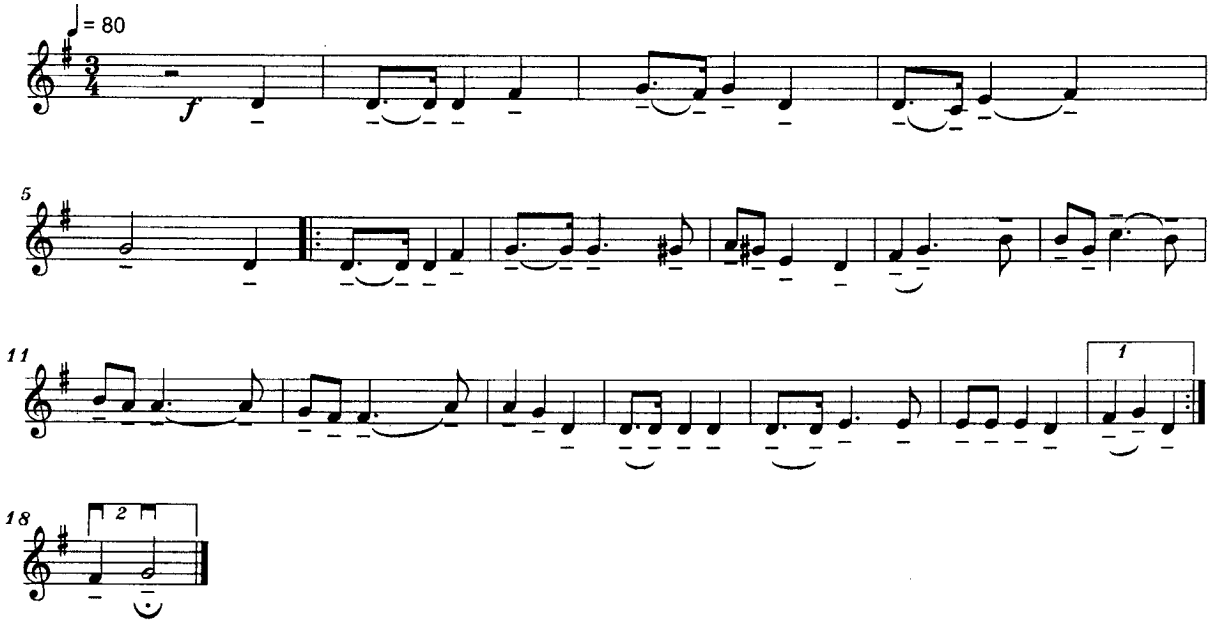

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Violini II

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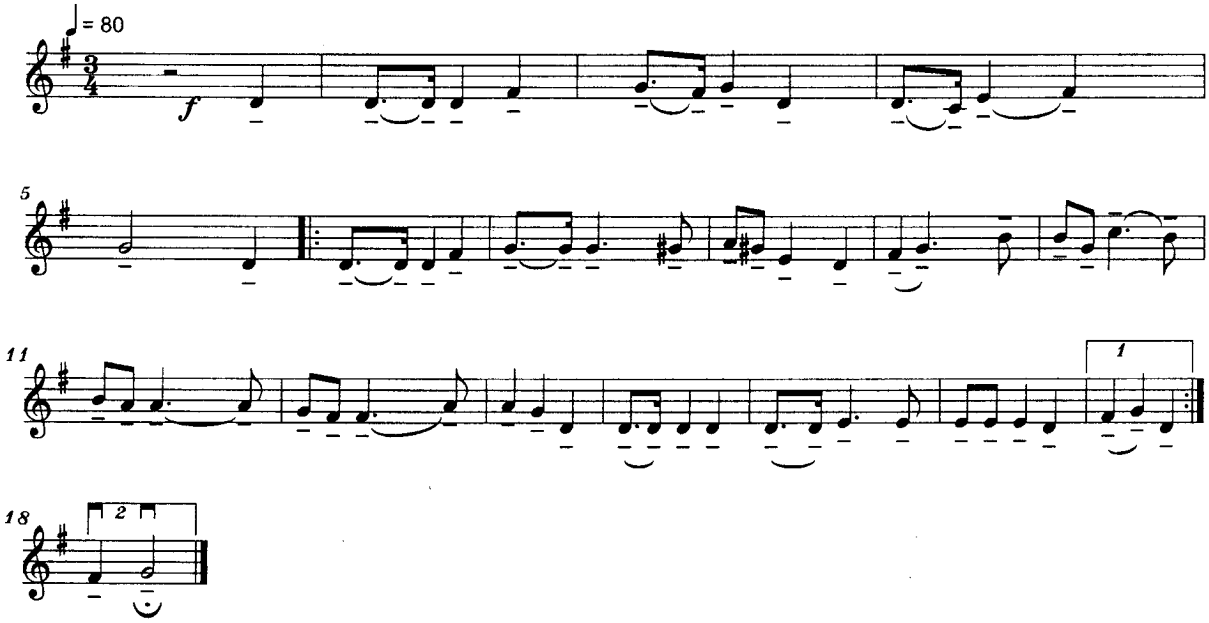

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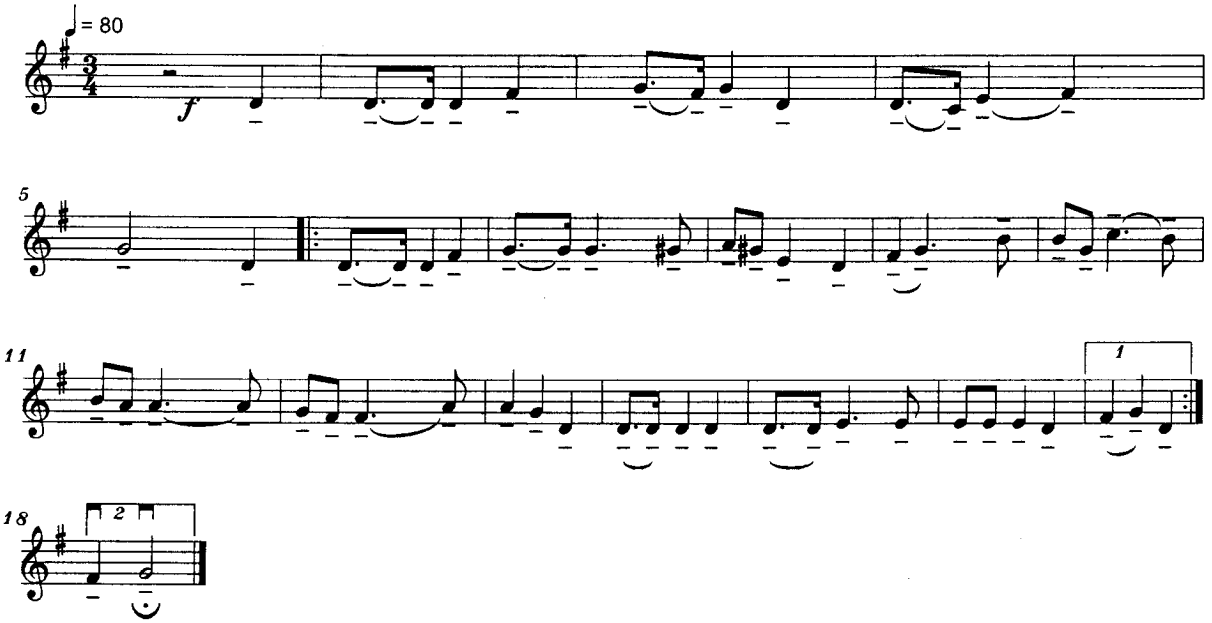
Violini II

arr. Serban Nichifor

Maestoso



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27

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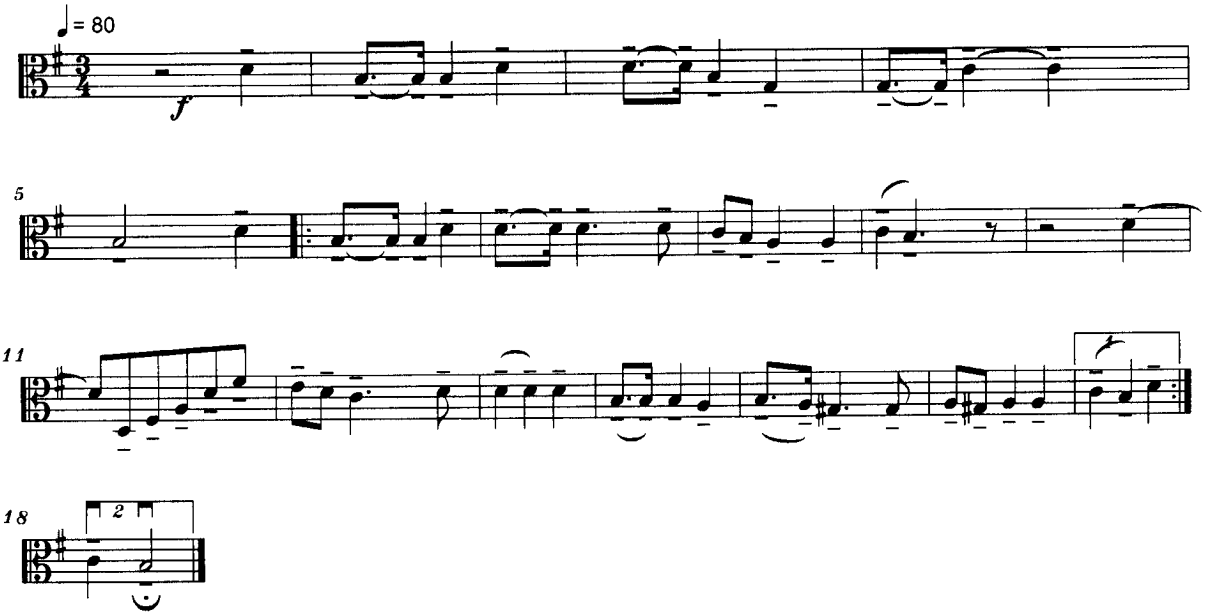
Viole

arr. Serban Nichifor

Maestoso



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Viole

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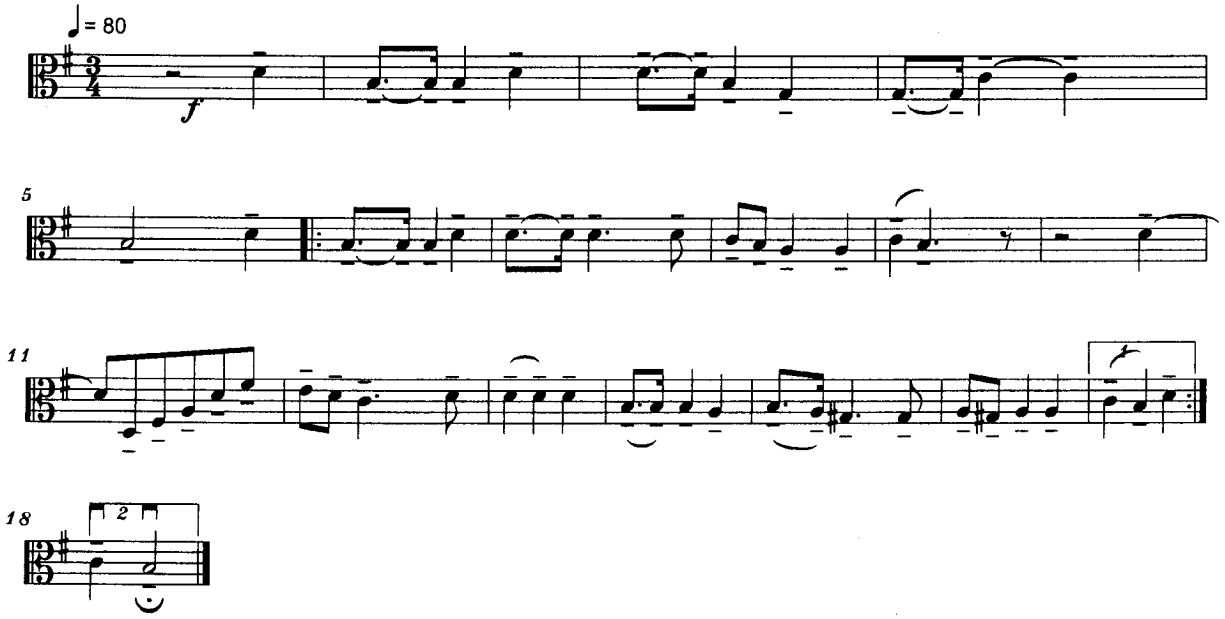

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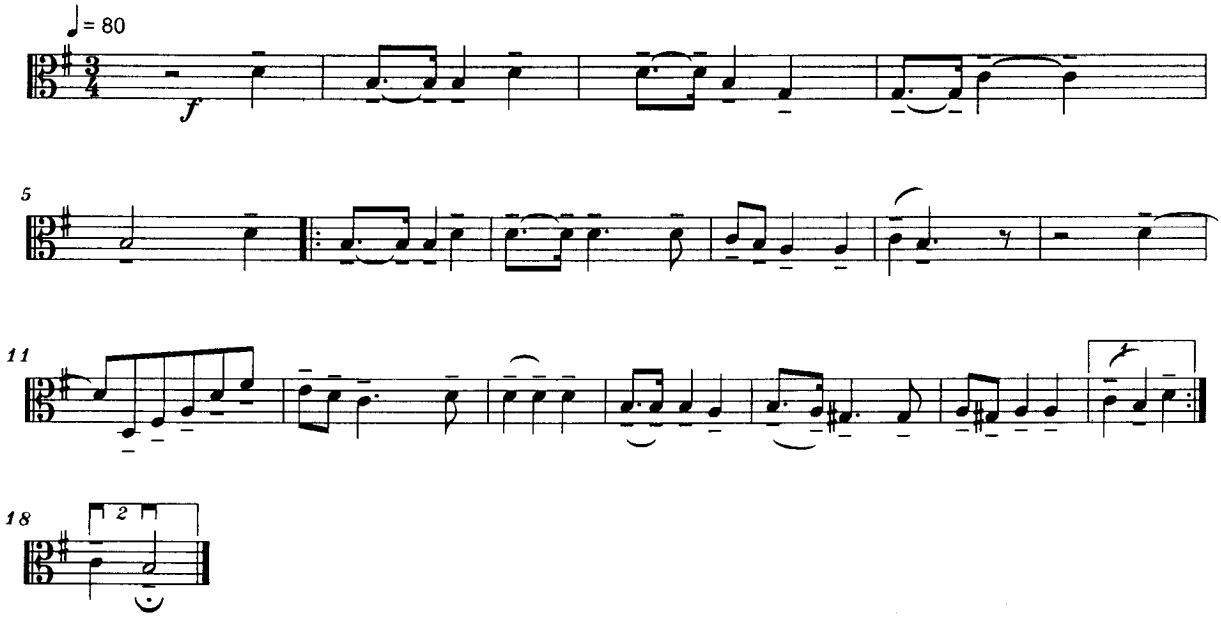

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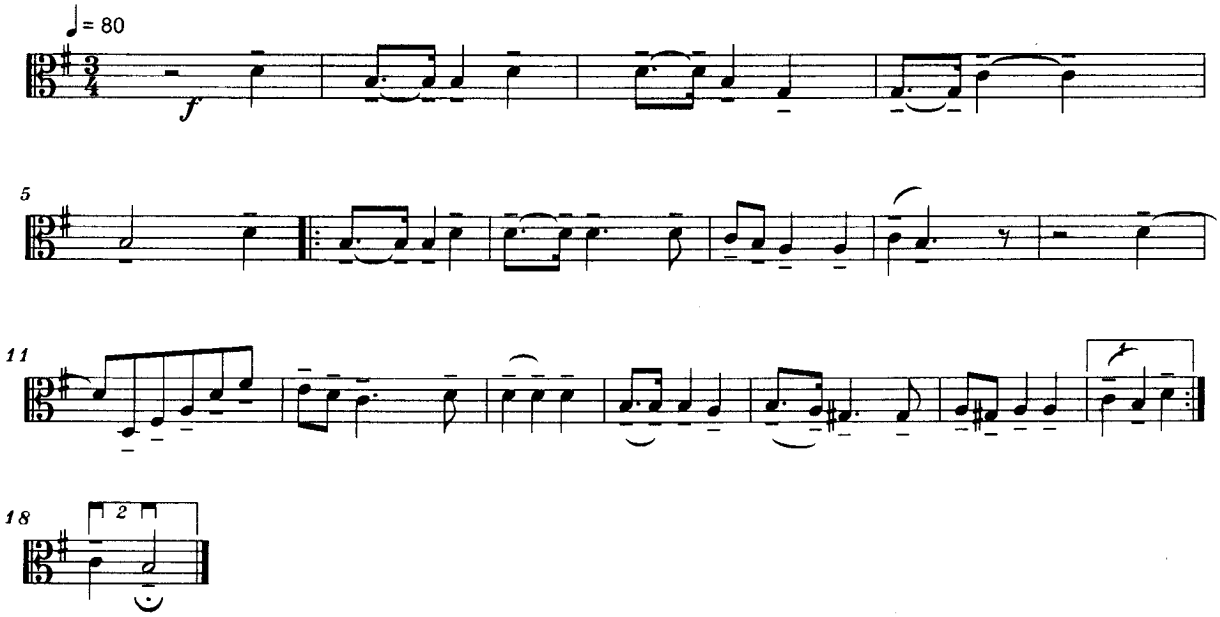

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Viole

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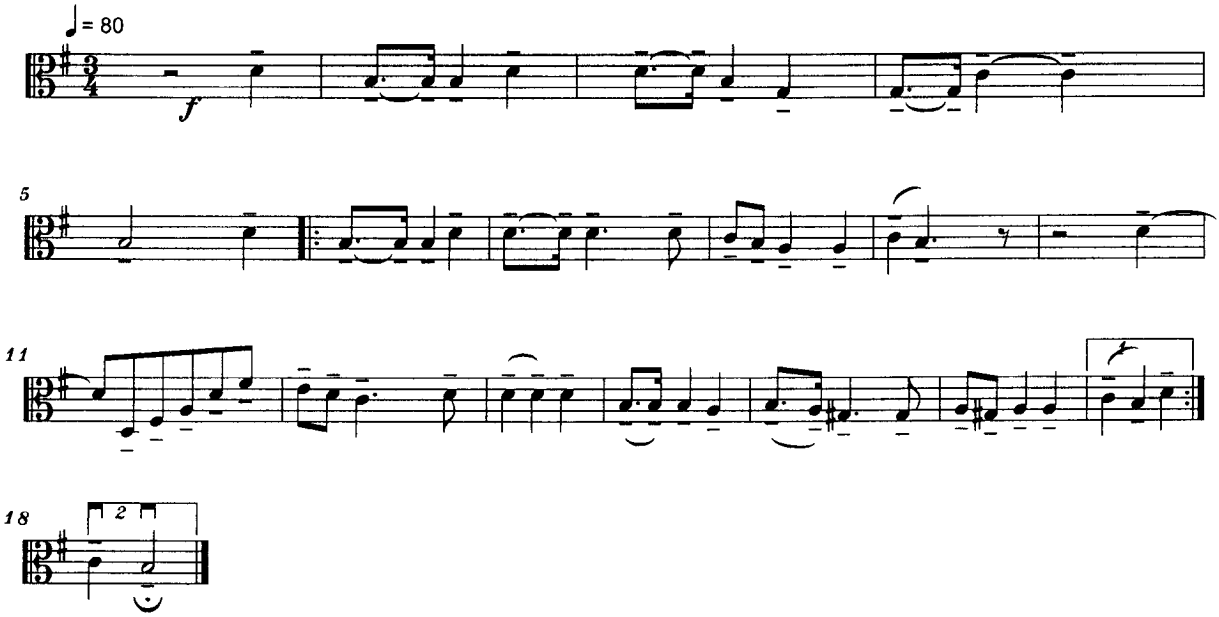

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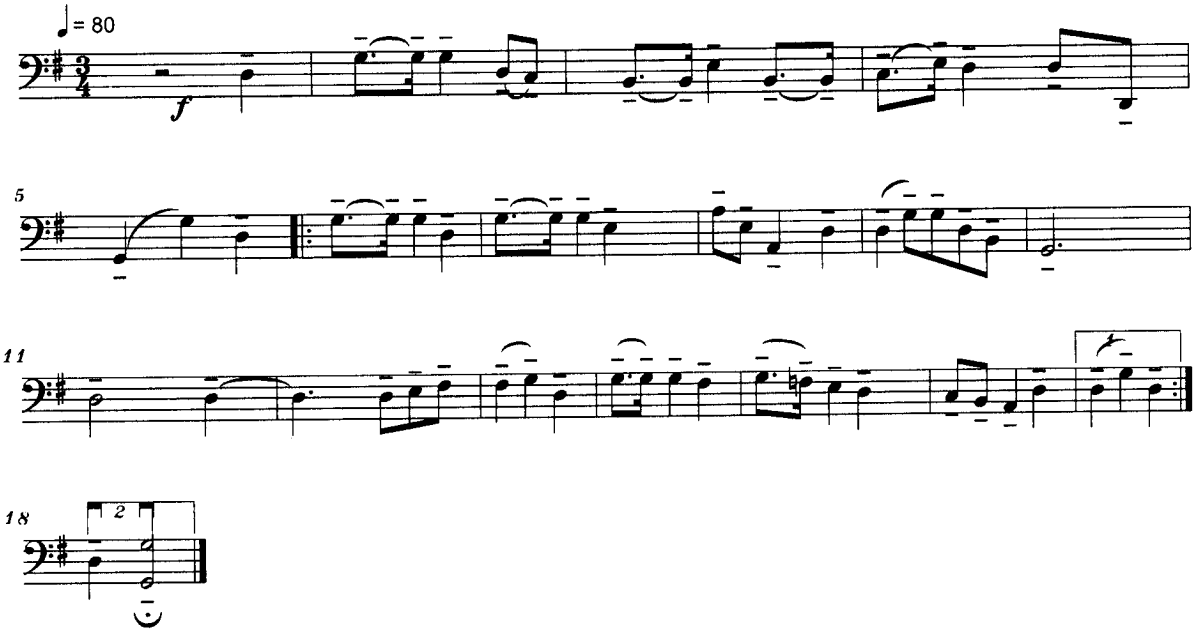
32

O, BRAD FRUMOS
Celli

arr. Serban Nichifor

Maestoso



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Celli

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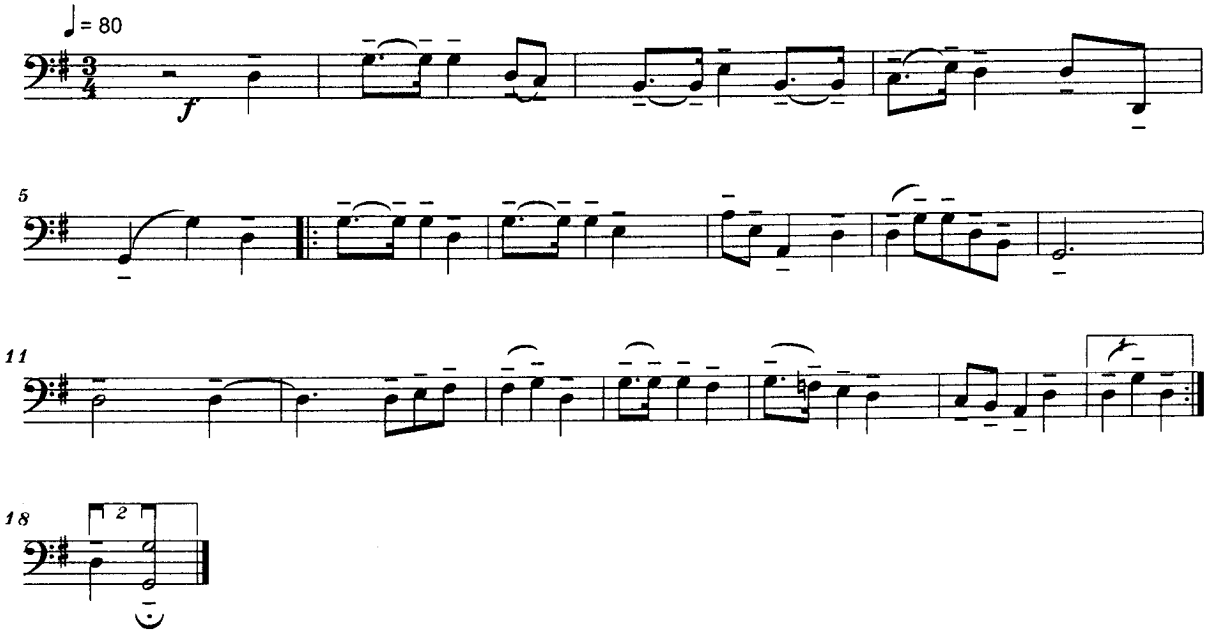
Maestoso



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Celli

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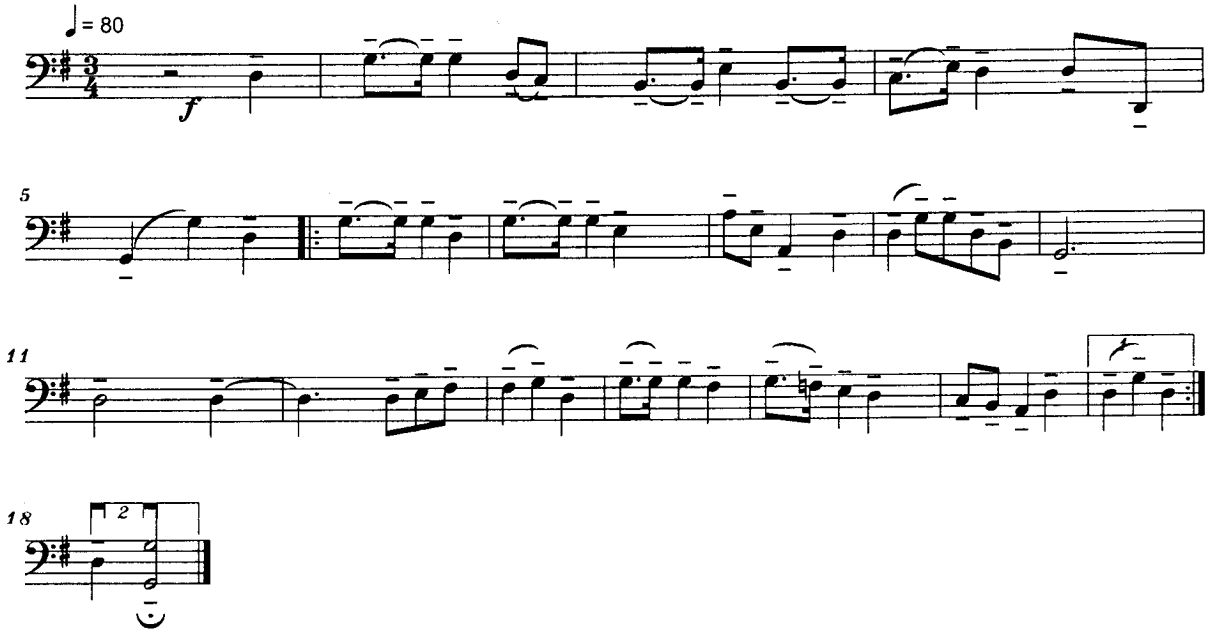
Maestoso



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Celli

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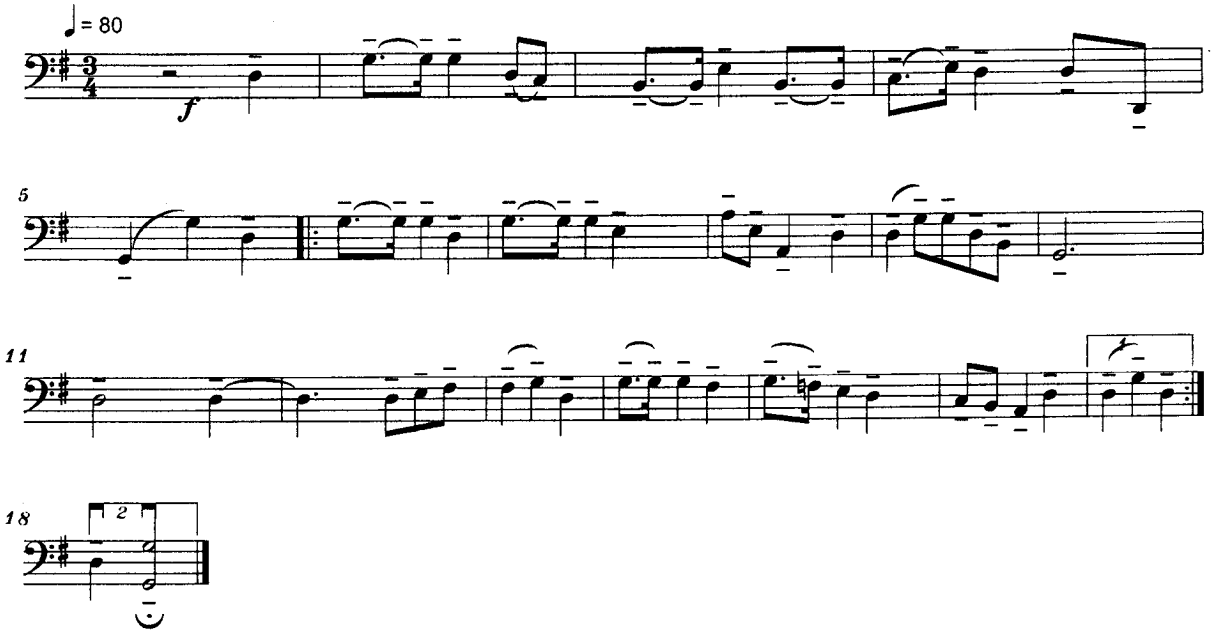
Maestoso



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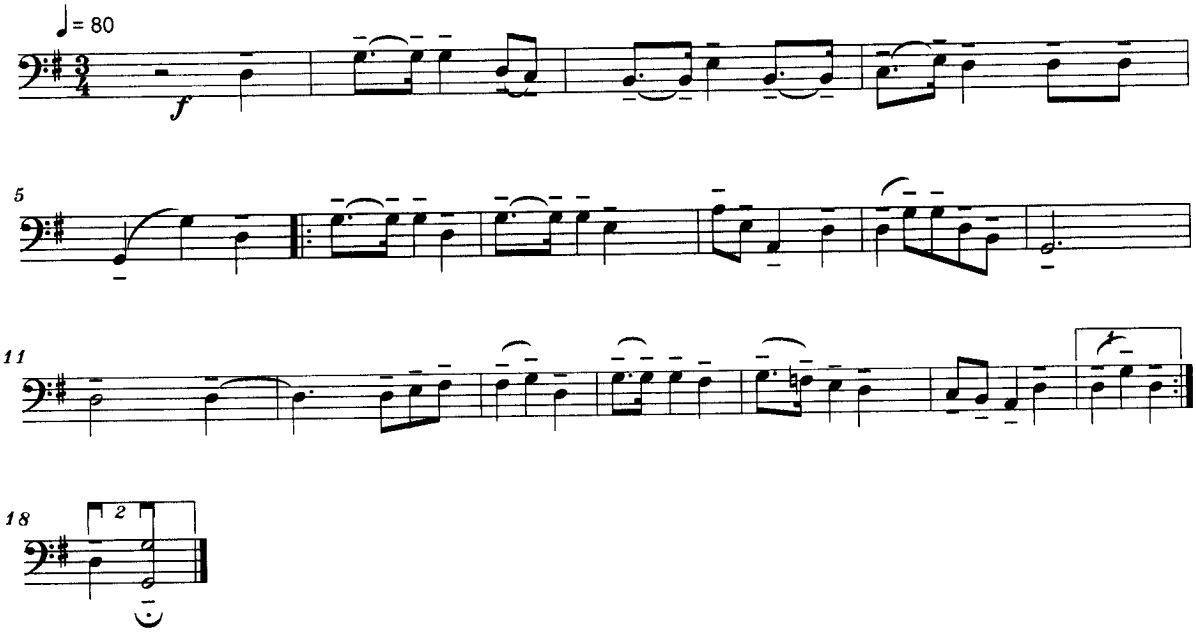
36

O, BRAD FRUMOS
Bassi

arr. Serban Nichifor

Maestoso



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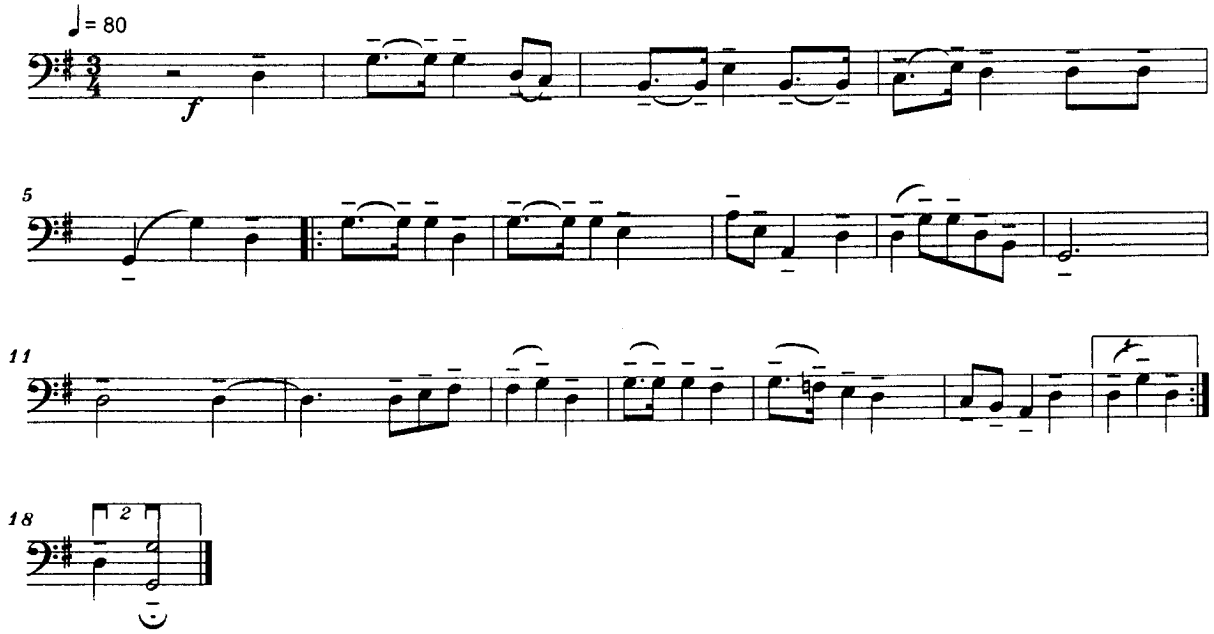
37

O, BRAD FRUMOS
Bassi

arr. Serban Nichifor

Maestoso



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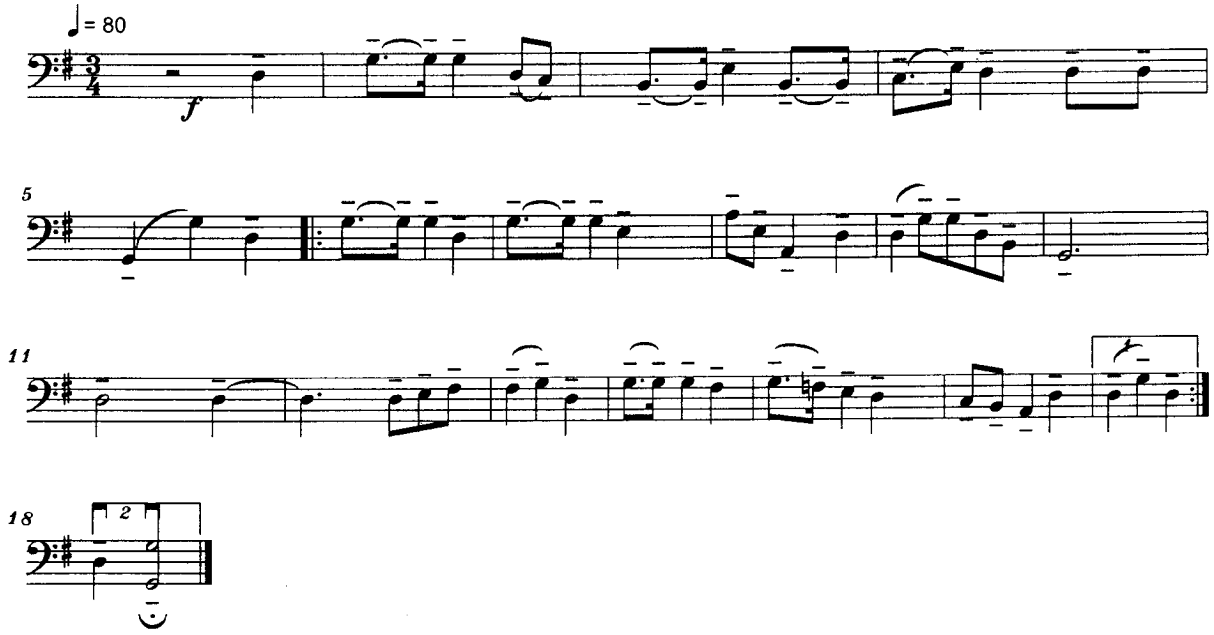
Bassi

arr. Serban Nichifor

Maestoso



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File: O_Ce_Veste_orch.mz

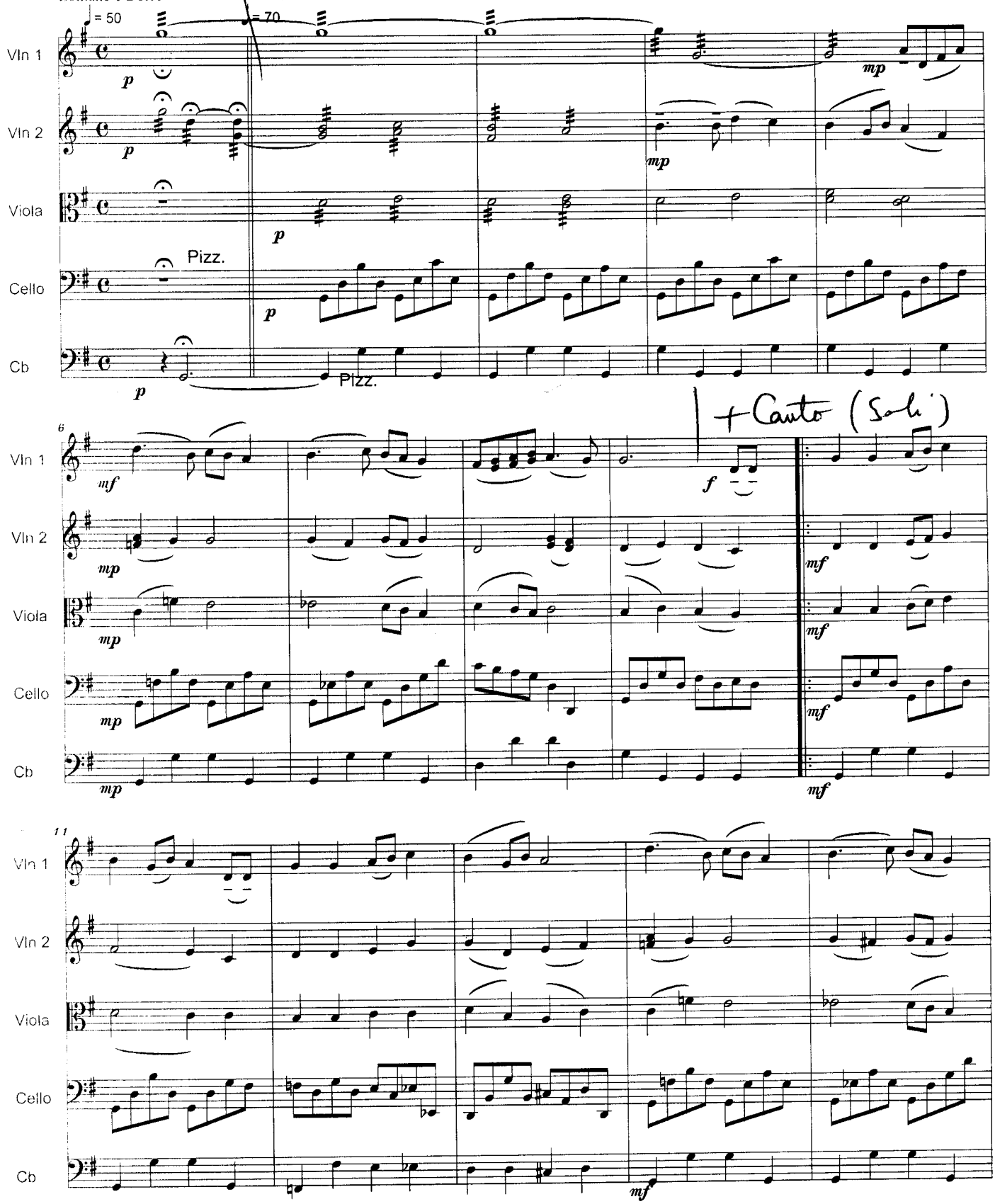
Campanelli
Archi

2.) Variation on "O, What Great News!"
(Romanian Carol)
for String Orchestra

+ Orchestra - Tutti

Lontano e Dolce

Serban Nichifor



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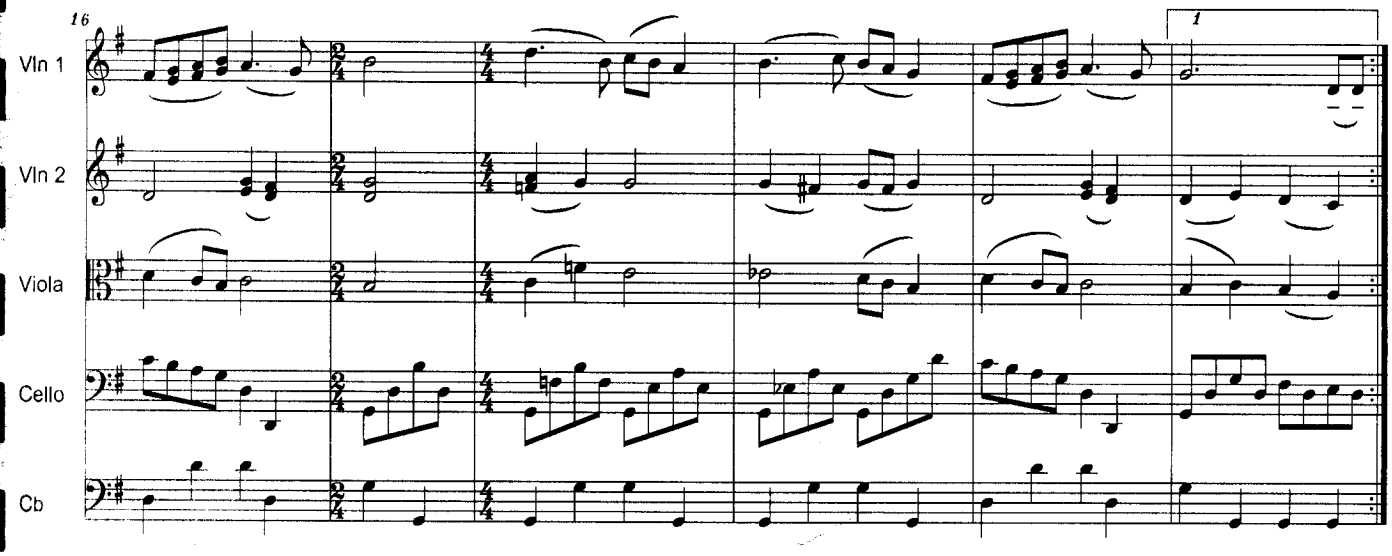
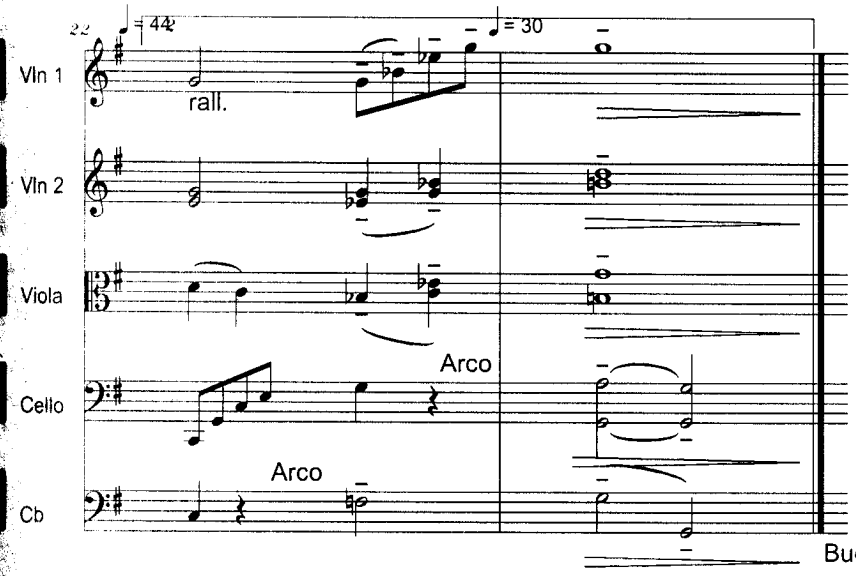




Bucharest, December 15, 2014

Soli (4 voci) (1a)

O, ce veste minunată

Contrano e Dolce

S
A
T
B

O ce ves-te mi-nu-na-tă în Vit-

(12)

S
A
T
B

fla-im în se-a-ra-tă Ce-rul stră-lu-cea

(15)

S
A
T
B

În-ge-nul ve-nea Pe-o-ra-ză cu-ra-tă Ce-rul stră-lu-cea

(19)

1

2 rall.

S
A
T
B

În-ge-nul venea Pe-o-ra-ză cu-ra-tă Că-la A—

DACO®

(1b)

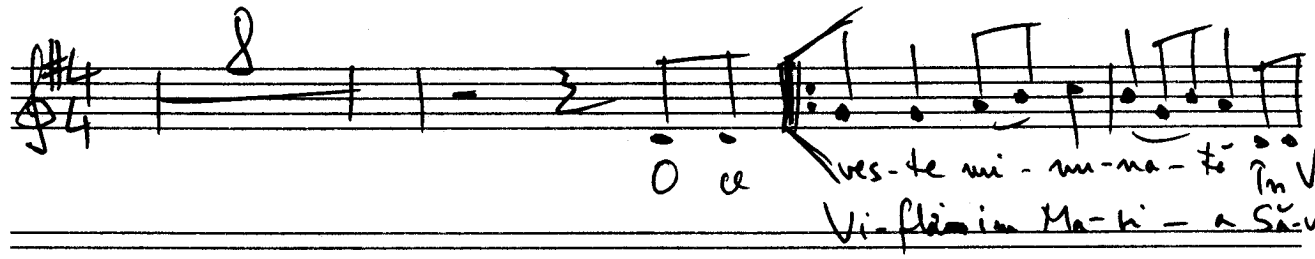
Solí O, ce veste minunată

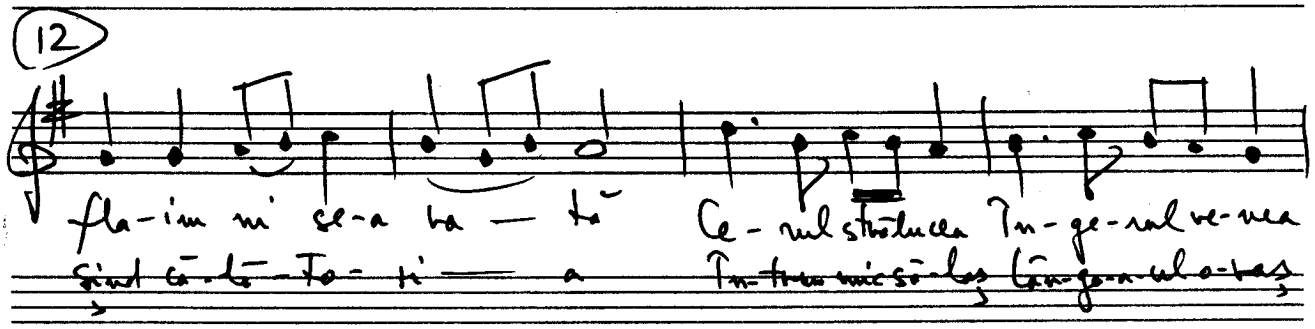
O ce ves-te mi-nu-na-tă în Vi-
Vi-flăim Ma-ri-a Să-vâr-

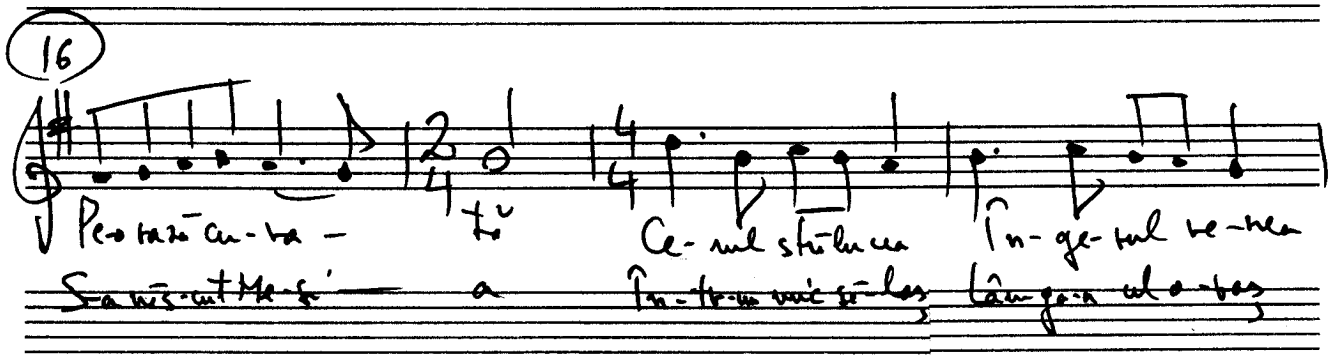
(12)

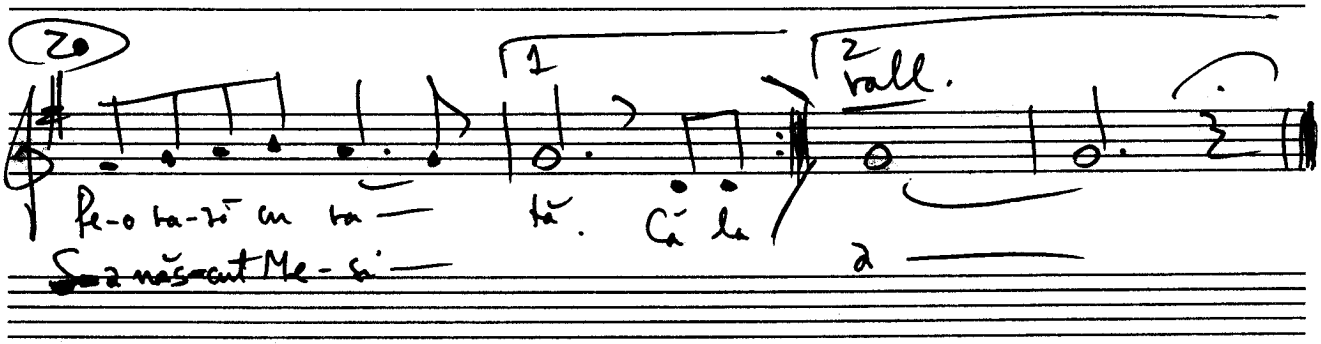
fla-im ni se-a ra-tă Ce-rul strălucea în-ge-rul ve-nea
Sînd că-lă-To-ri-a în-tr-un mic sô-laș lân-go-a-cul o-raș

(16)









Pe-o rază cu-ra-tă Ce-rul strălucea în-ge-rul ve-nea
S-a năs-cut Me-si-a în-tr-un mic sô-laș lân-go-a-cul o-raș

(20)

1 2 rall.

Pe-o ra-ză cu ra-tă. Că la
S-a năs-cut Me-si-a

DACO®

1c

O, ce veste minunata

O, ce veste minunata,
In Viflaim ni se-arata,
Cerul stralucea,
Ingerul venea,
Pe-o raza curata.

Ca, la Viflaim, Maria,
Savarsind calatoria,
Intr-un mic salas,
Langa-acel oras,
S-a nascut Mesia.

Pastorilor din campie
Le vesteste-o bucurie:
Astazi S-a nascut
Cel far-de-nceput,
Cum au zis proorocii.

In coliba pastoreasca,
Vrut-a Domnul sa se nasca
Fiul Sau cel Sfant,
Noua pe pamant
Sa ne mantuiasca.

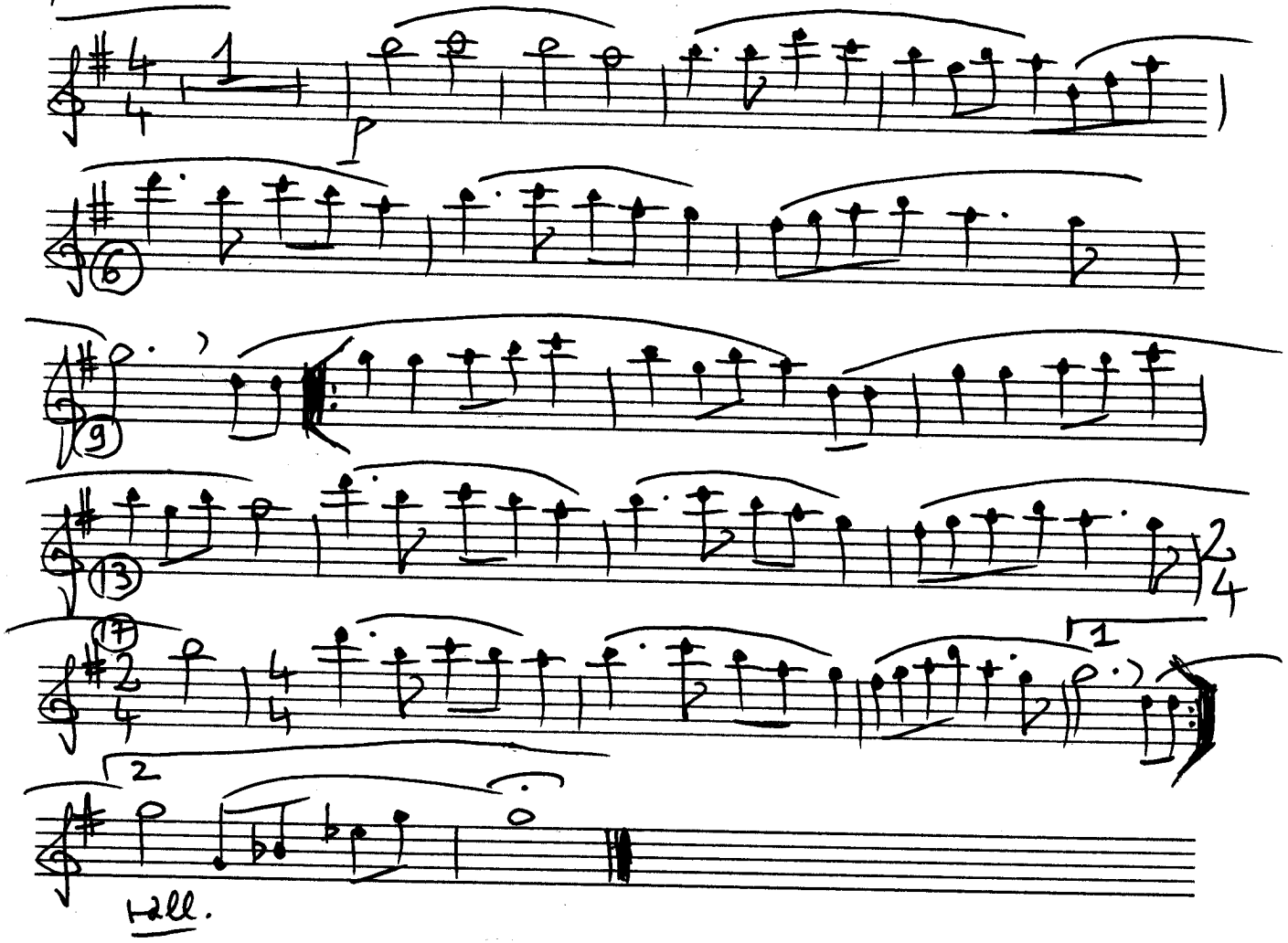
Pastorii cum auzira
Spre lacasul sfant pornira,
Unde au aflat
Prunc prealuminat
Si il preamarira.

Pe Fiul in al Sau nume
Pe Fiul in al Sau nume
Sa se nasca
Si sa creasca,
Sa ne mantuïasca.

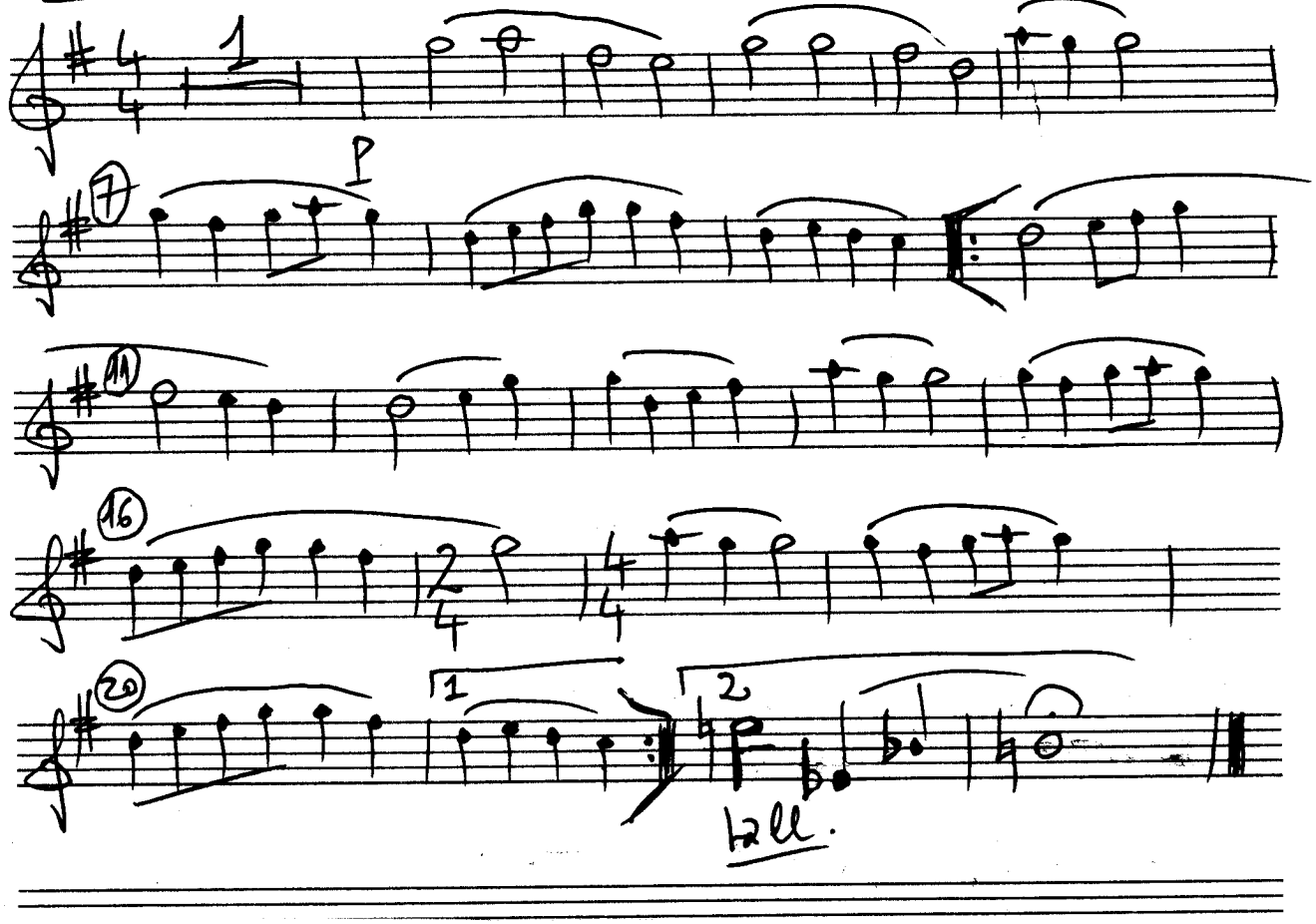
(2)

Flauta

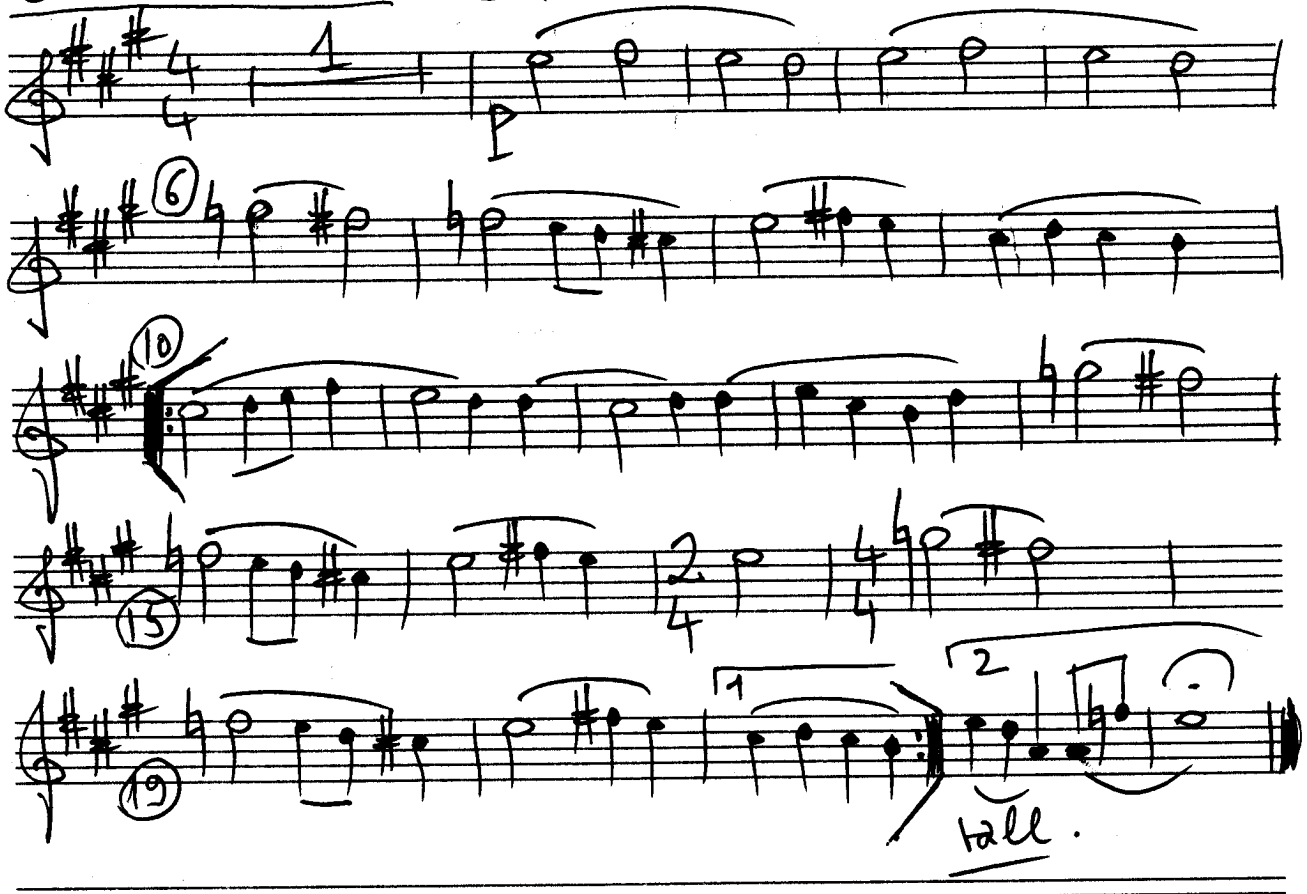
O, ce vesti minunată



Oboe O, ce veste minunată



Clarinetto Sib O, ce vesti minimale



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5

Fagotto

O, ce veste minimata

1

p

10

18

1

2

rall.

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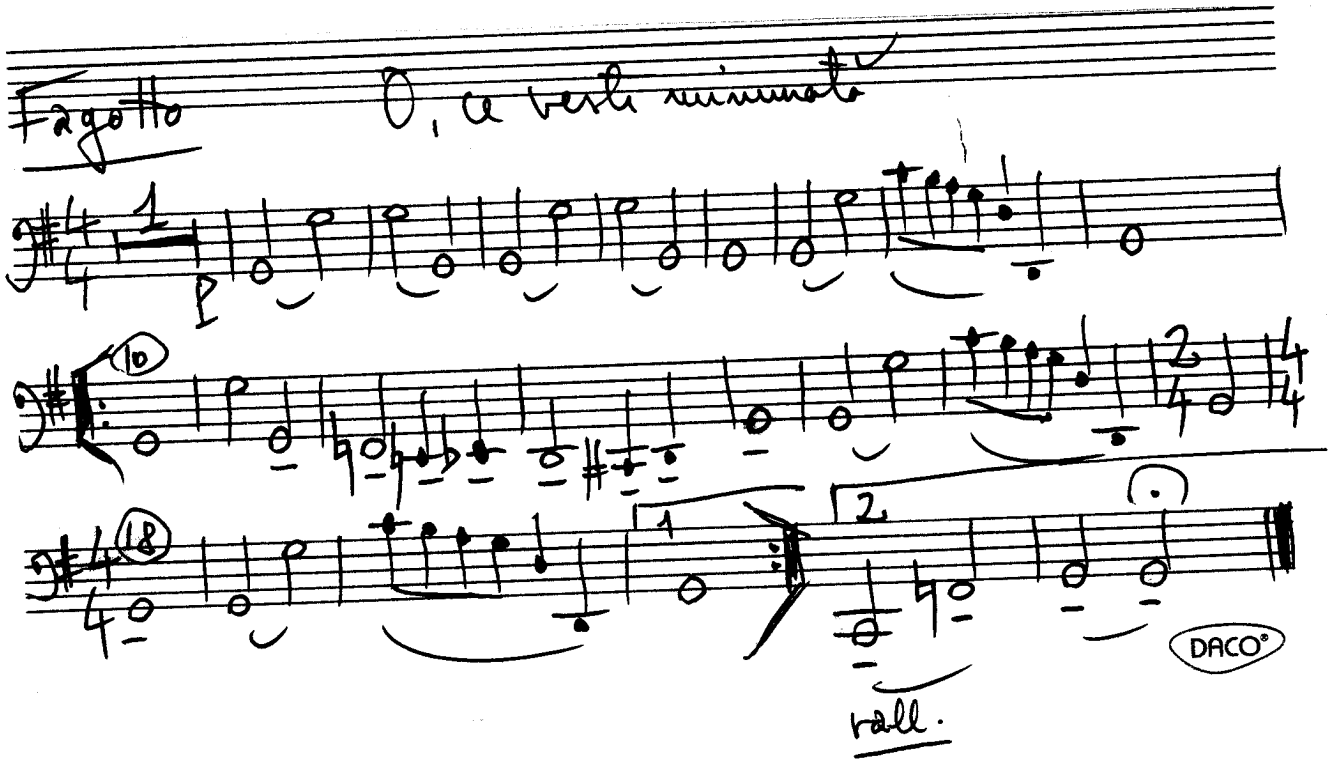
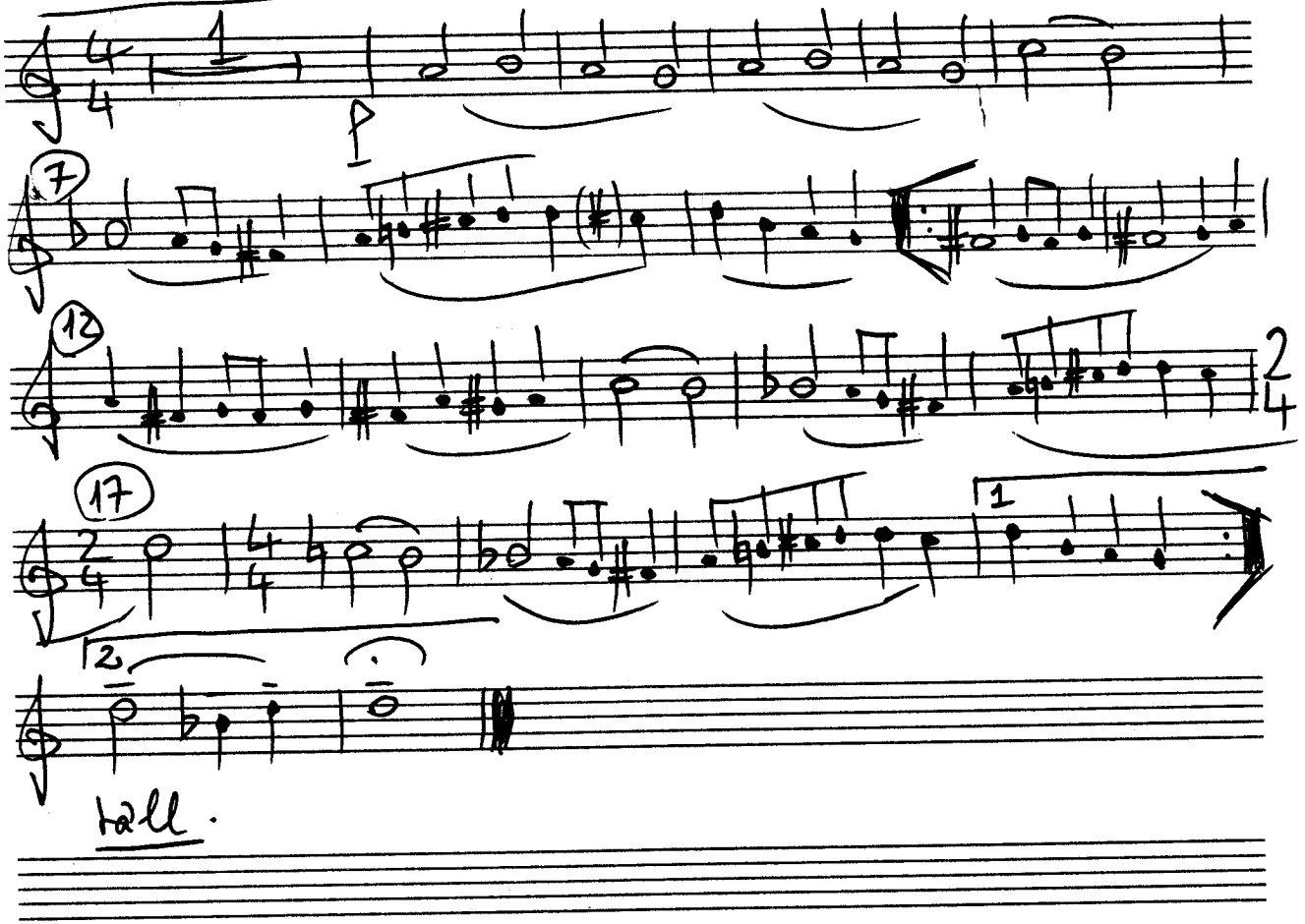
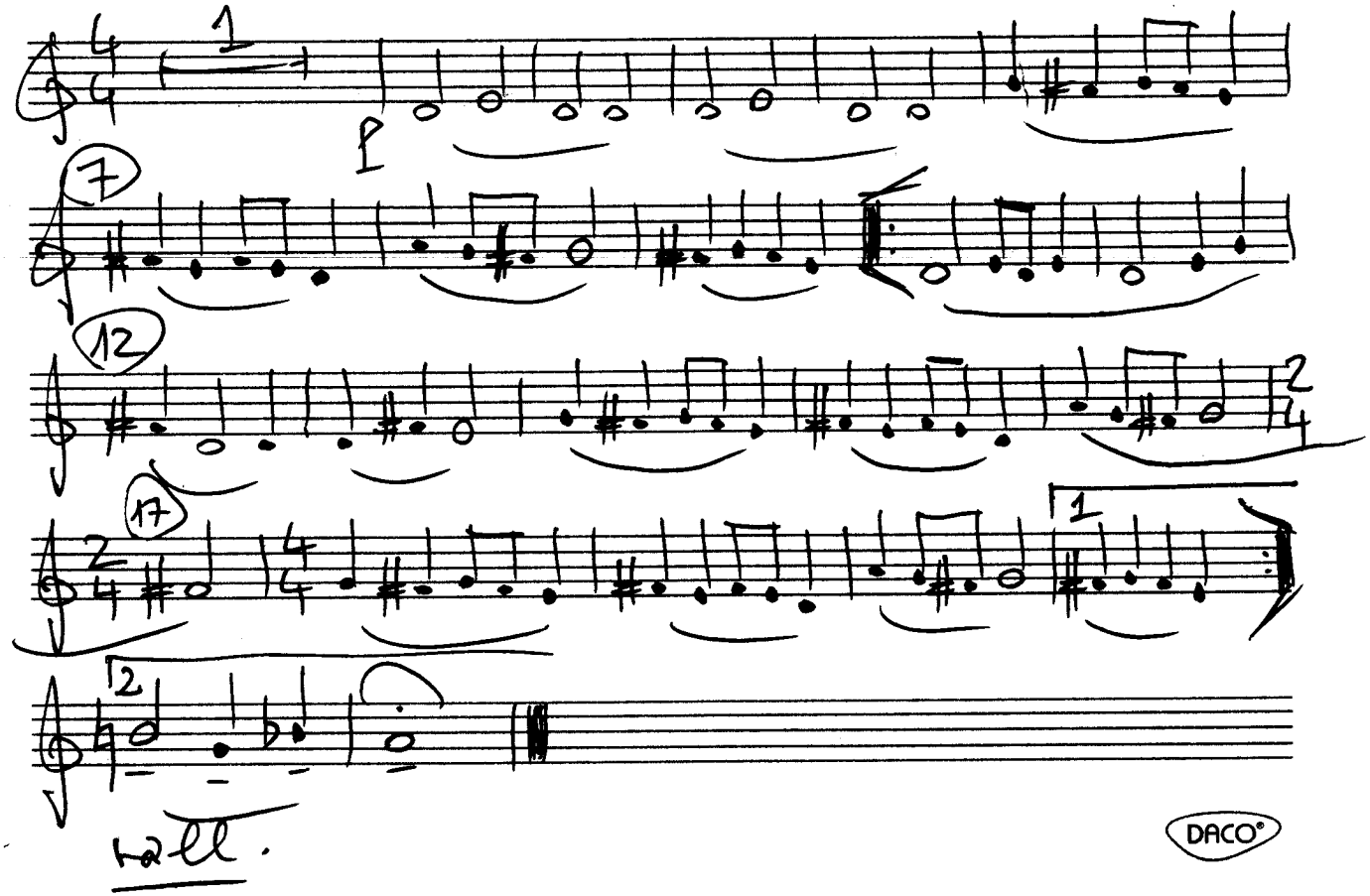


Corno 1 in Fa O, le verte minnate



7

Como 2 in Fa O, ce veste minimato



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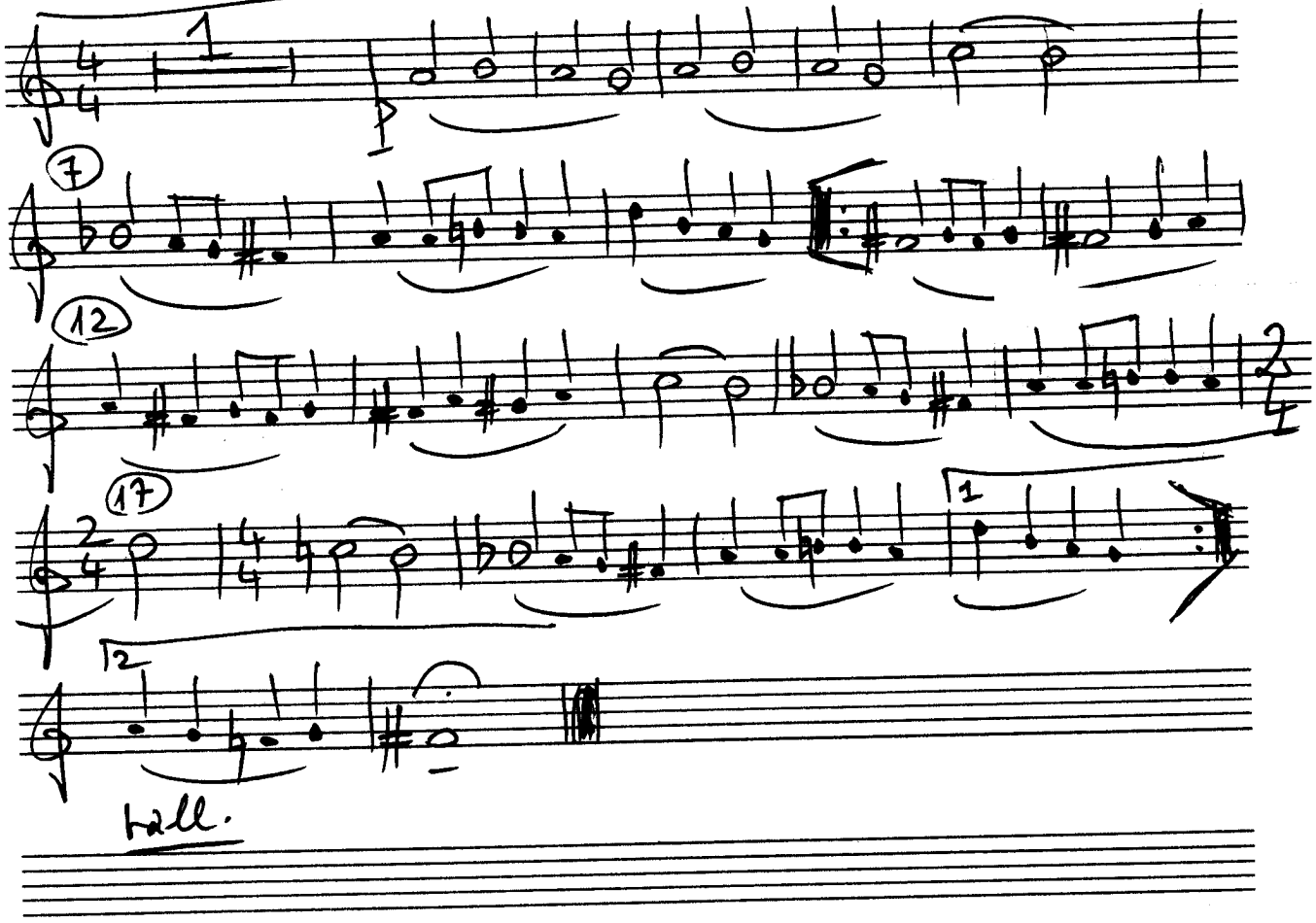
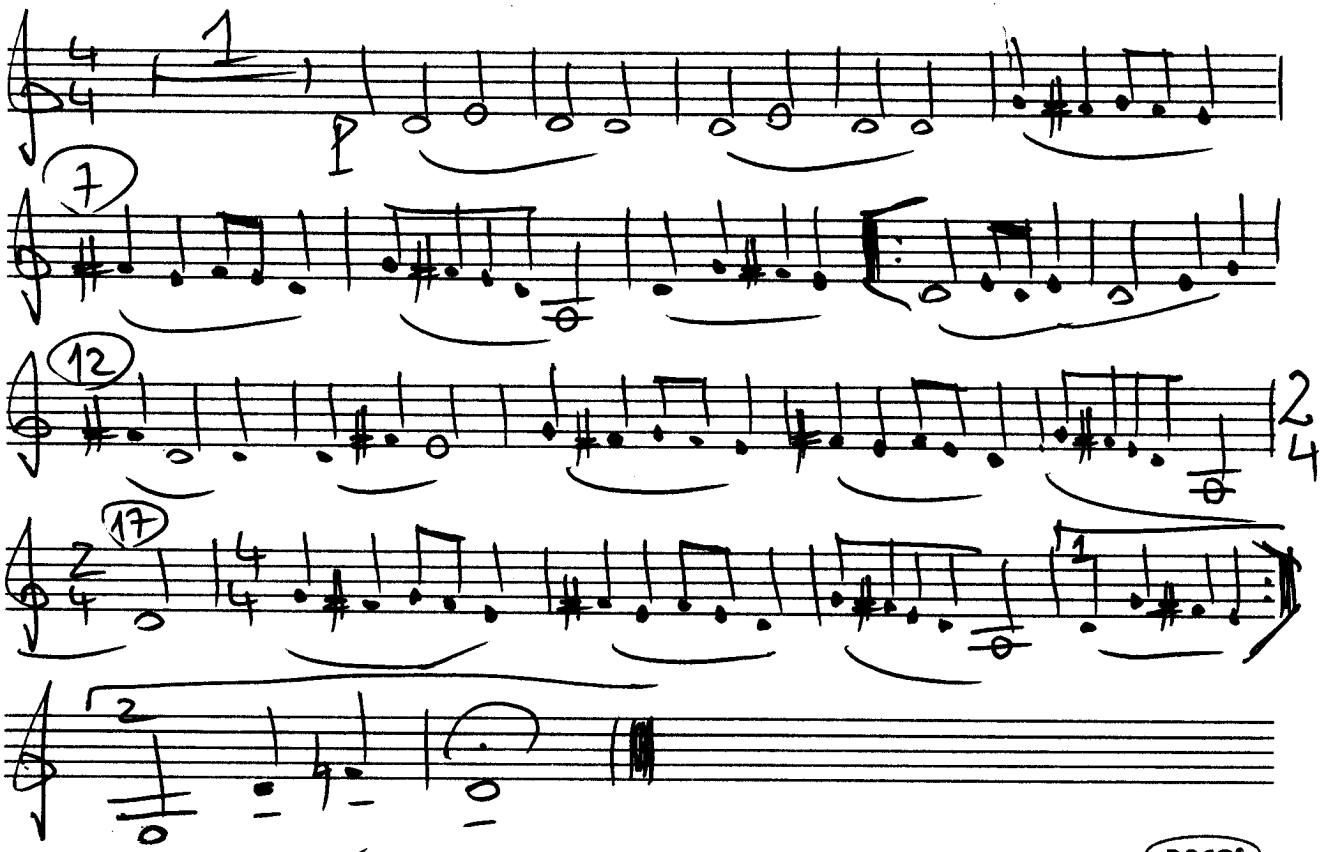
Corno 3 in Fa O, ce veste minunată



9

Corno 4 in Fa 0, ce verte minimate



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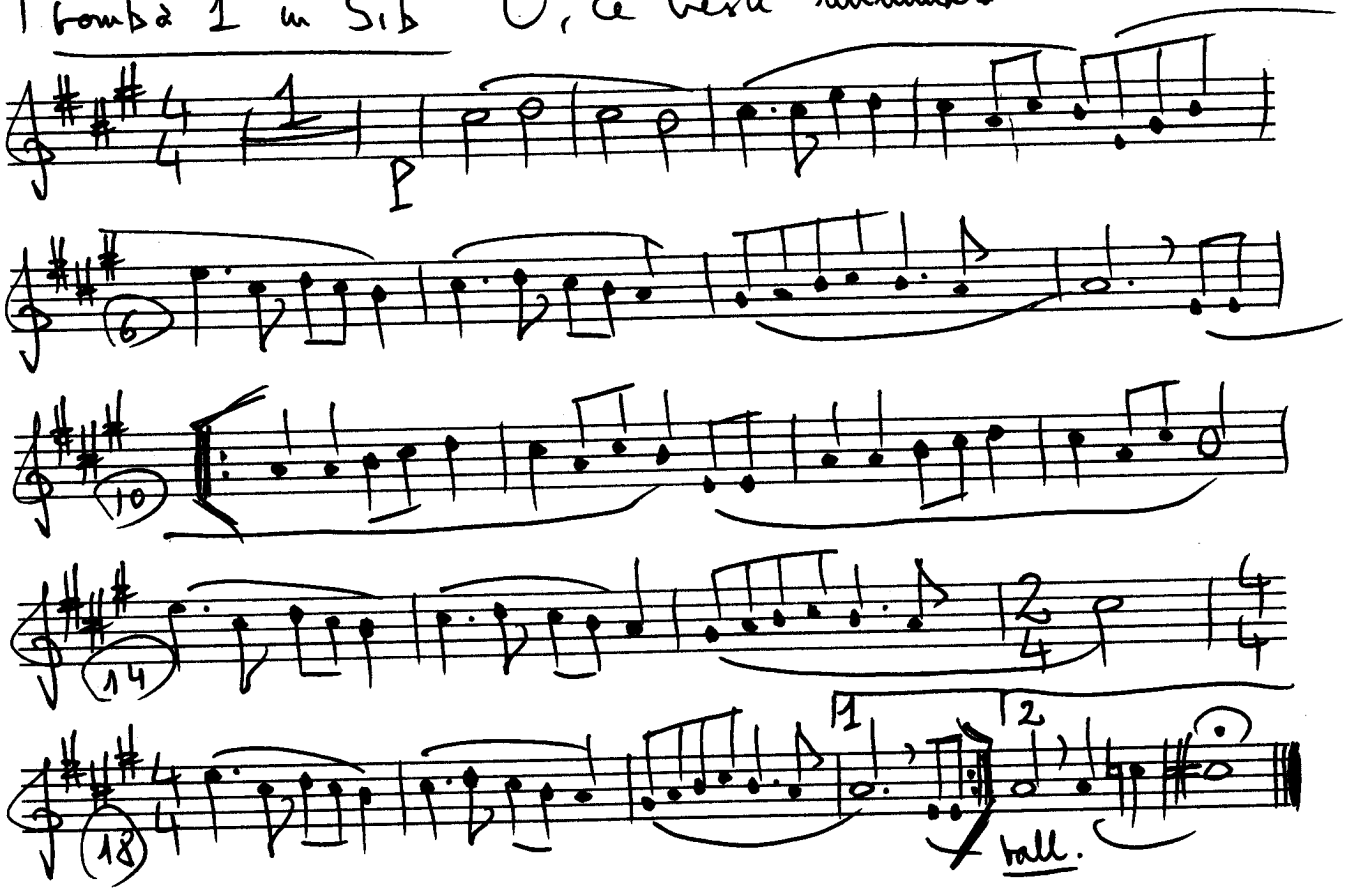
10

Tromba 1 in Sib O, ce veste minunată



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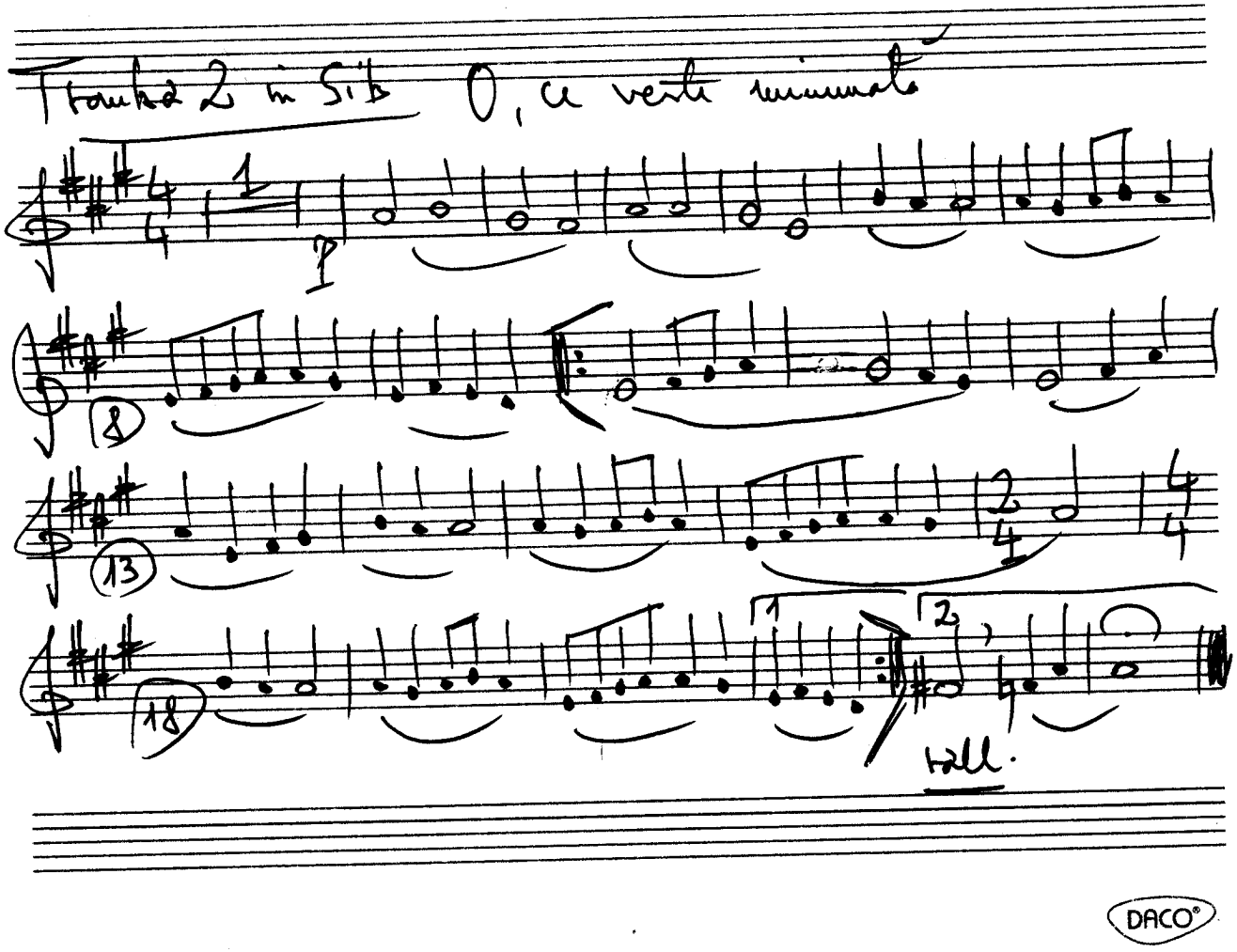

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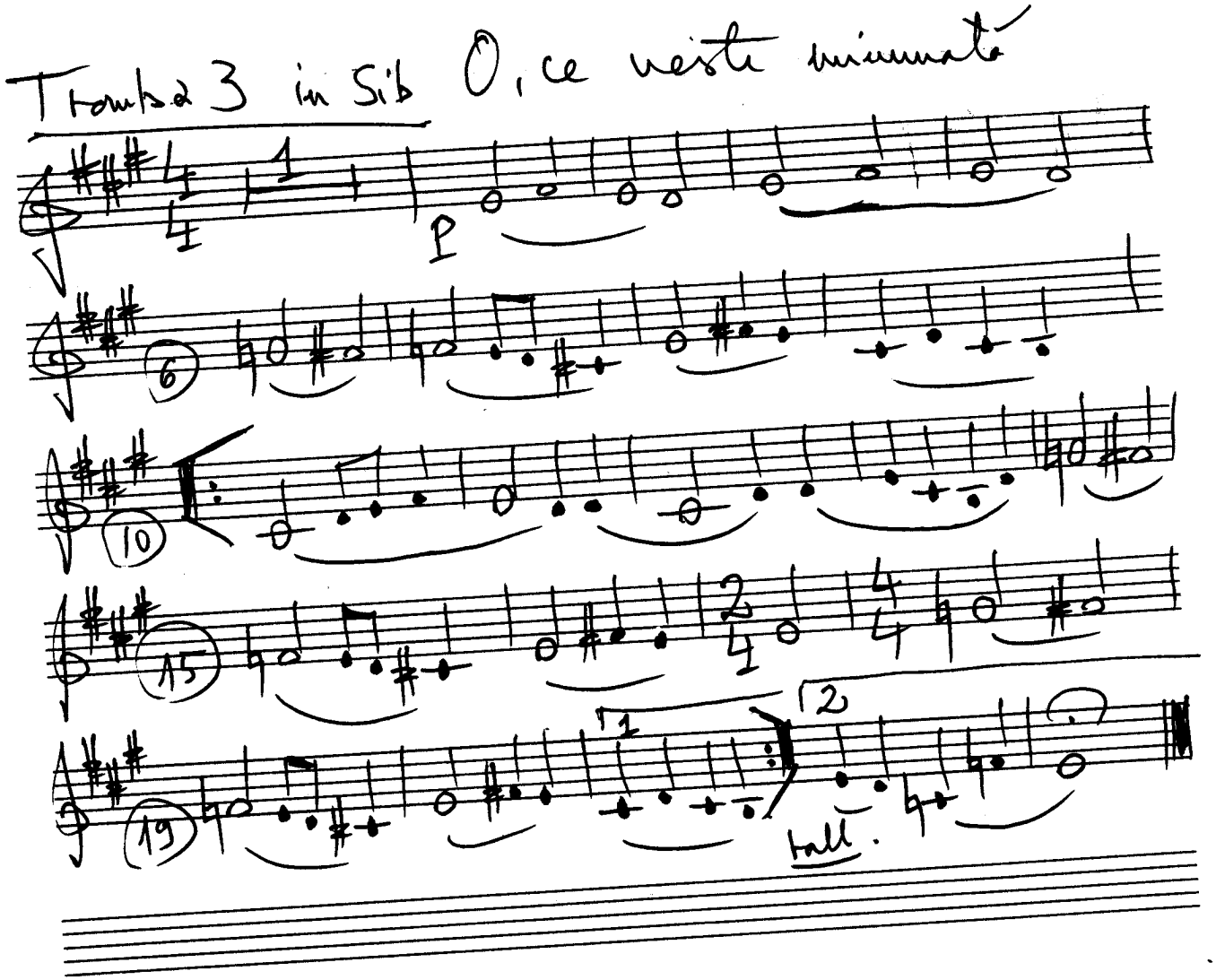
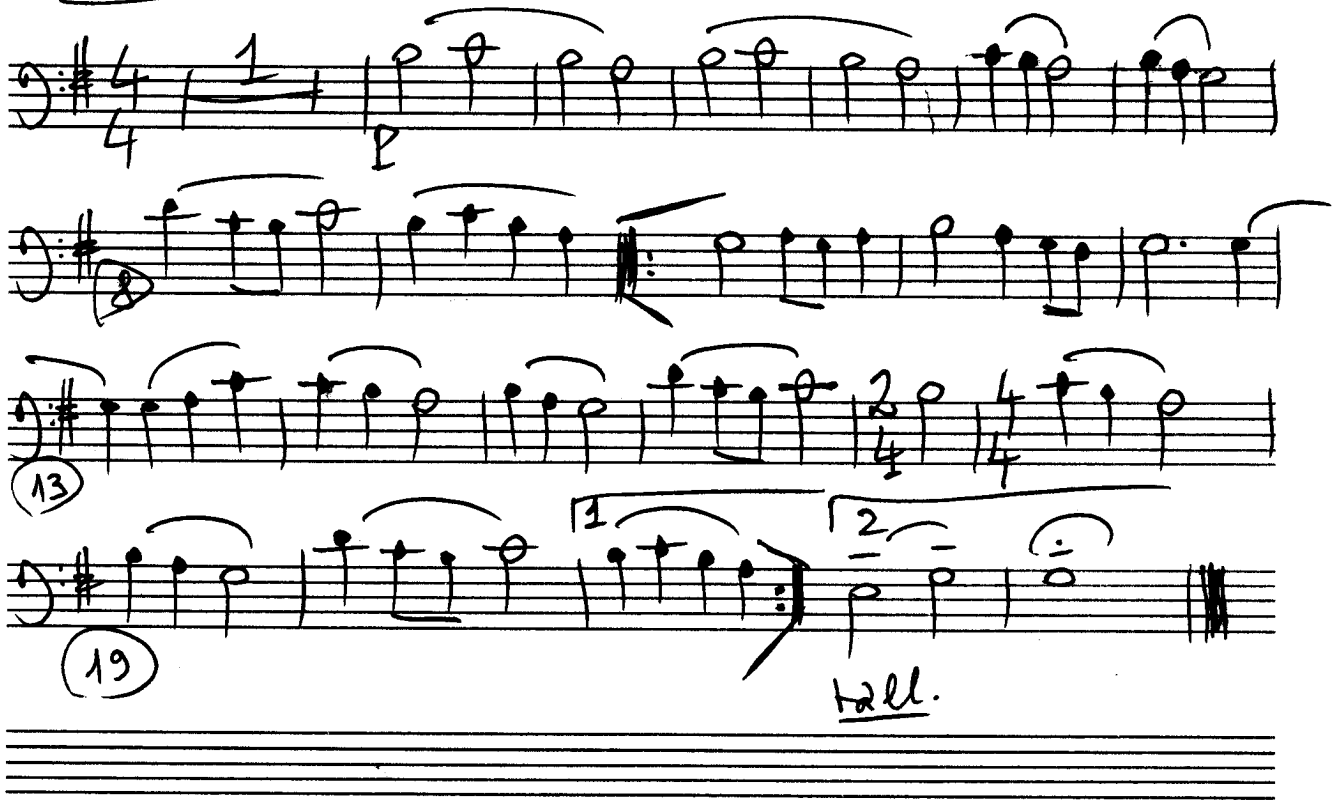
12

Tromba 3 in Sib



13

Trombone 1 O, ce vesti minimato



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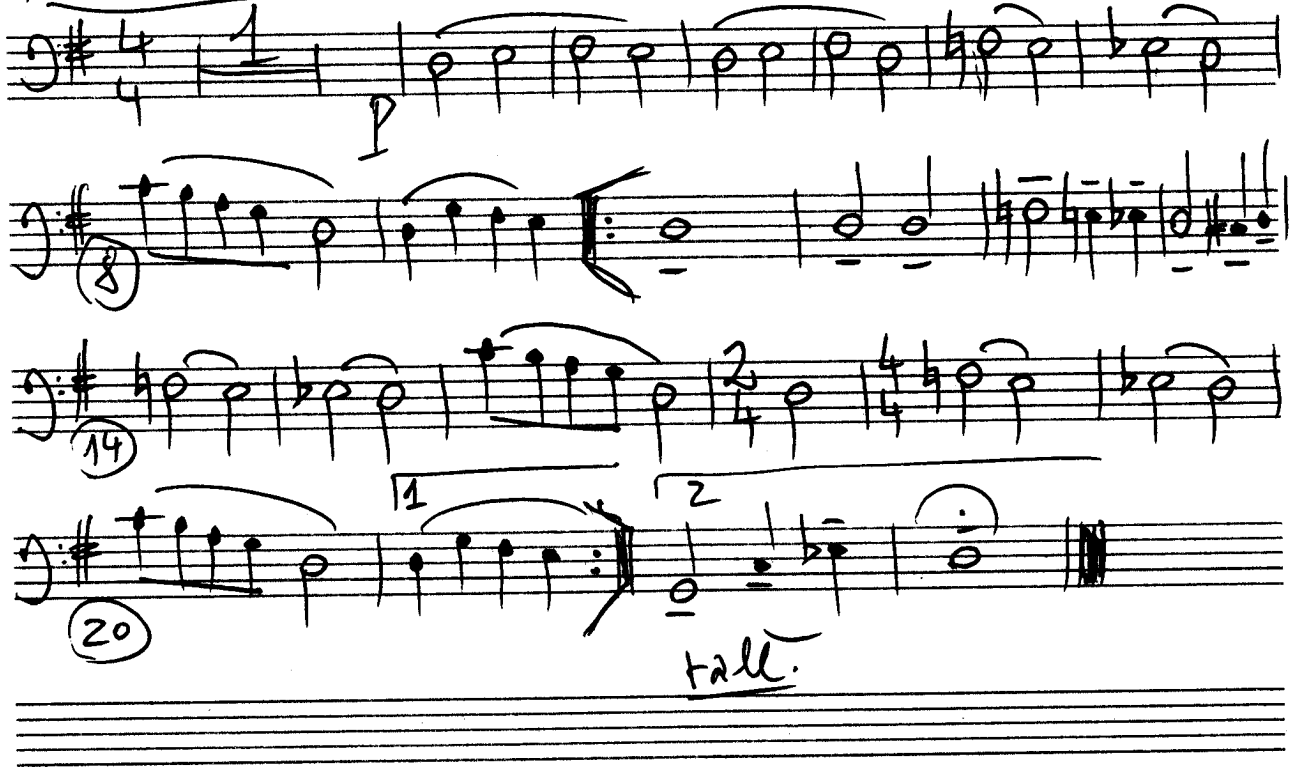
Trombone 2 O, ce veste minimală



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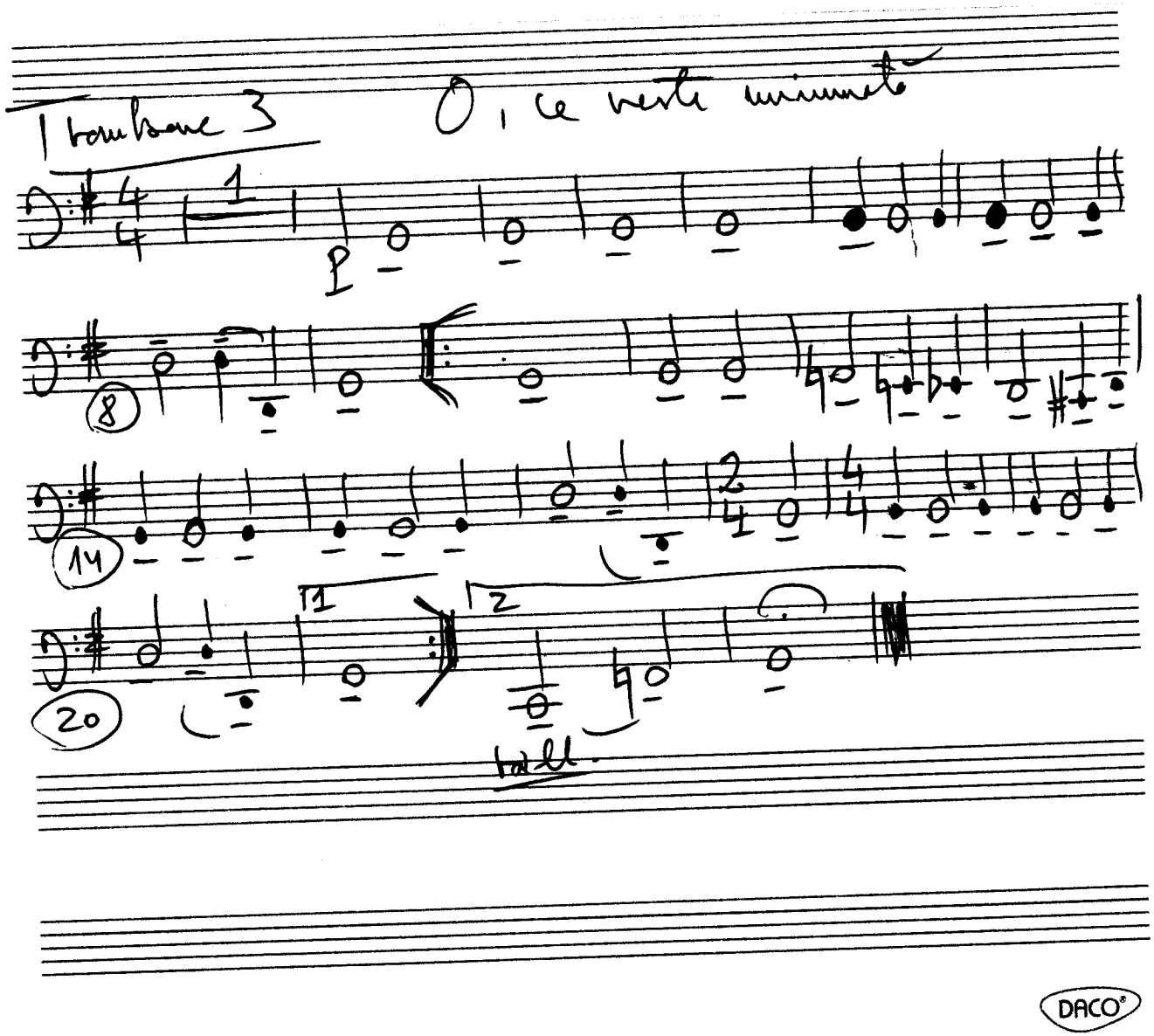

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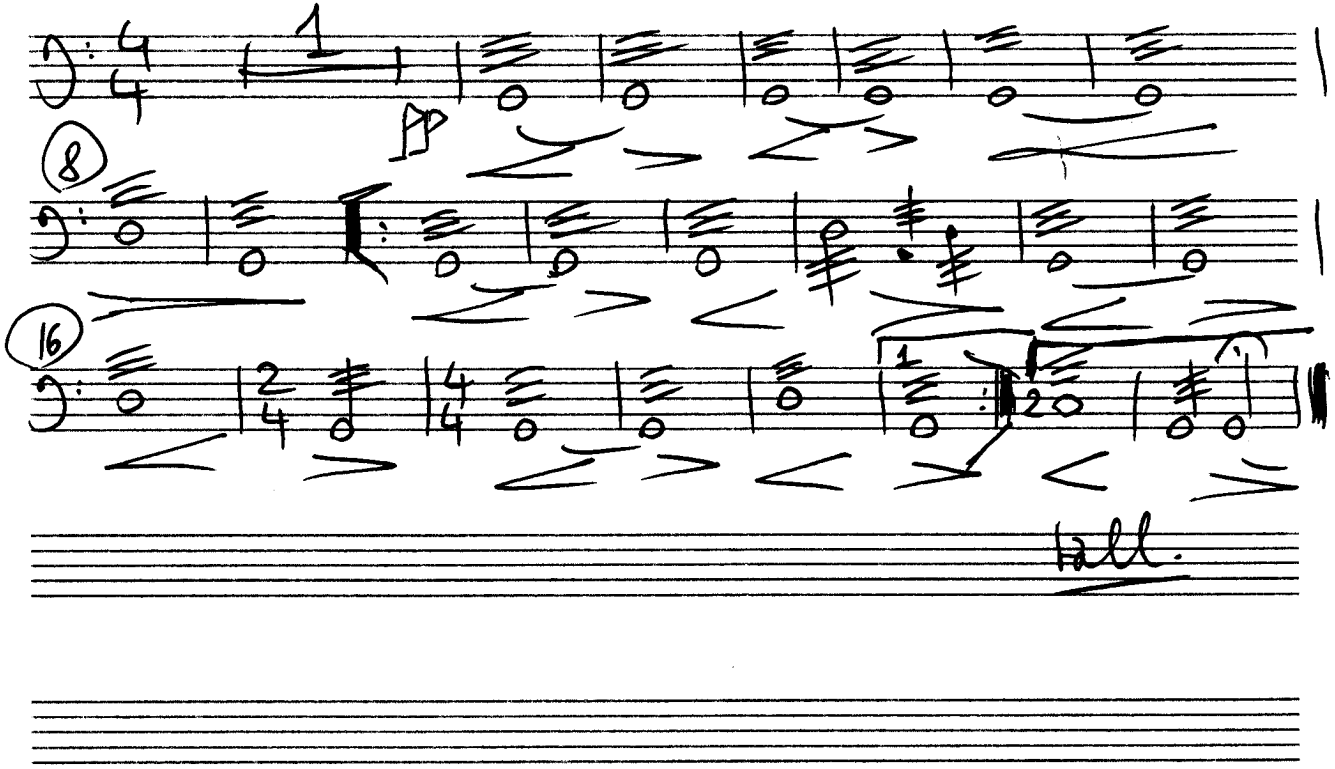
16

Timpani O, ce veste minunata



17

Campanelli O, ce vieste minimalo

6

4

14

2/4 4/4

20

1 2

tall.

(18)

Arpa

O, CE VESTE MINUNATĂ!

Lontano e Dolce, Poco Rubato

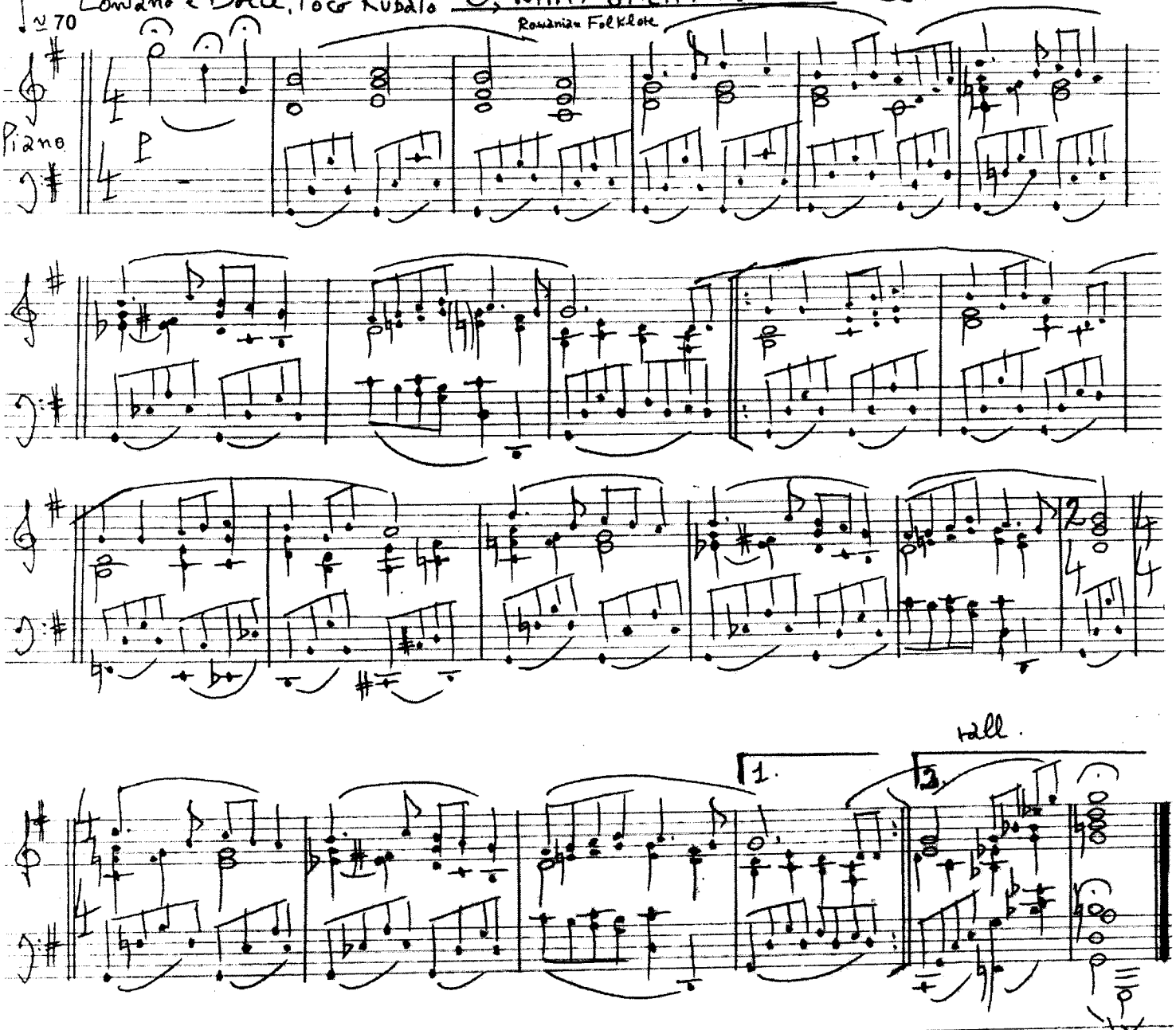
O, WHAT GREAT NEWS!

Serban NICHIFOR

Romanian Folklore

♩≃70

Piano



p

rall.

1.

2.

Serban Nichifor

Bucharest, December 15, 2014

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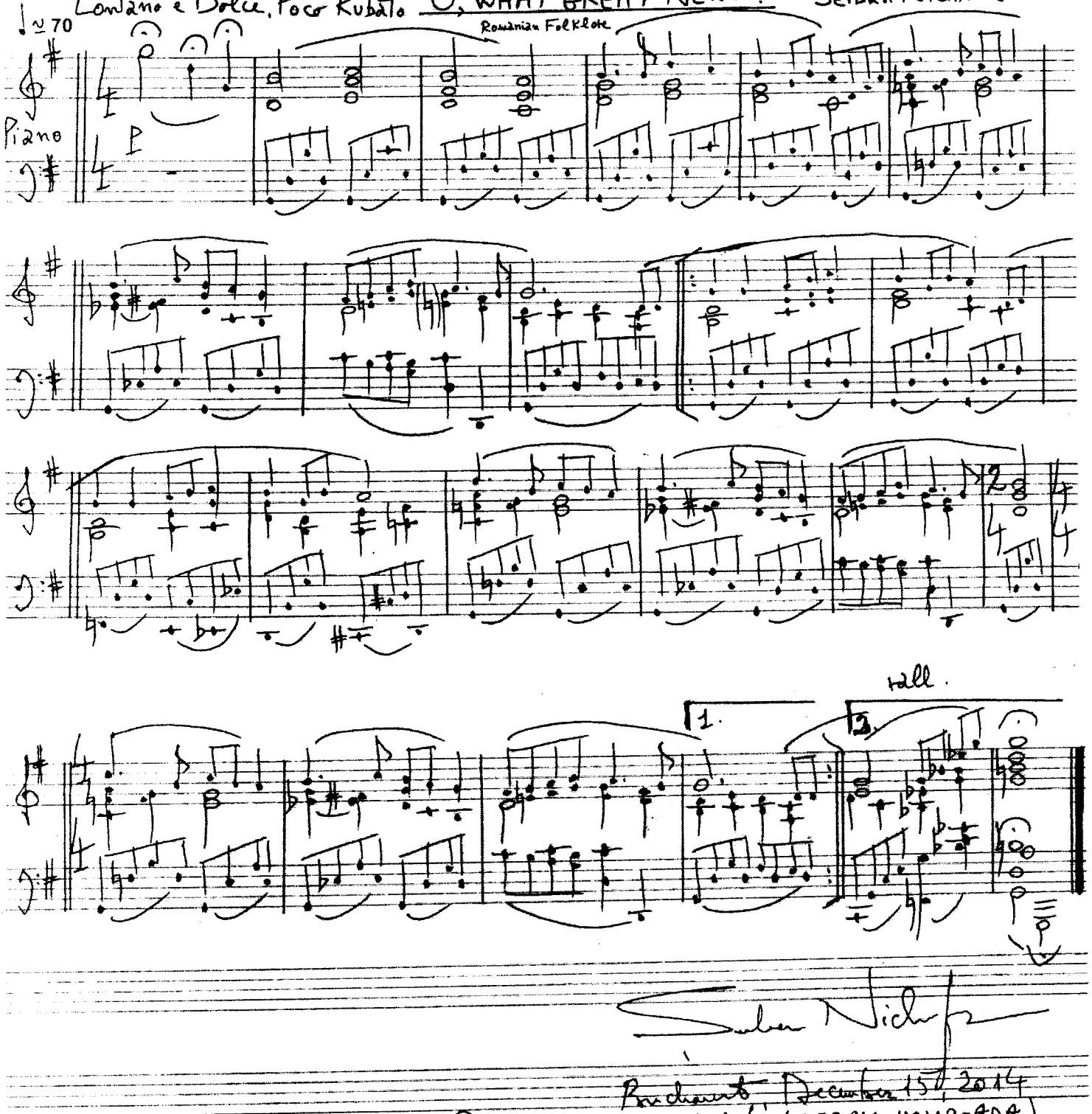
(19) Piano

O, CE VESTE MINUNATĂ!

Lontano e Dolce, Poco Rubato — O, WHAT GREAT NEWS! — Serban NICHIFOR

Romanian Folklore



Bucharest December 15th 2014

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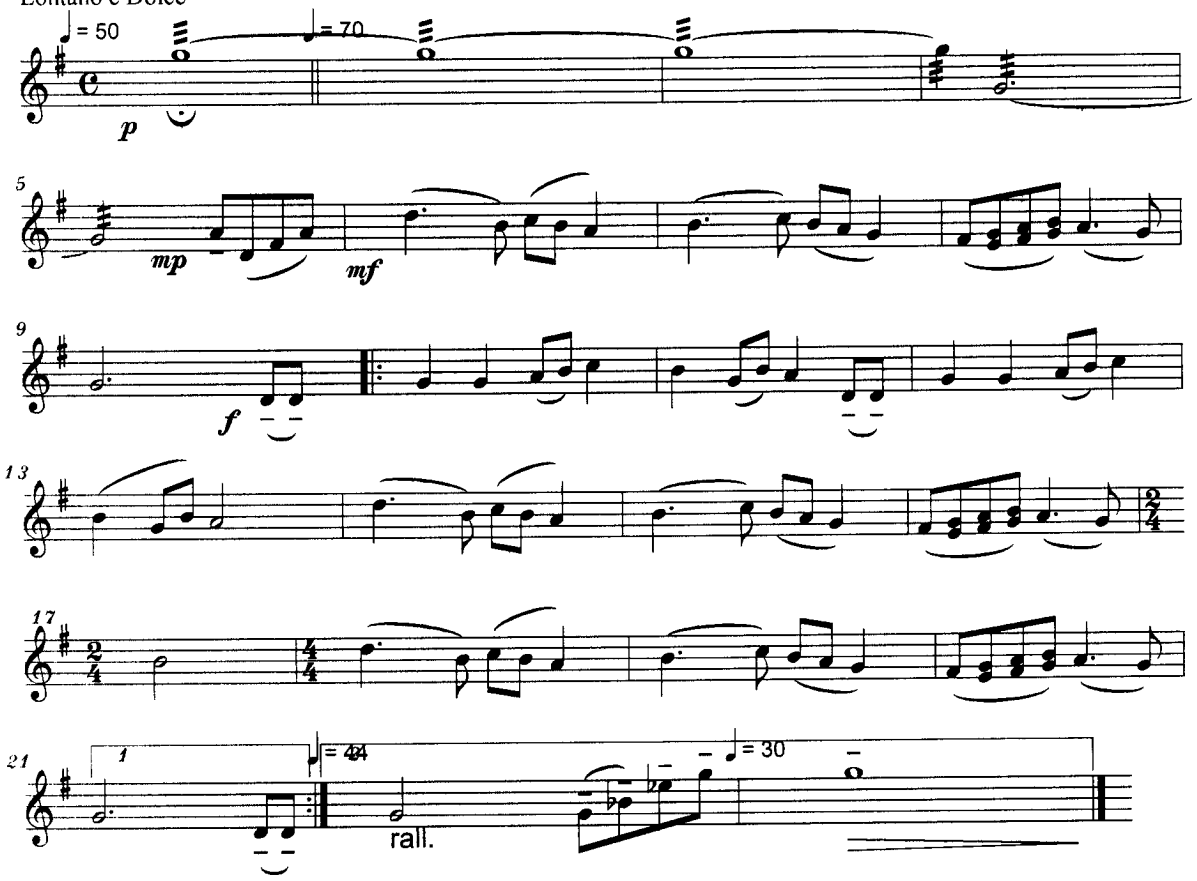
20

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

Serban Nichifor



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(21)

Variation on "O, What Great News!"
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Violini I

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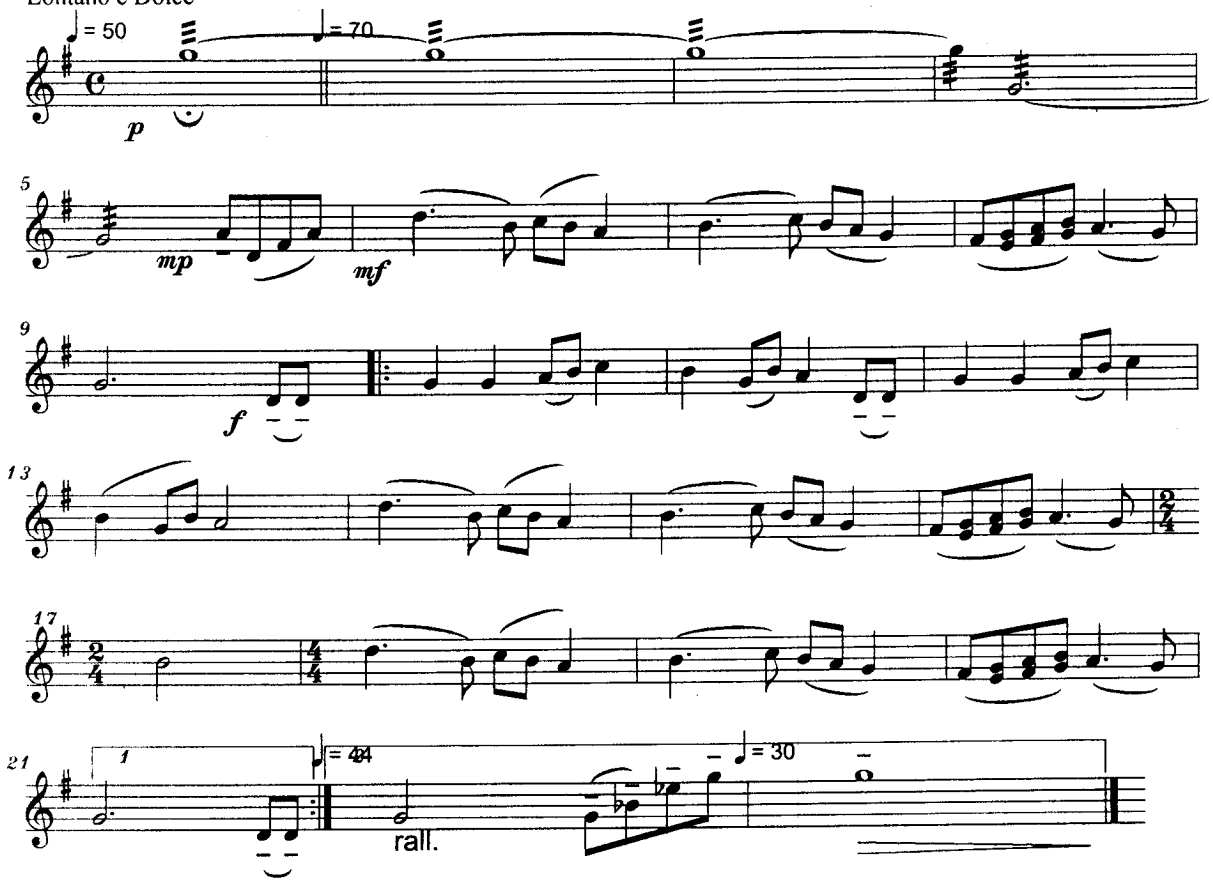

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22

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

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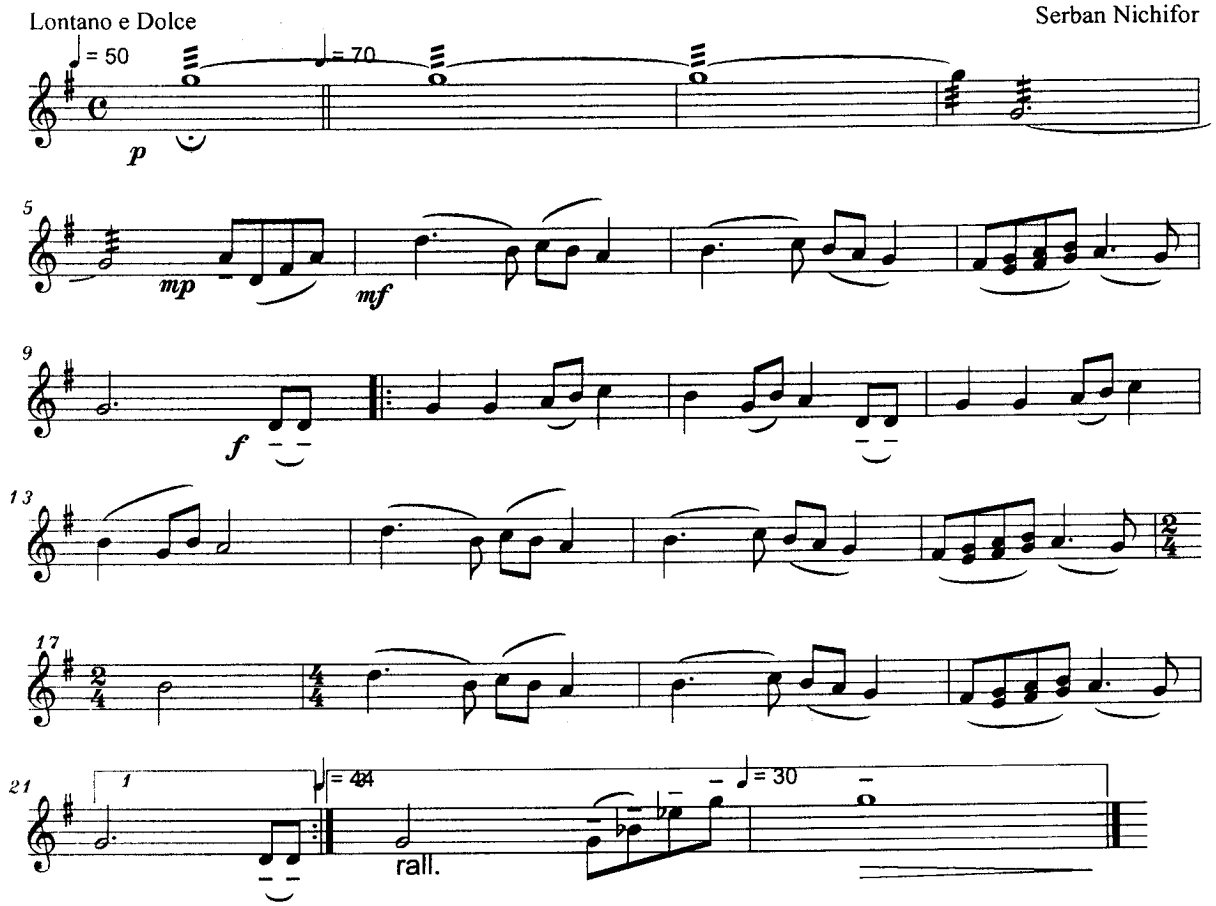

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23

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

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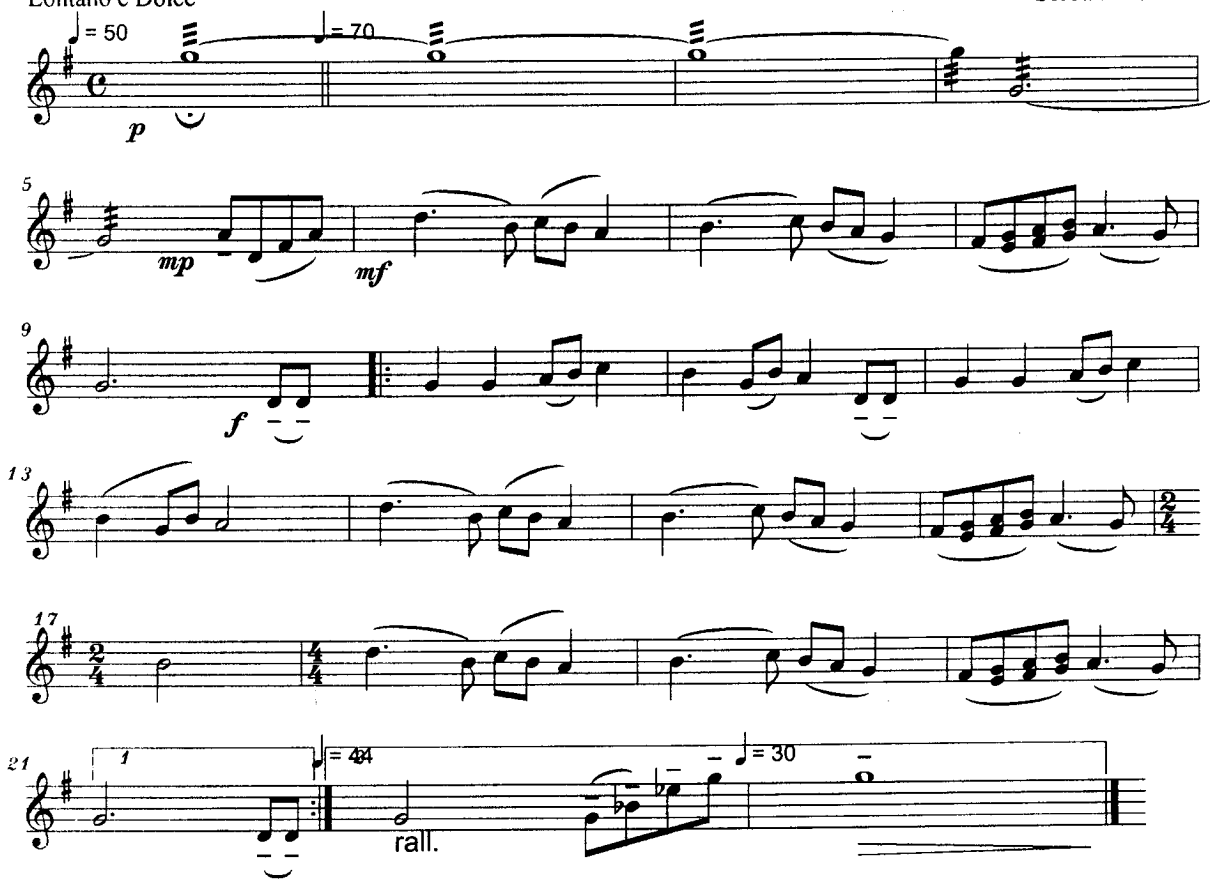

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24

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

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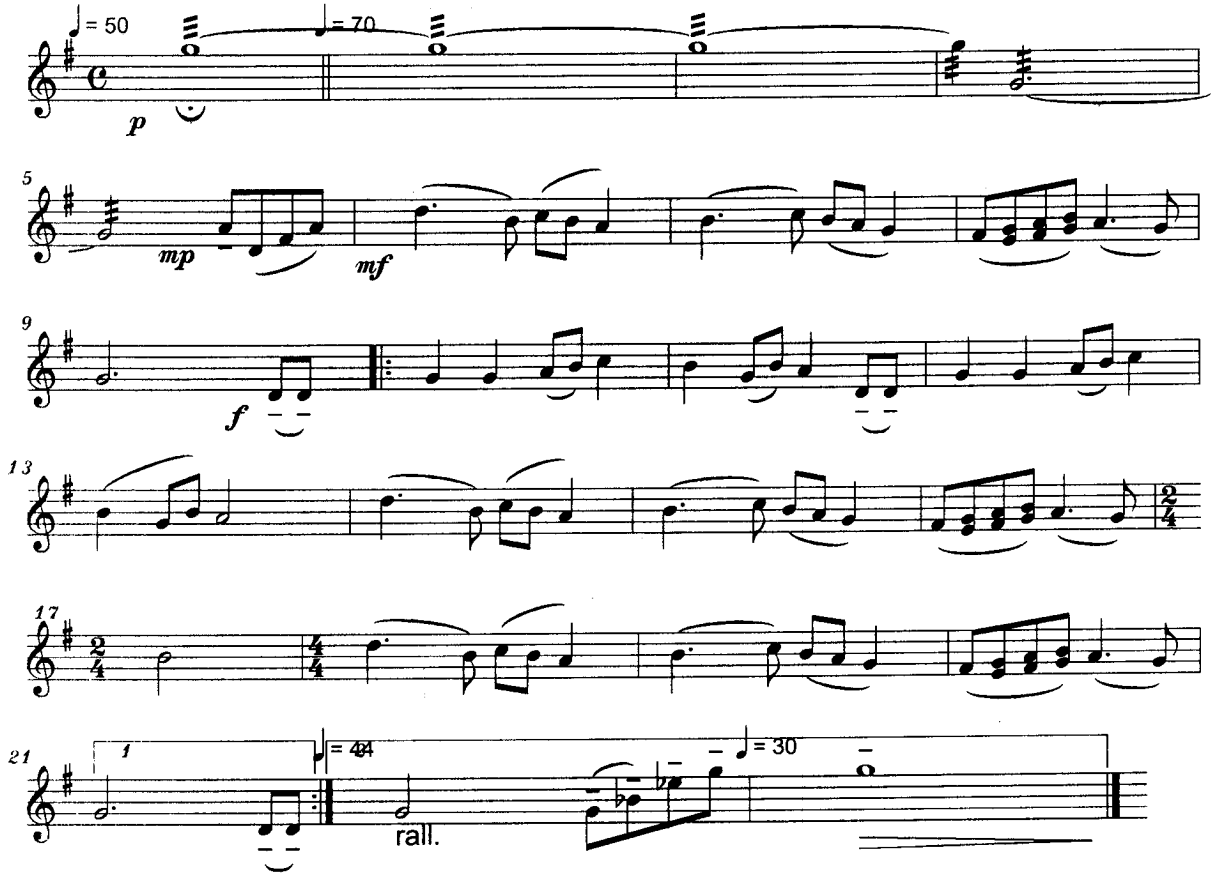

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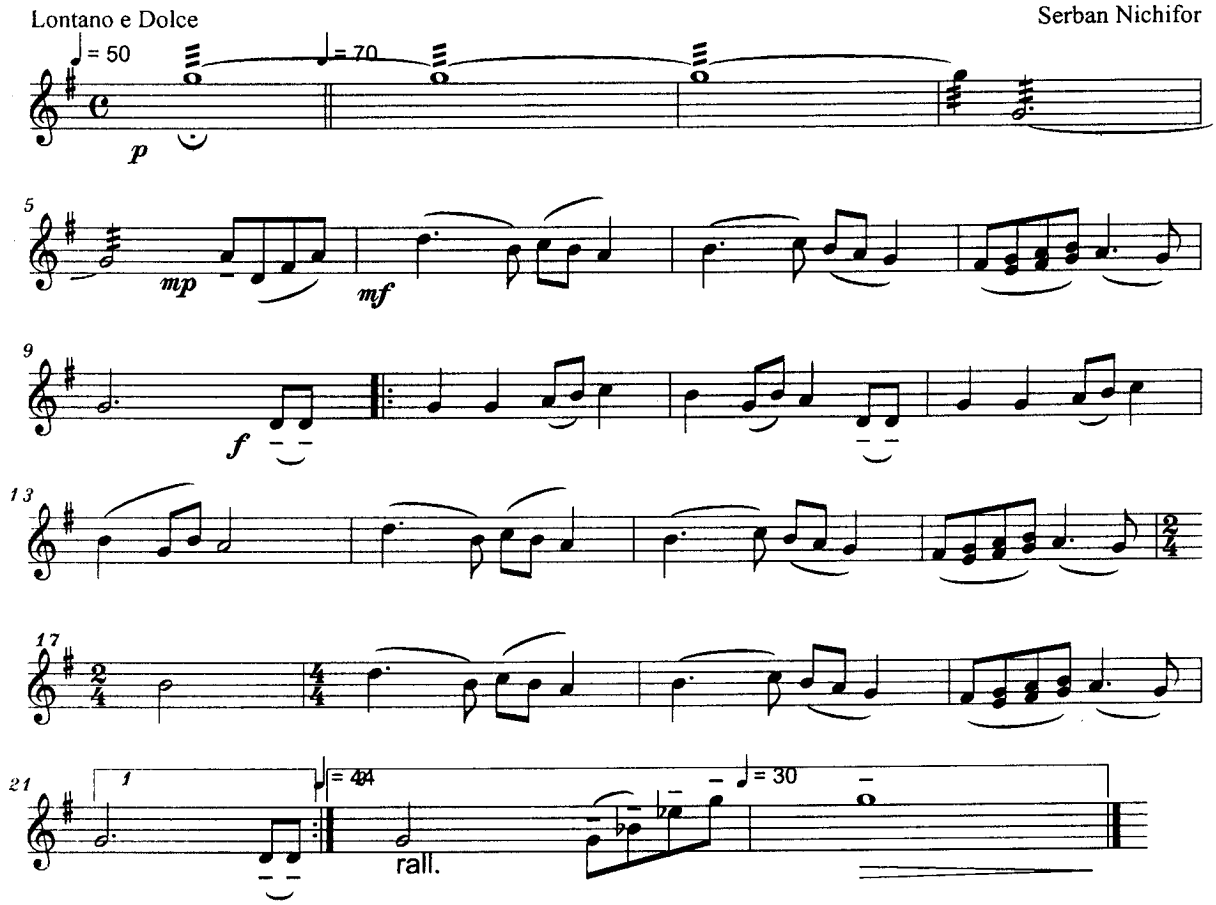
25

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

Serban Nichifor



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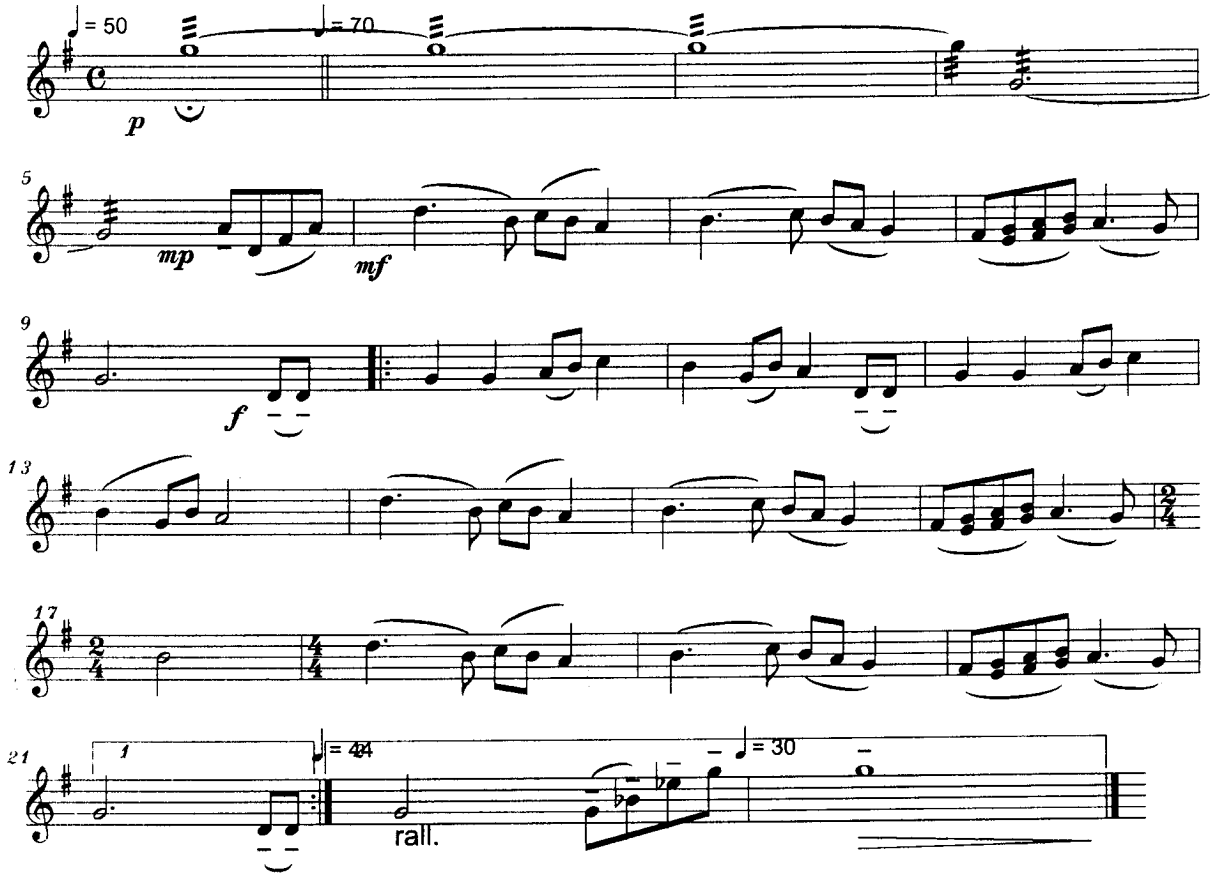
26

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

Serban Nichifor



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27

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

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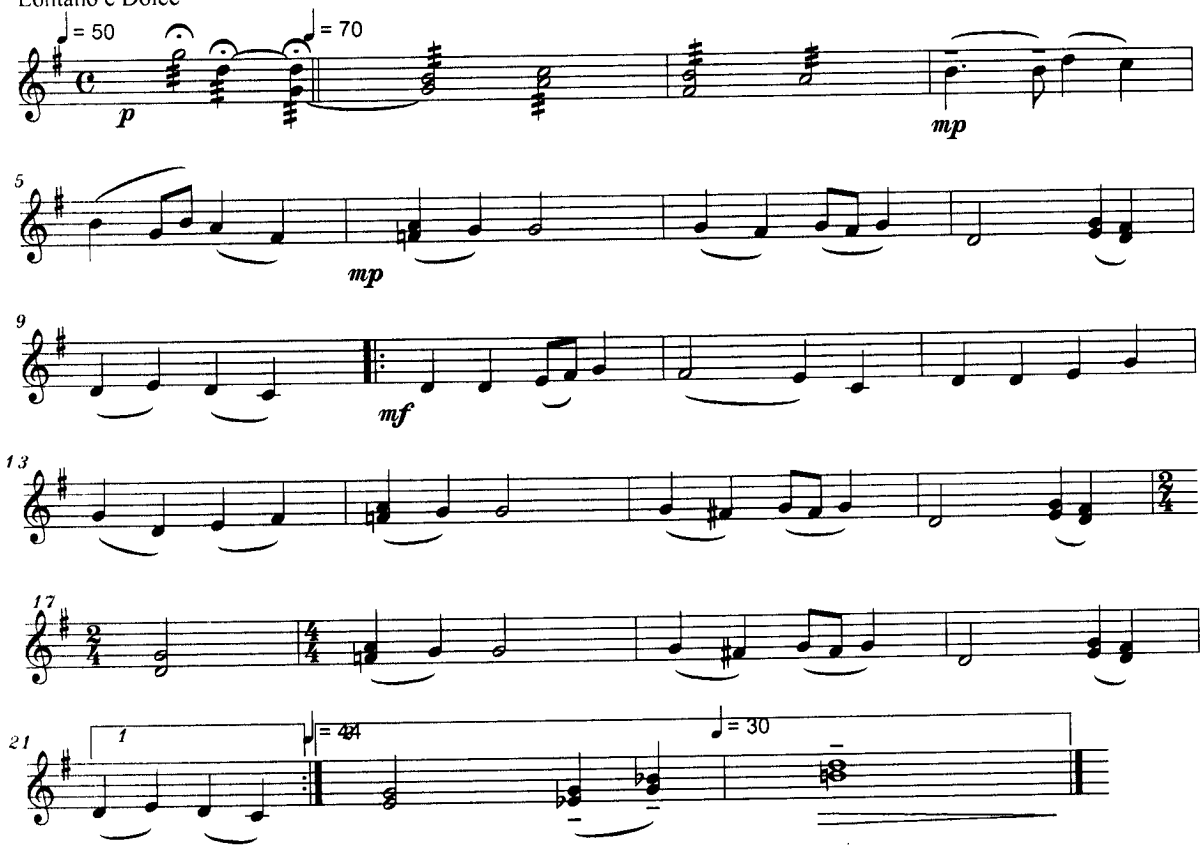

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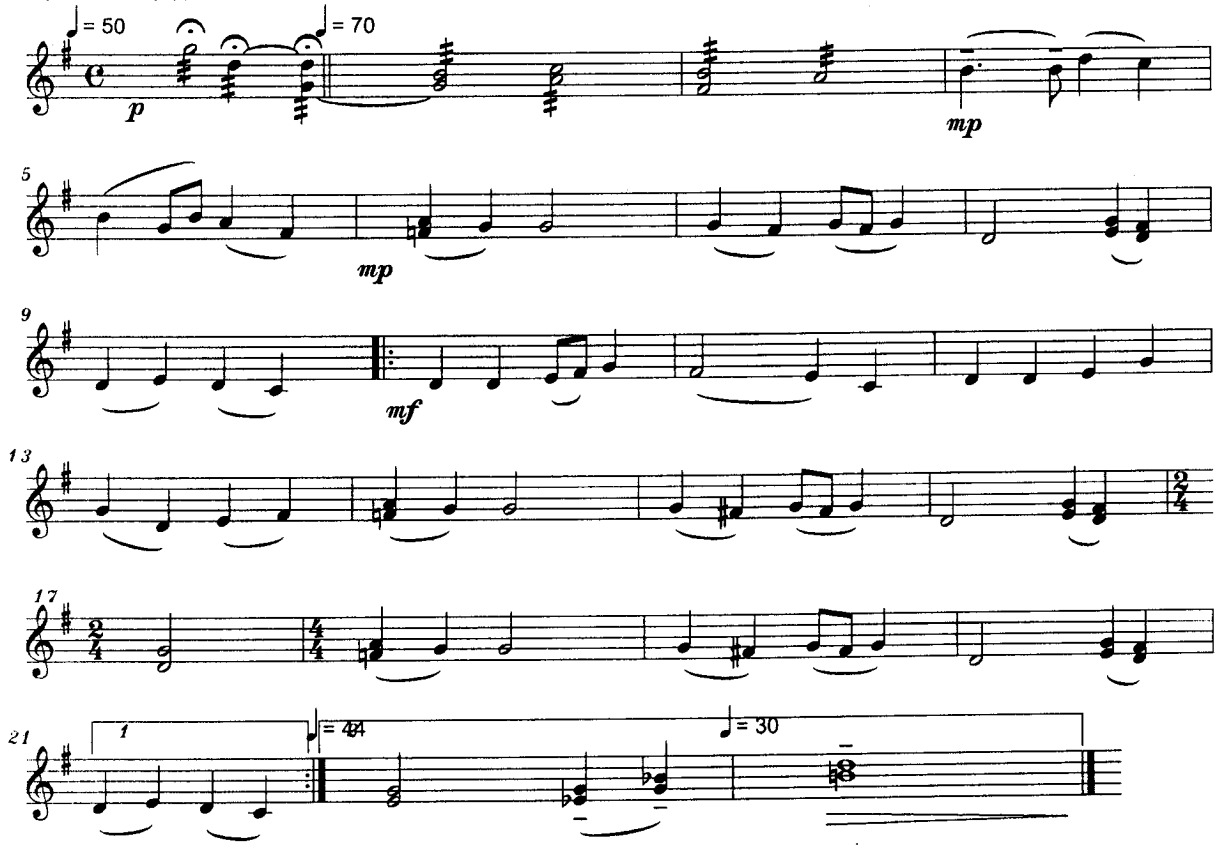
28

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Lontano e Dolce

Serban Nichifor



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29

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Lontano e Dolce

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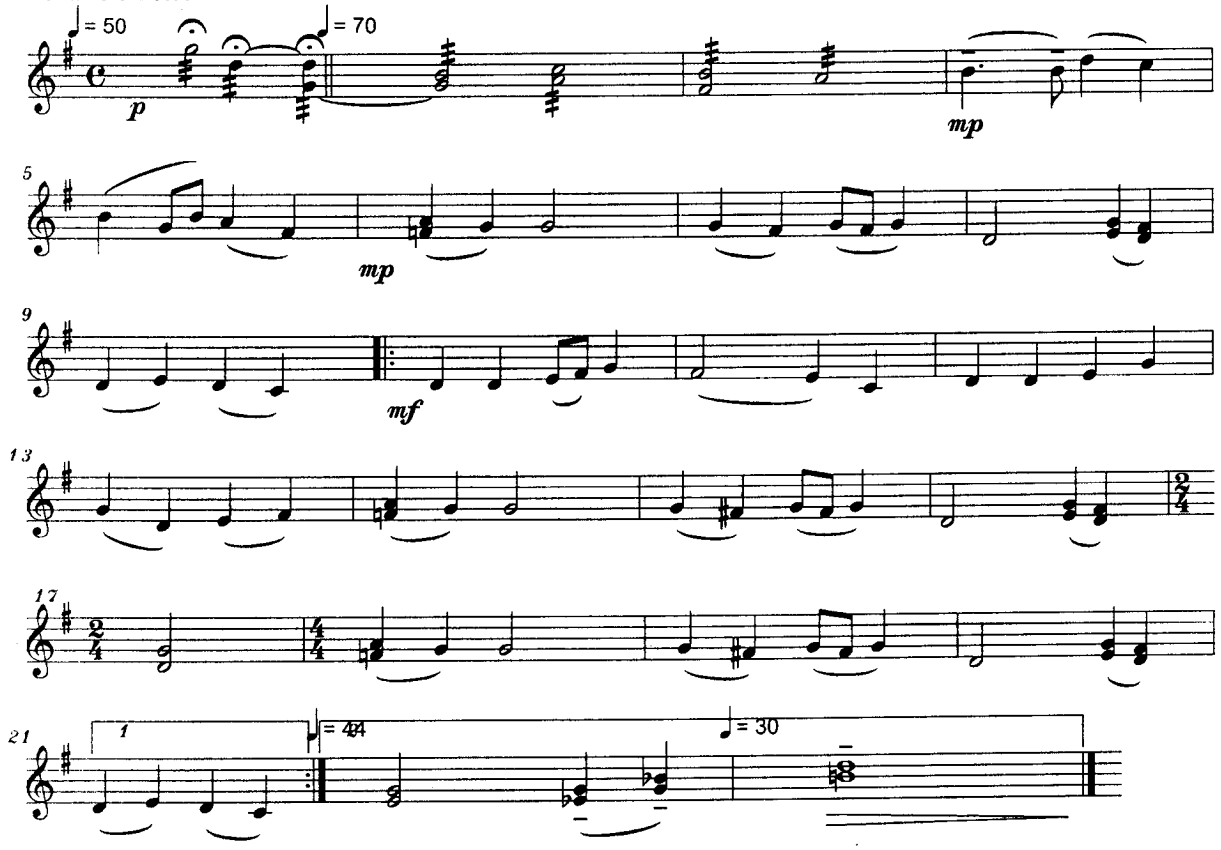

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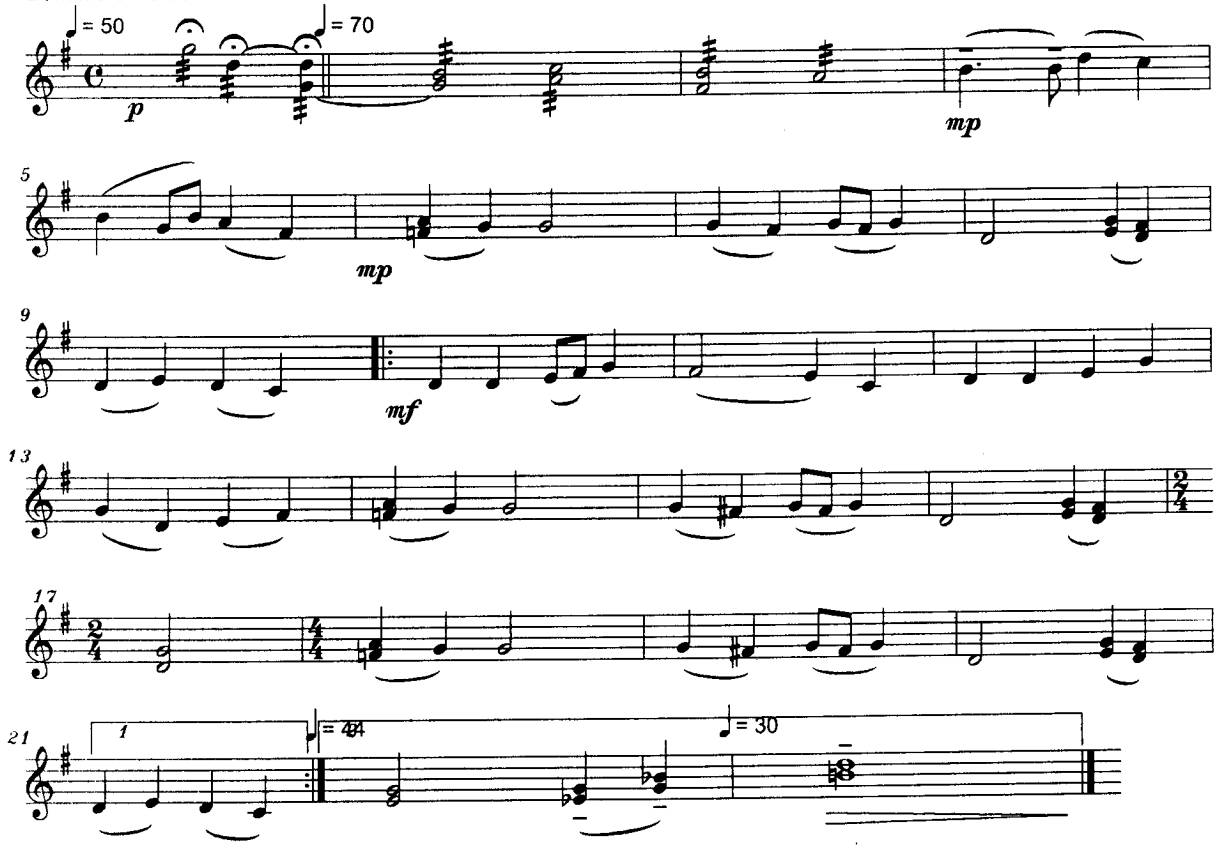
30

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Lontano e Dolce

Serban Nichifor



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31

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Lontano e Dolce

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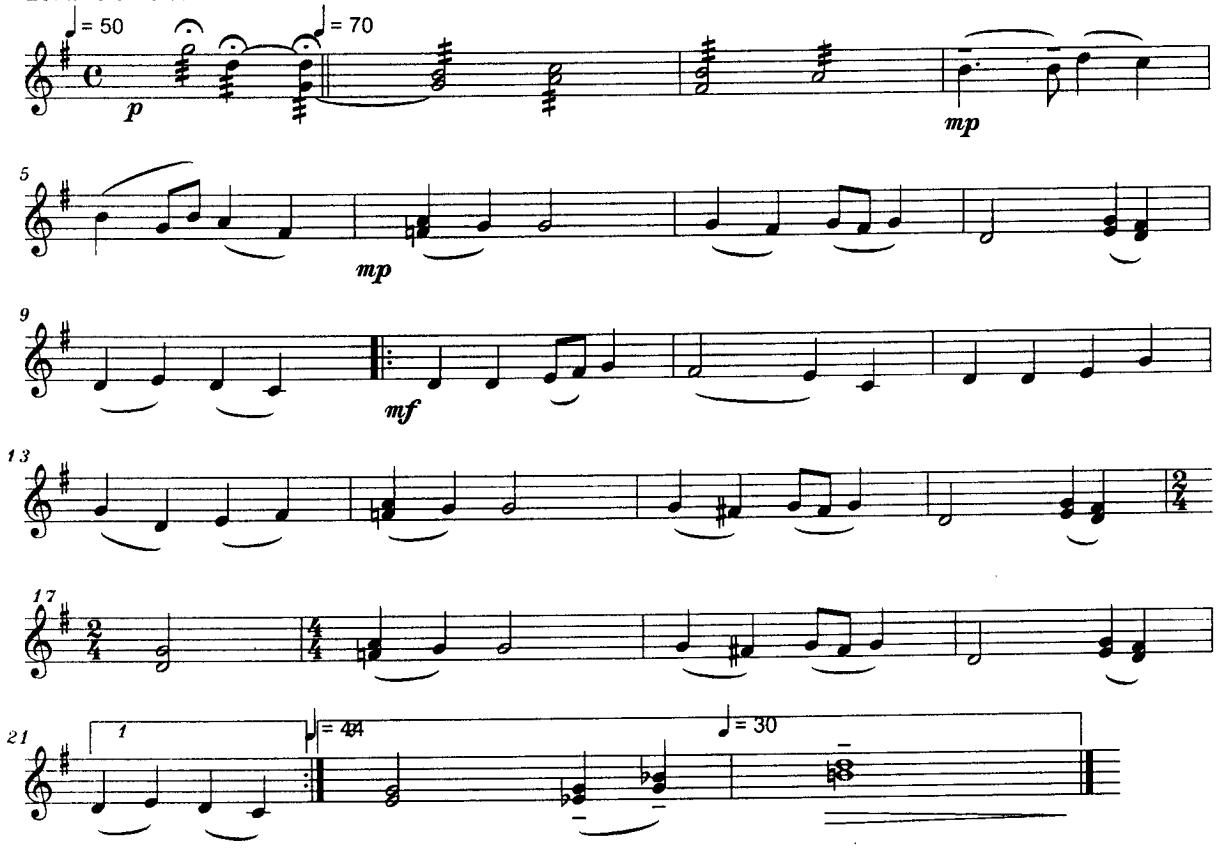

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32

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Lontano e Dolce

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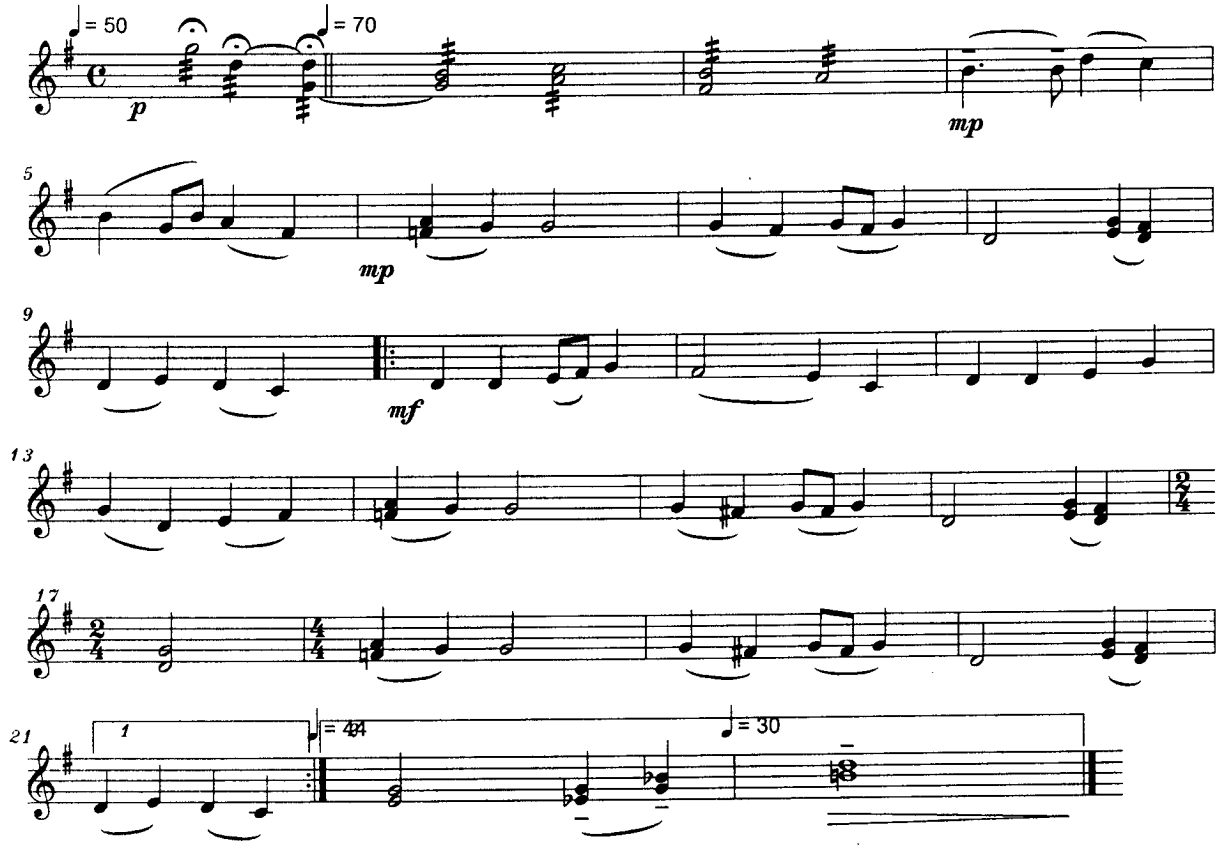

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33

Variation on "O, What Great News!"
(Romanian Carol)
Viole

Lontano e Dolce

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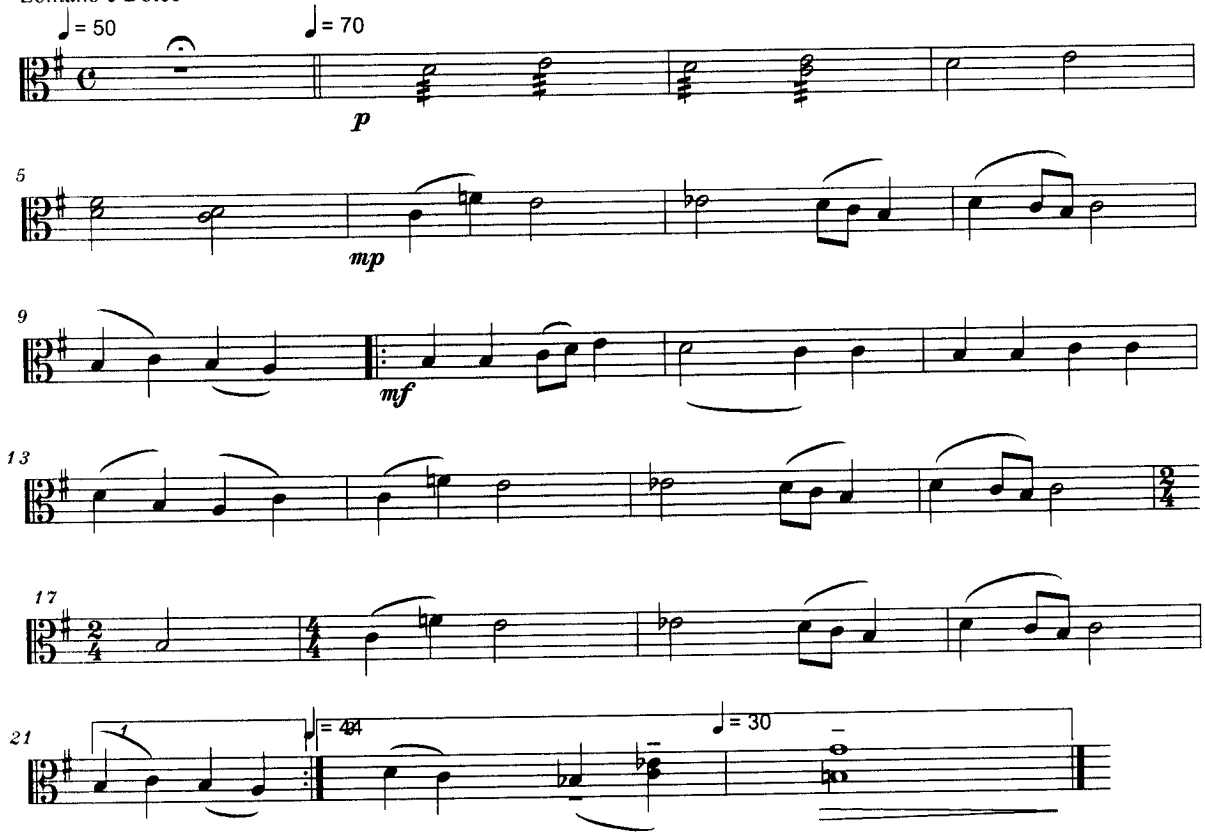

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34

Variation on "O, What Great News!"
(Romanian Carol)
Viole

Lontano e Dolce

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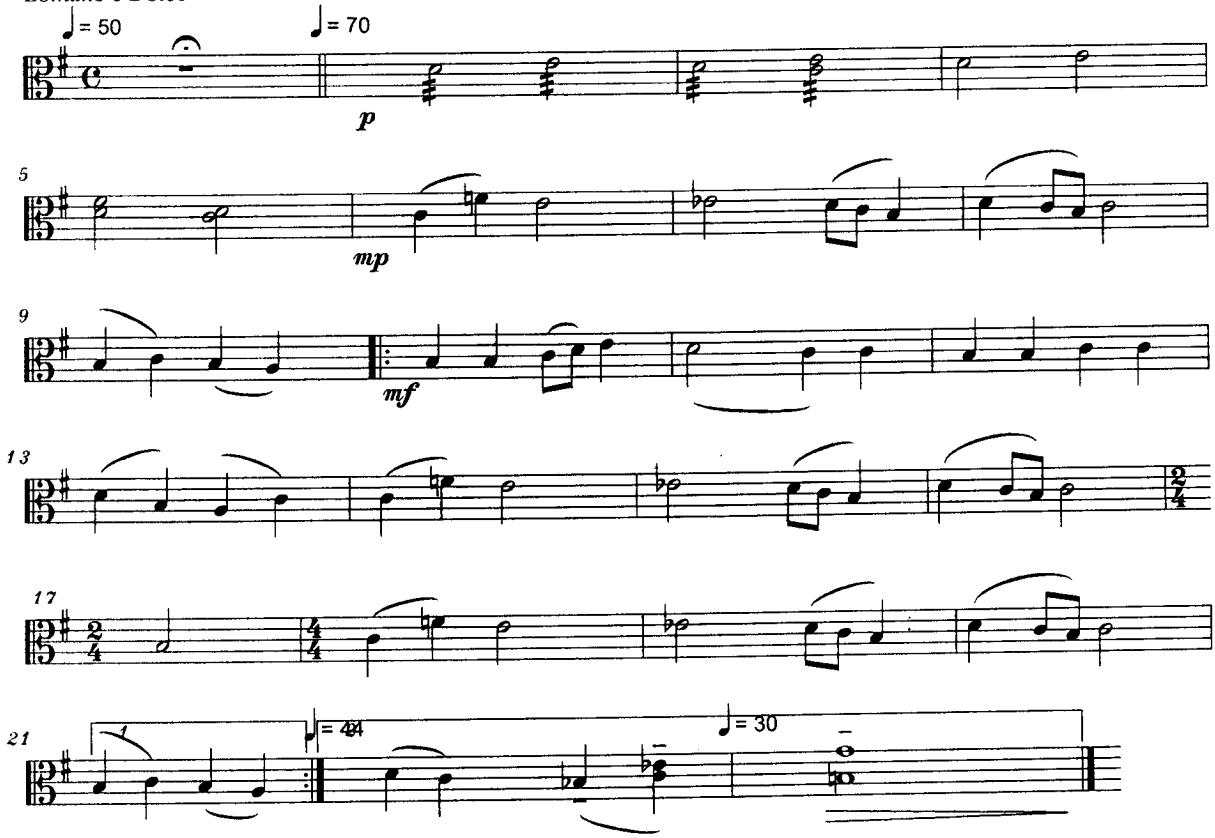

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35

Variation on "O, What Great News!"
(Romanian Carol)
Viole

Lontano e Dolce

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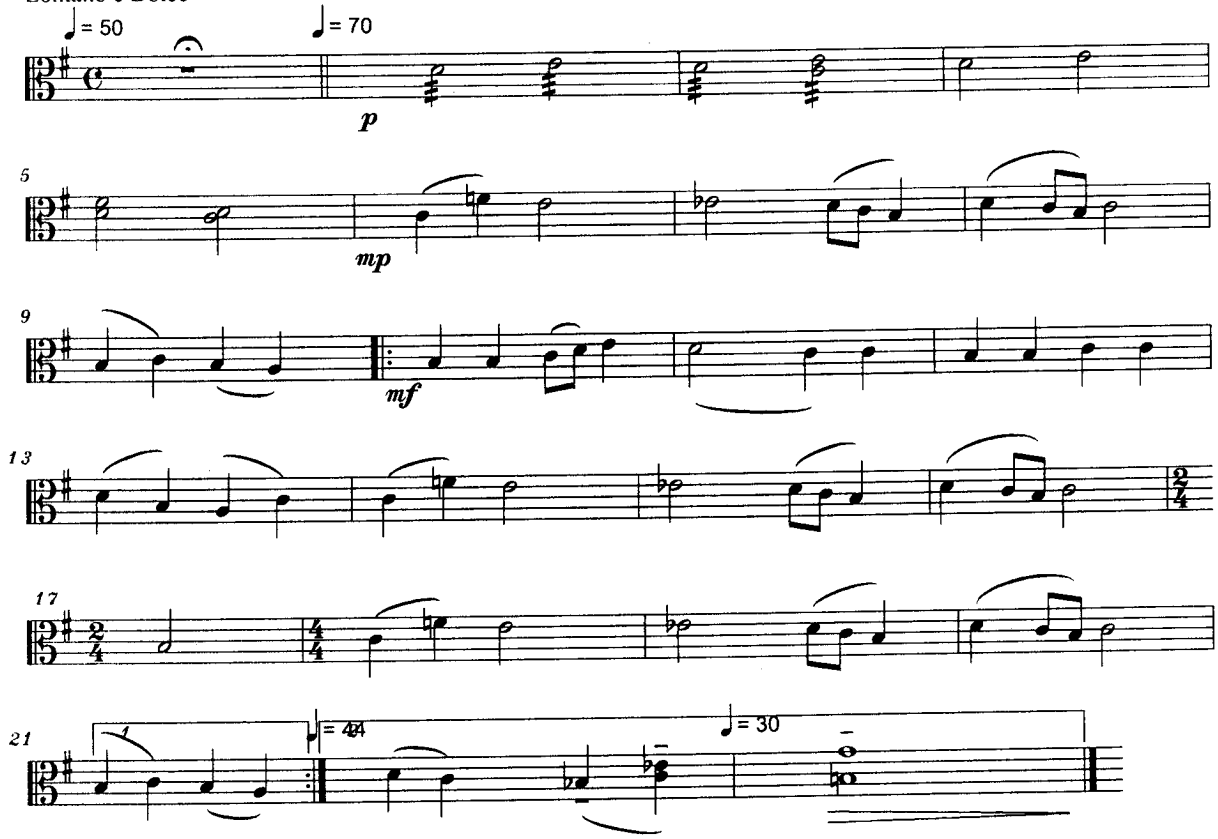

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36

Variation on "O, What Great News!"
(Romanian Carol)
Viole

Lontano e Dolce

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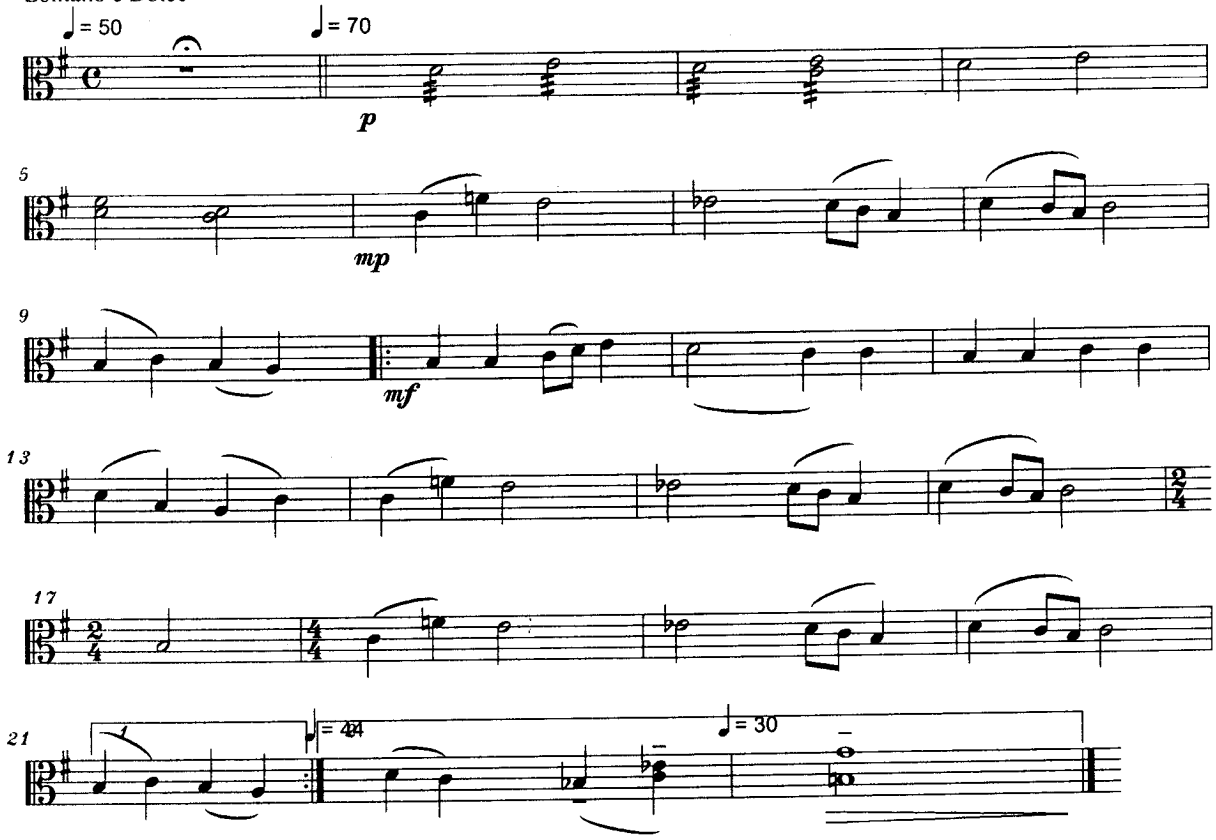

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37

Variation on "O, What Great News!"
(Romanian Carol)
Viole

Lontano e Dolce

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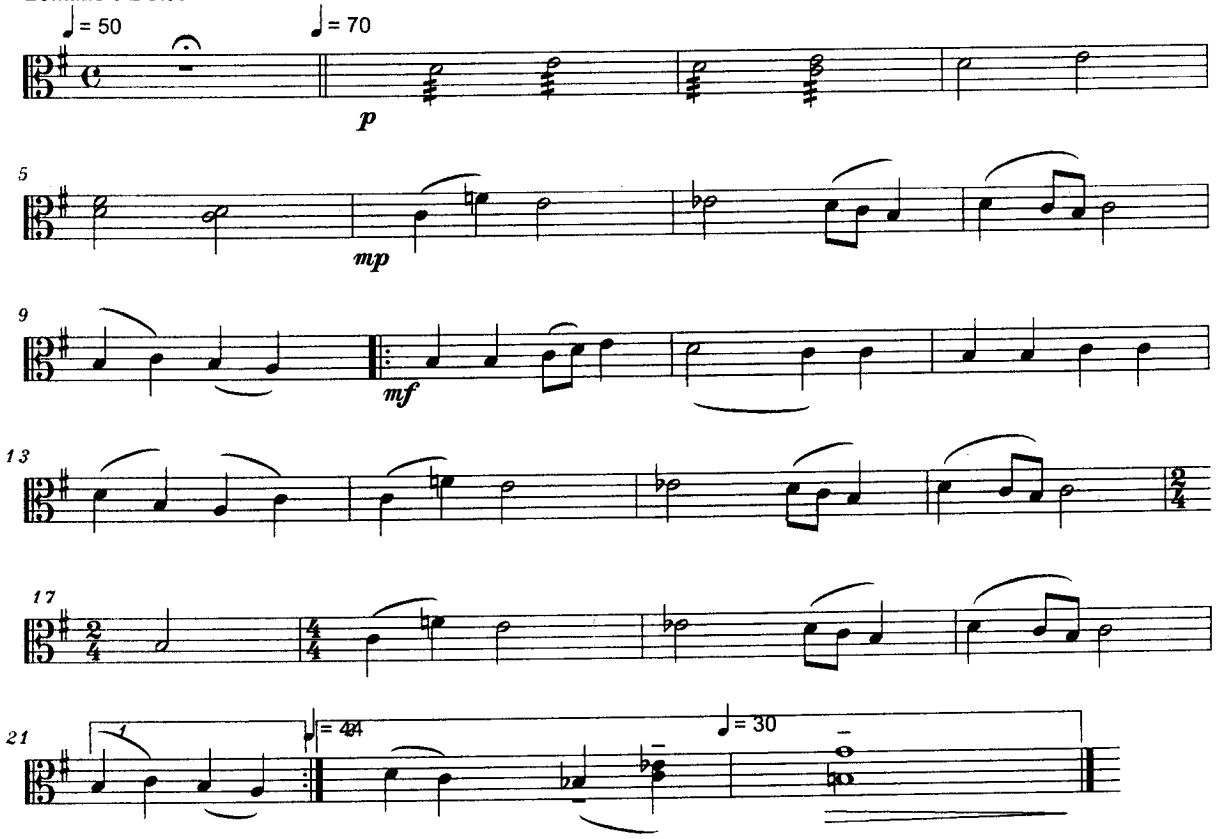

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38

Variation on "O, What Great News!"
(Romanian Carol)
Celli

Lontano e Dolce

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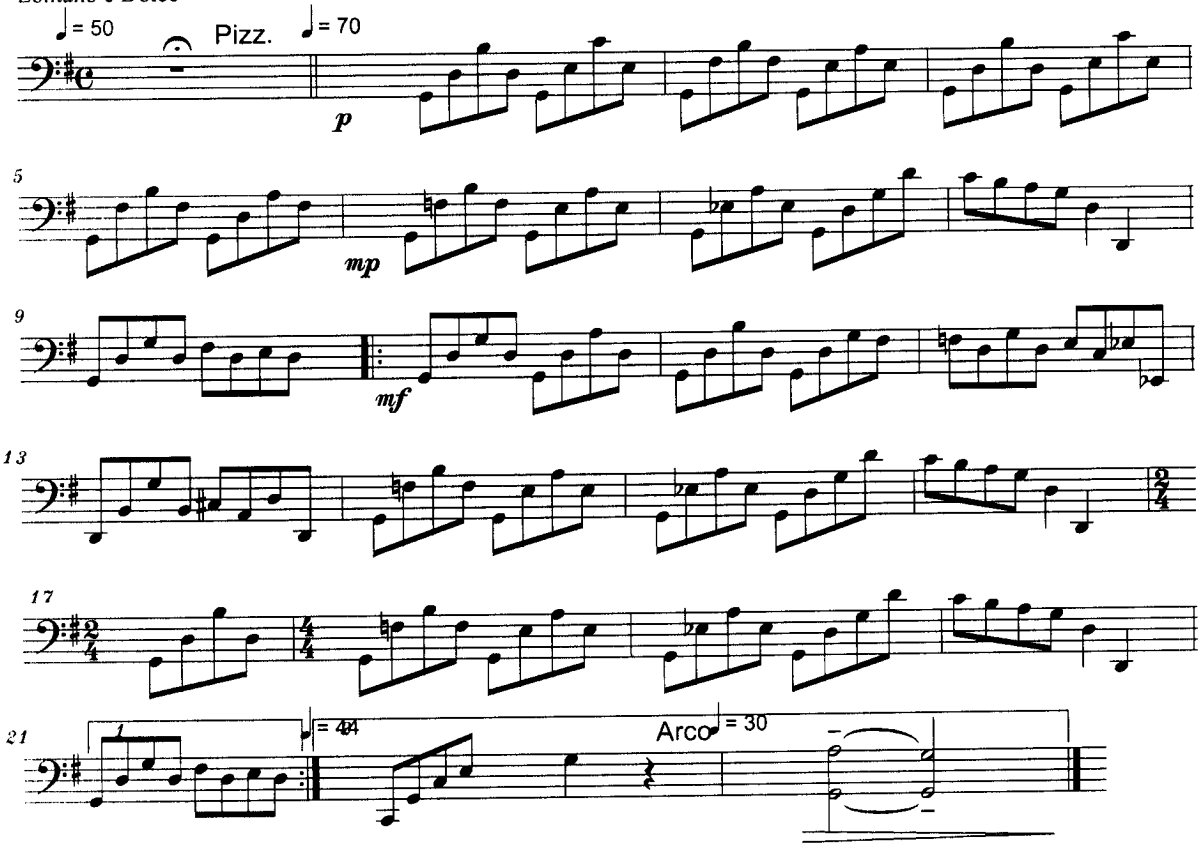

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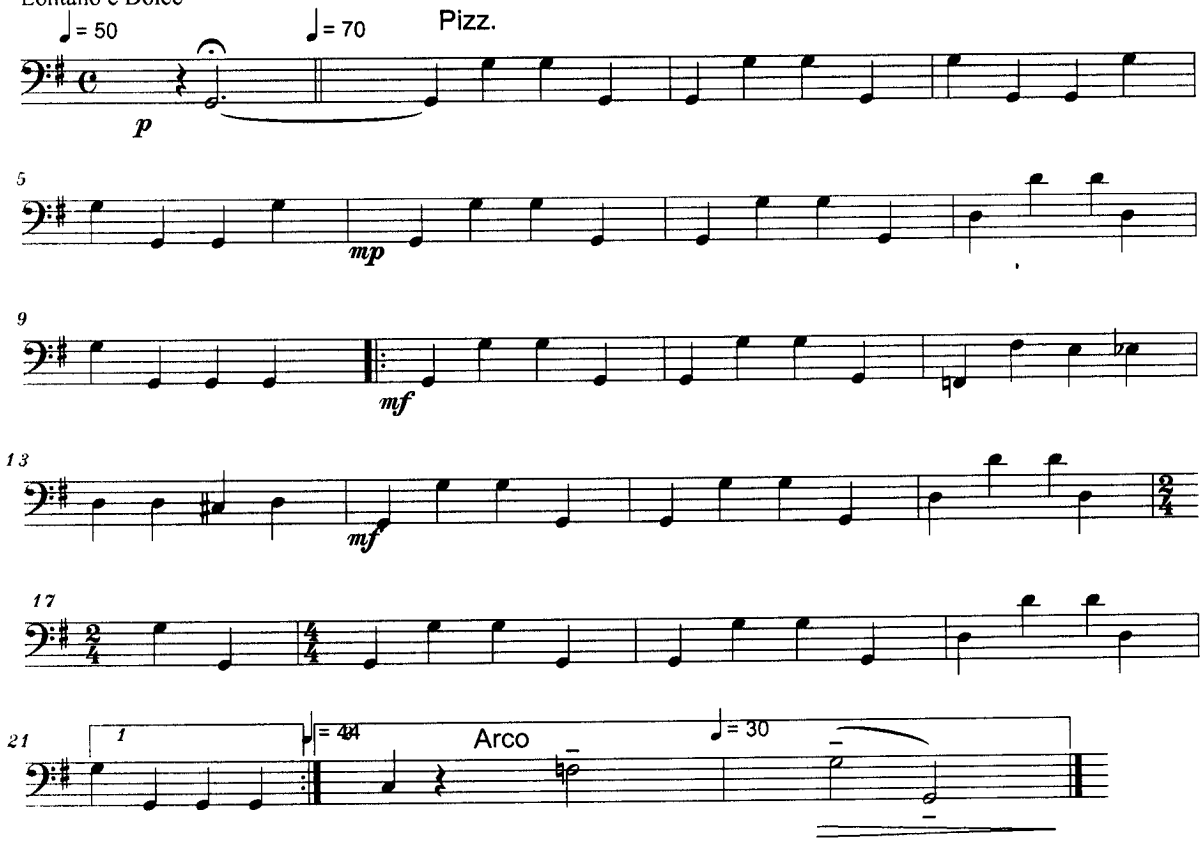
39

Variation on "O, What Great News!"
(Romanian Carol)
Bassi

Lontano e Dolce

Serban Nichifor



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40

Variation on "O, What Great News!"
(Romanian Carol)
Bassi

Lontano e Dolce

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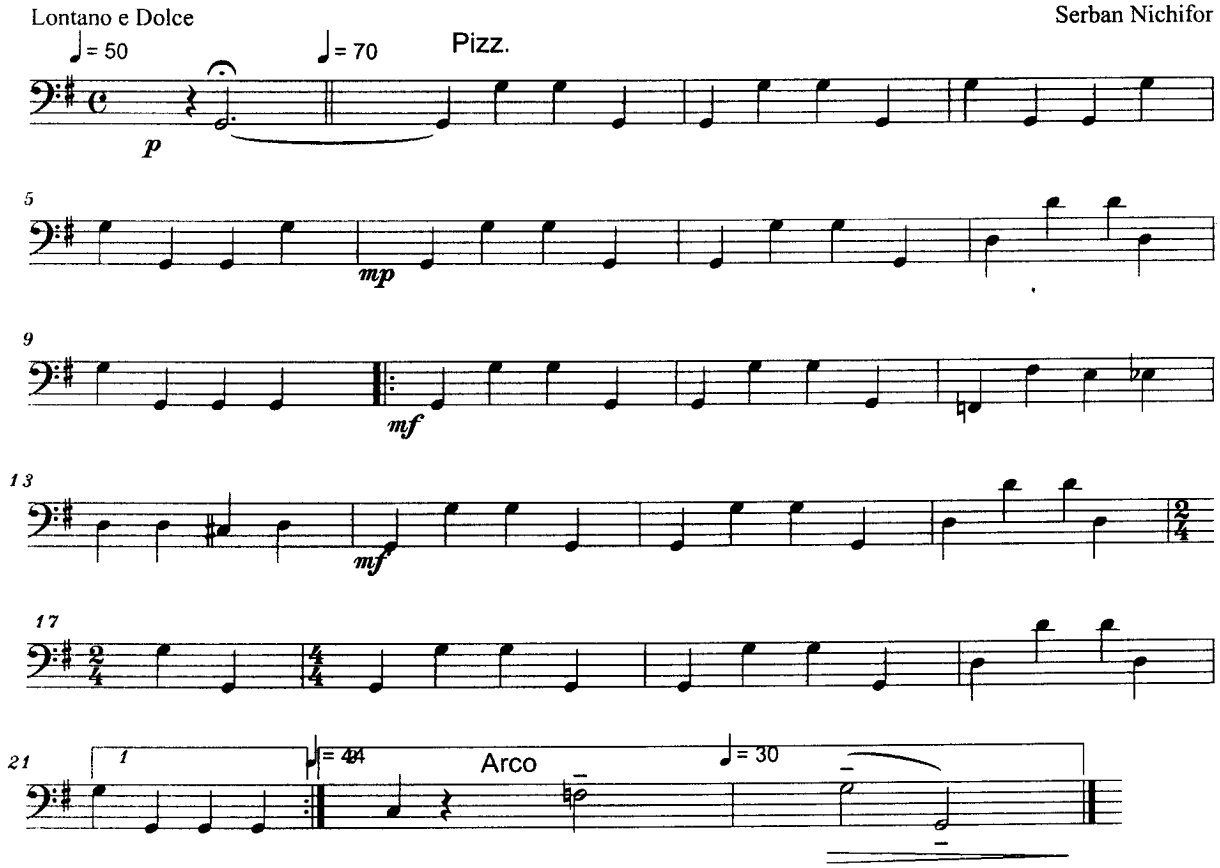

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41

Variation on "O, What Great News!"
(Romanian Carol)
Bassi

Lontano e Dolce

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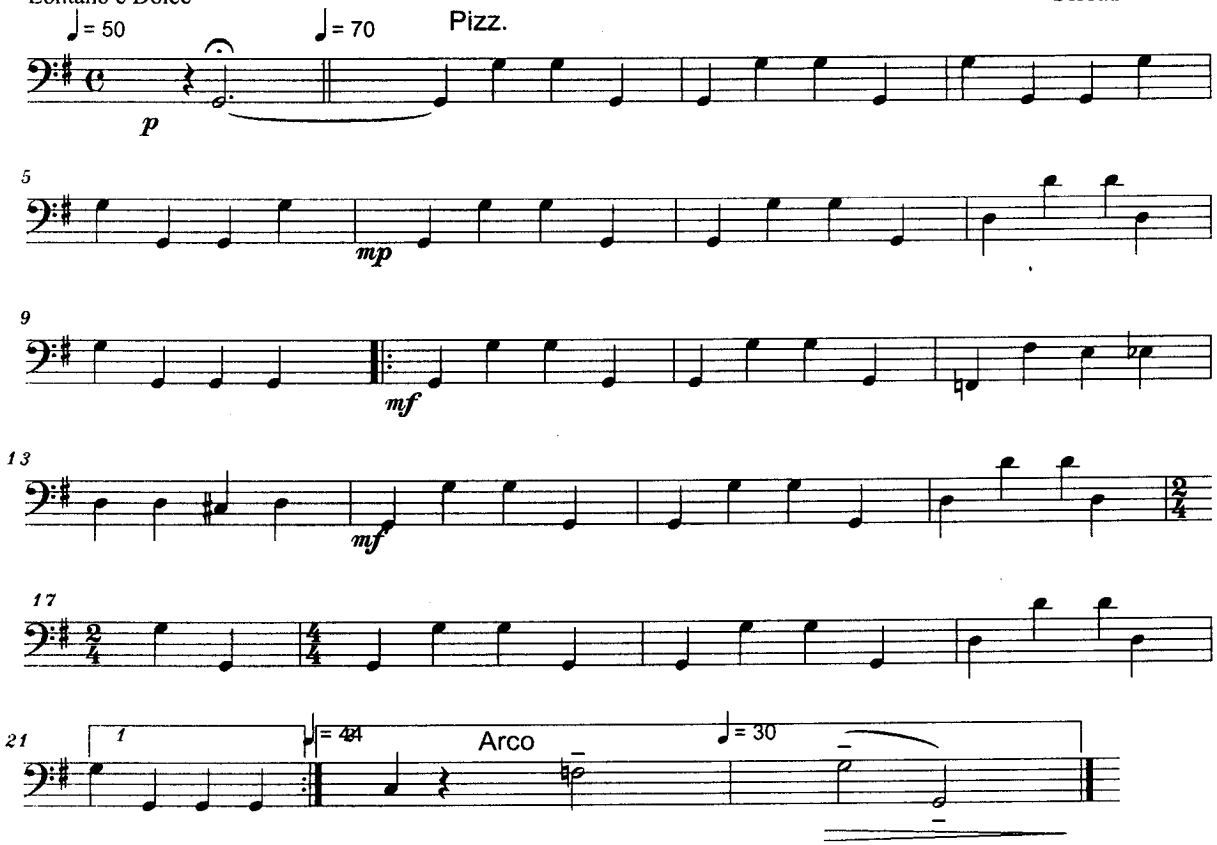

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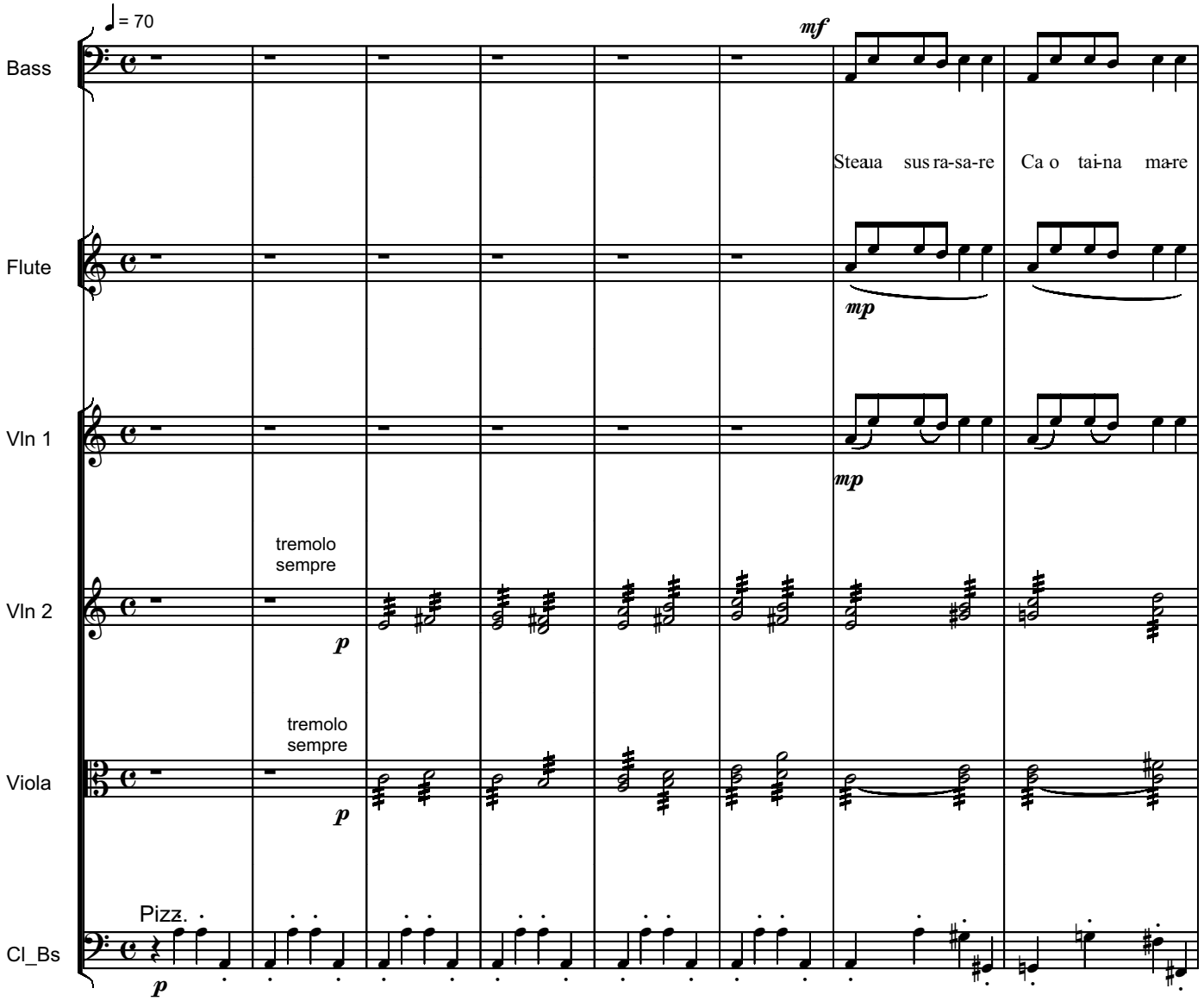
File: !steaua.mz

Dedicated to my Mother

Variation on the Romanian Christmas Song
"Steaua sus rasare"

Serban Nichifor

Lontano e Dolce



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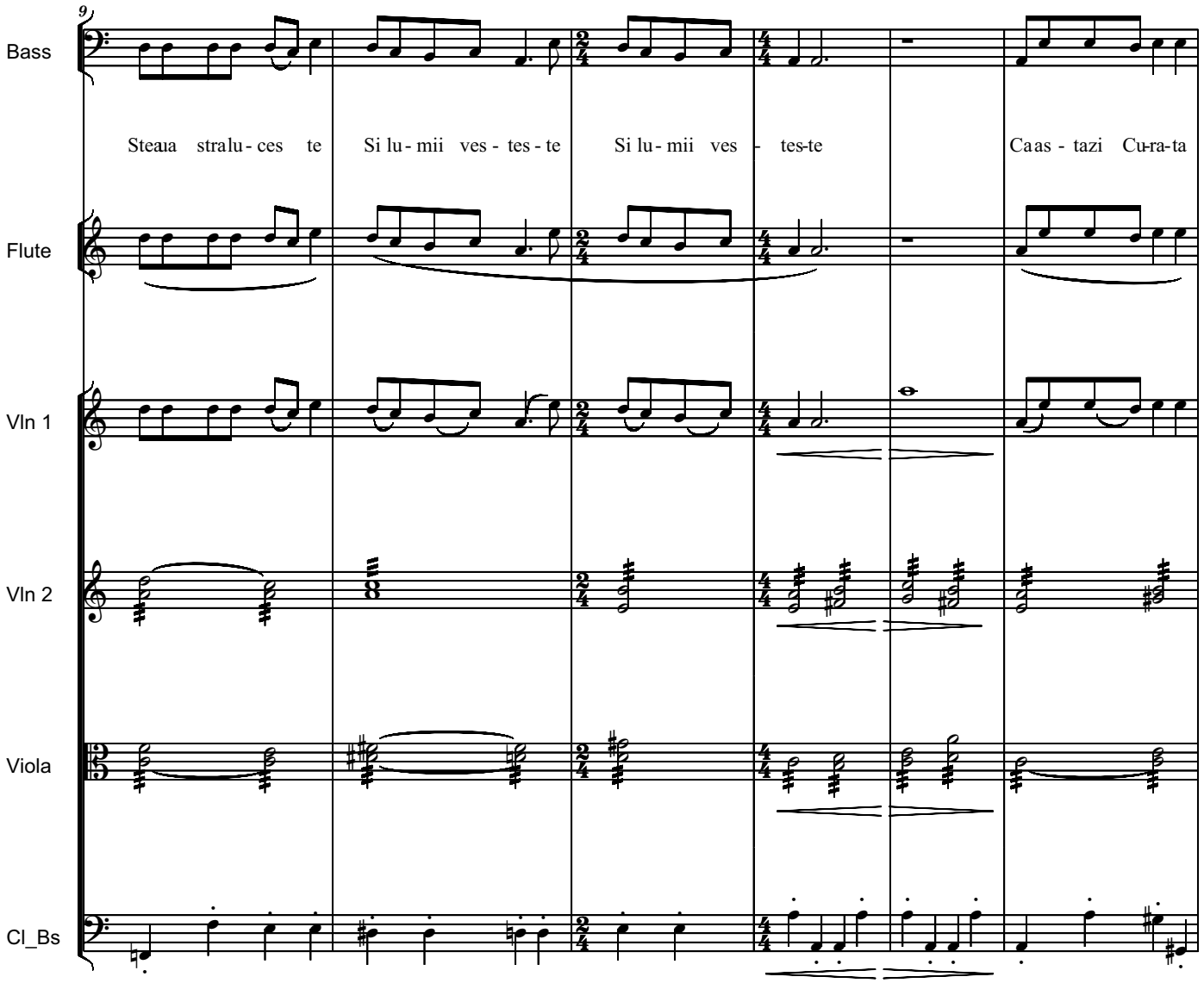
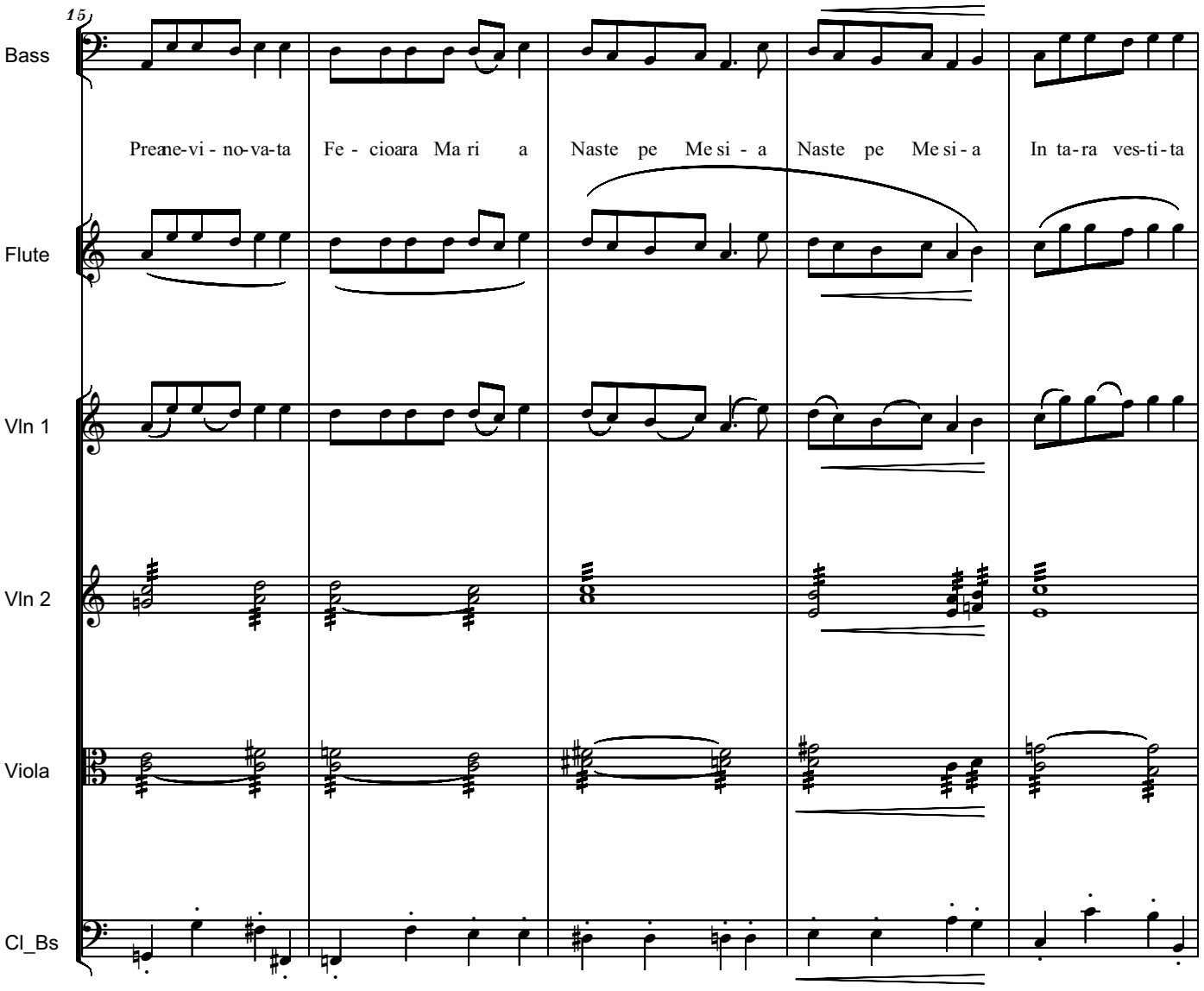
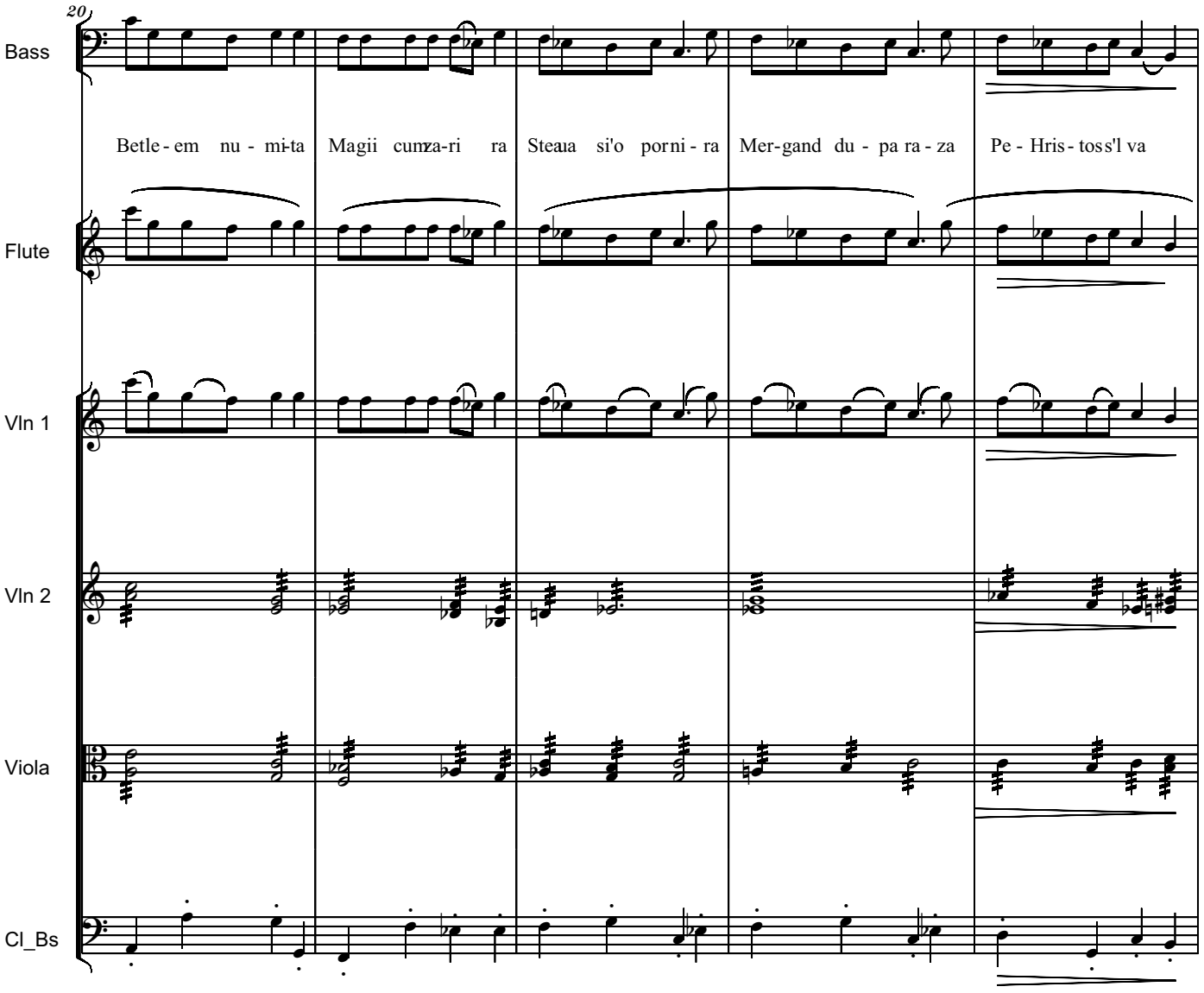
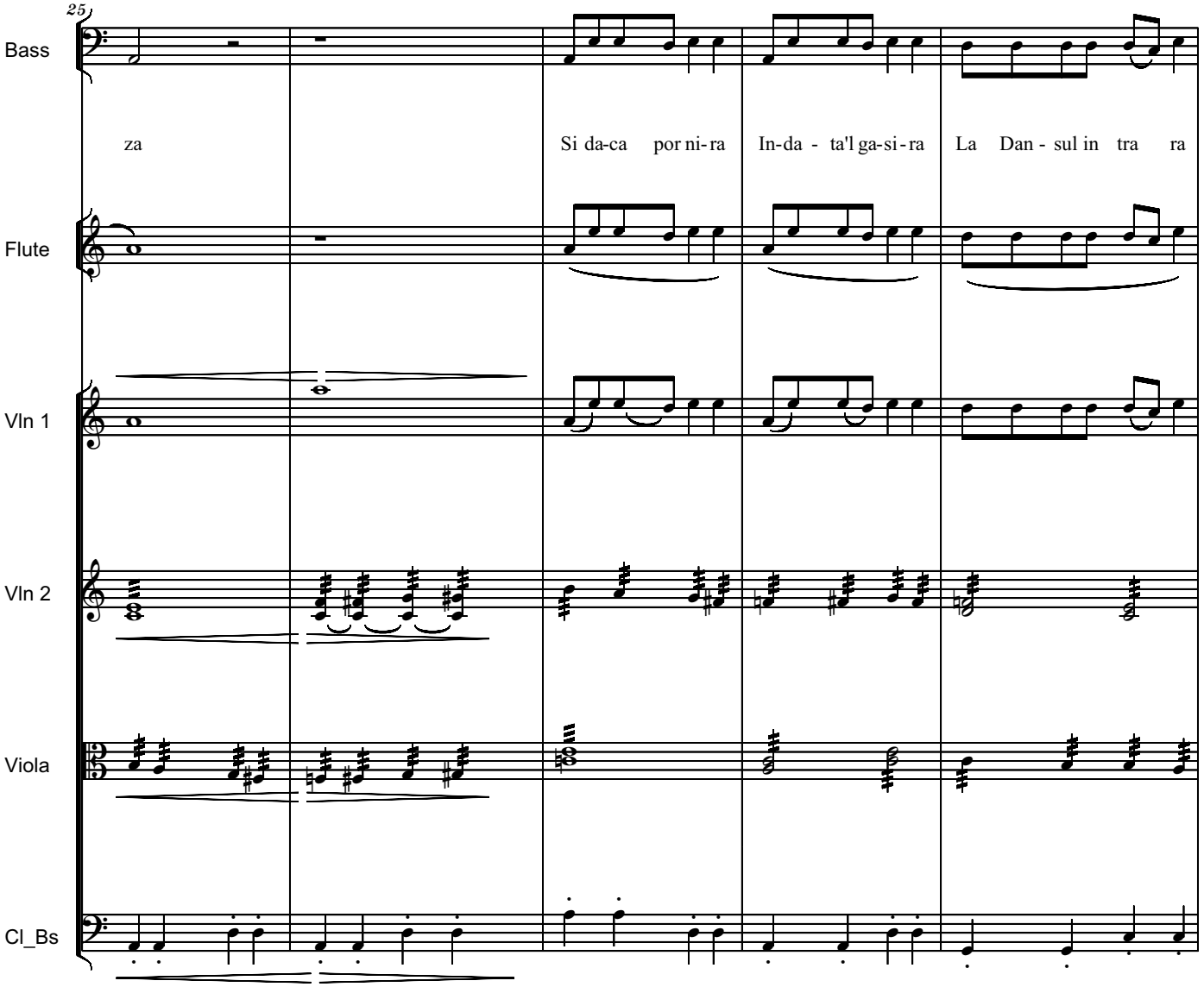
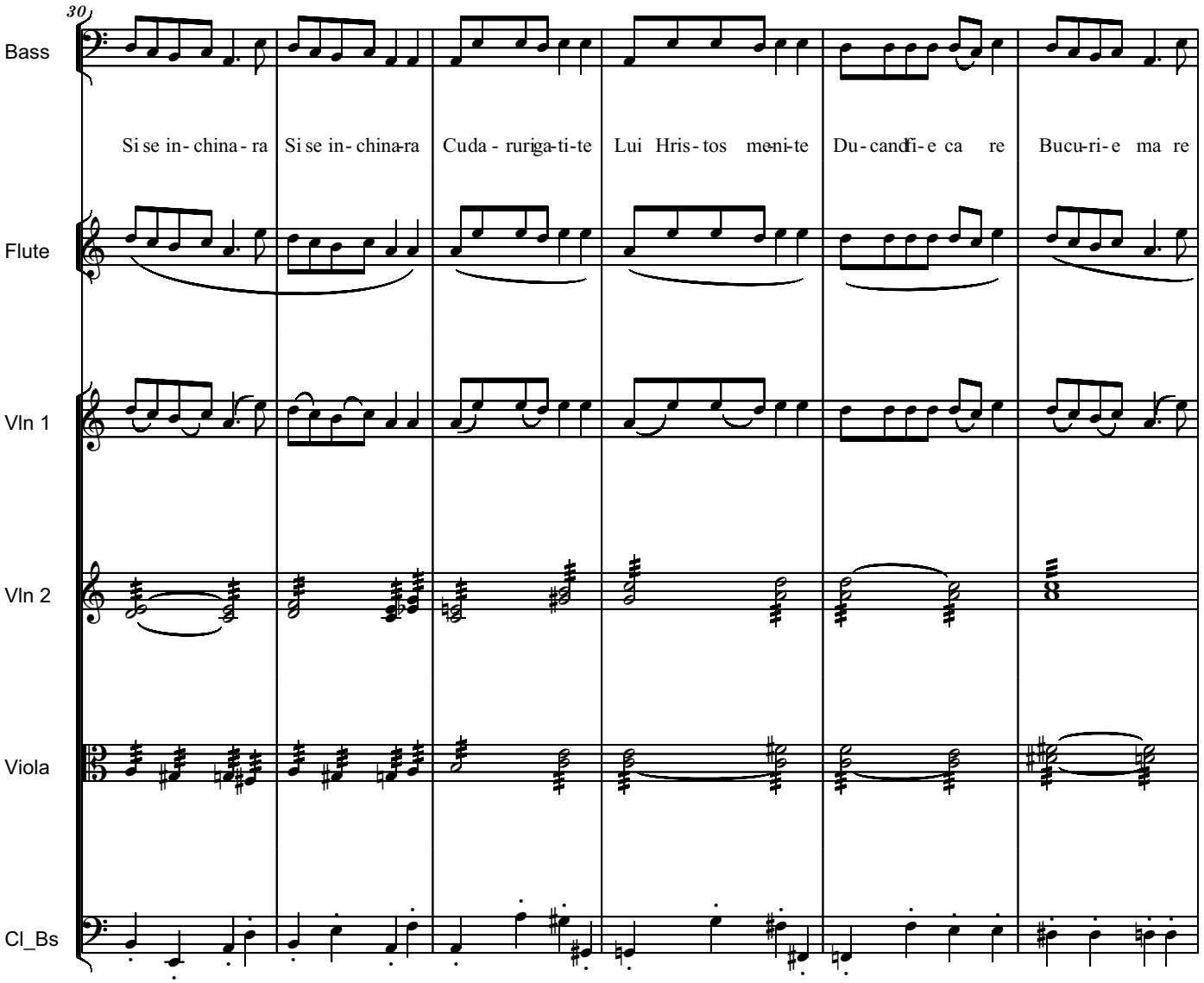
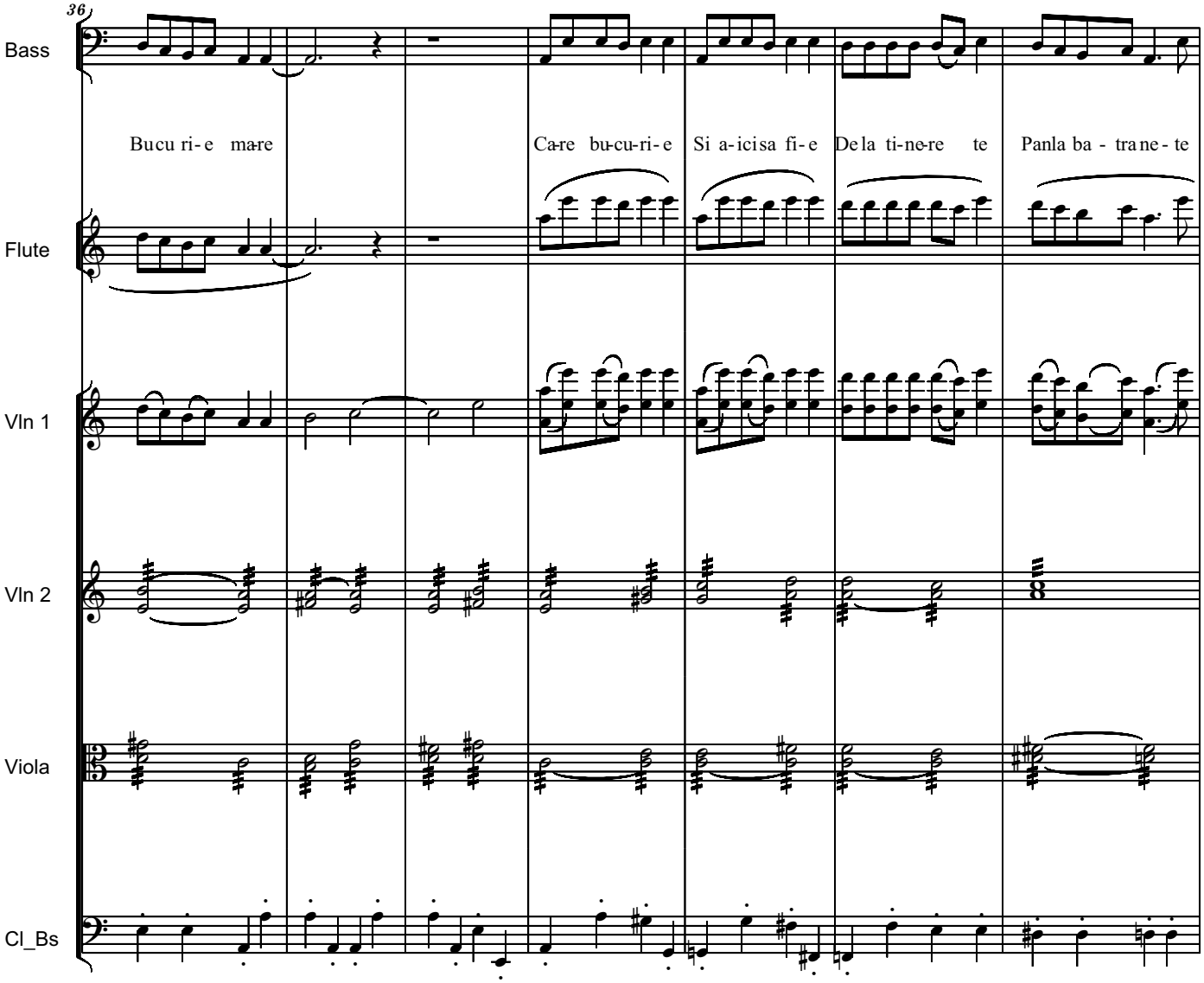

9
Bass
Steaua stralu - ces te
Si lu - mii ves - tes - te
Si lu - mii ves - tes-te
Caas - tazi Cu-ra-ta
Flute
Vln 1
Vln 2
Viola
Cl_Bs

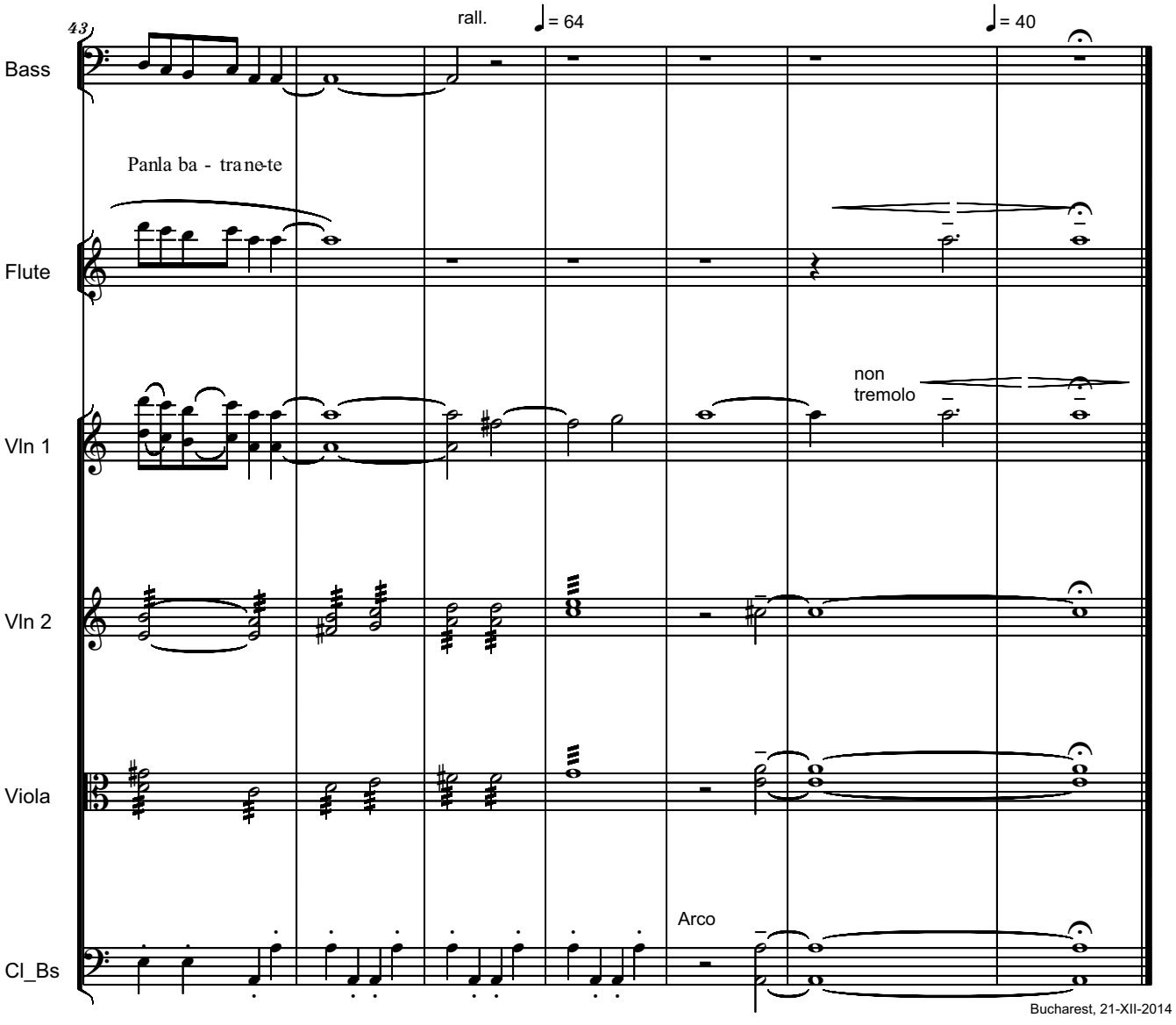

15
Bass
Preane-vi - no-va-ta
Fe - cioara Ma ri a
Naste pe Me si - a
Naste pe Me si - a
In ta-ra ves-ti-ta
Flute
Vln 1
Vln 2
Viola
Cl_Bs


20
Bass
Flute
Vln 1
Vln 2
Viola
Cl_Bs
Betle - em nu - mi-ta
Magii cumza-ri ra
Steaua si'o porni - ra
Mer-gand du - pa ra - za
Pe - Hris - toss'l va


25
Bass
Flute
Vln 1
Vln 2
Viola
Cl_Bs
za
Si da-ca por ni-ra
In-da - ta'l ga-si-ra
La Dan - sul in tra ra


30
Bass
Si se in- china - ra
Si se in- china-ra
Cuda - ruriga-ti-te
Lui Hris - tos me-ni-te
Du - candi-e ca re
Bucu-ri-e ma re
Flute
Vln 1
Vln 2
Viola
Cl_Bs

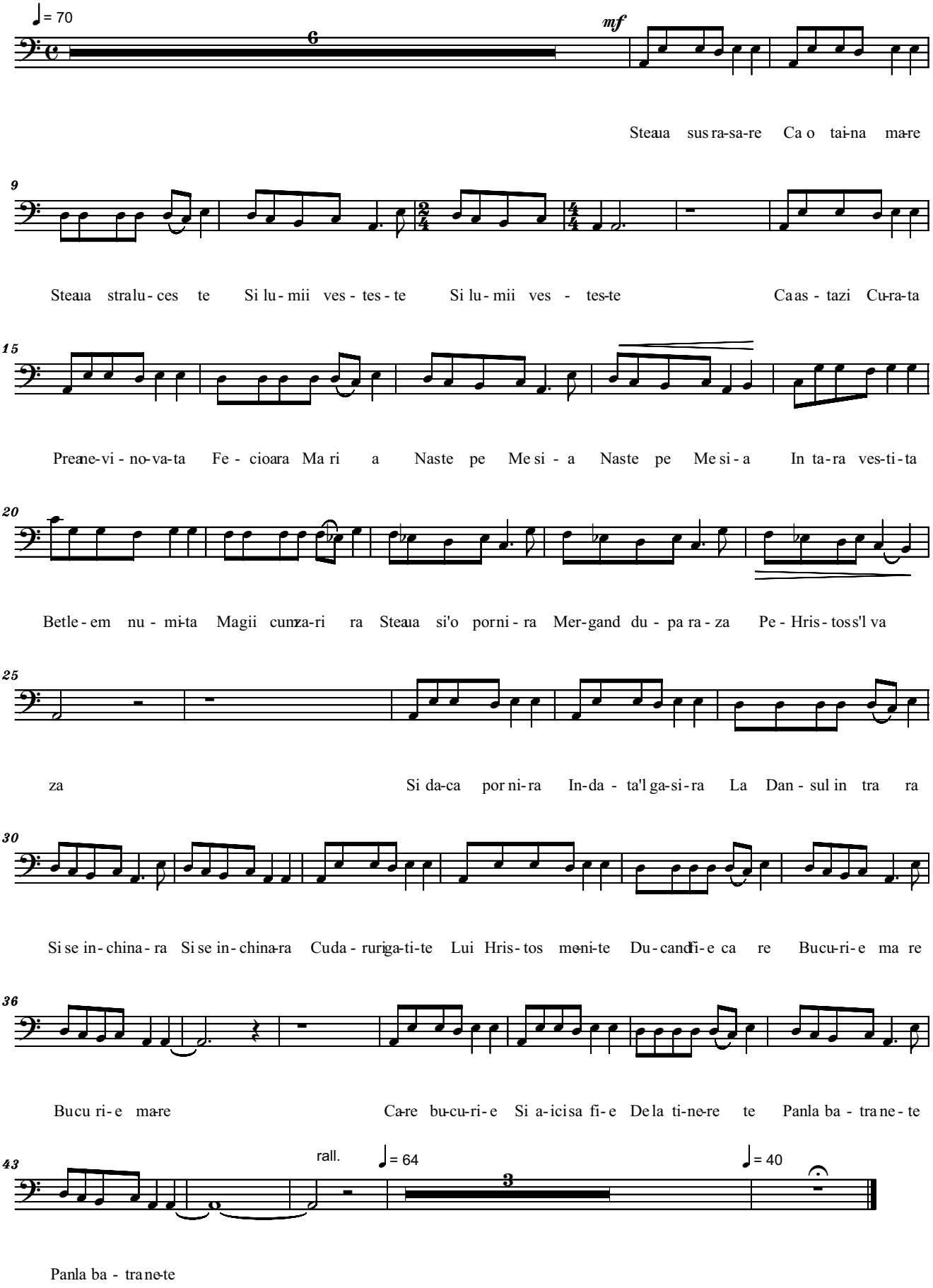

36
Bass
Flute
Vln 1
Vln 2
Viola
Cl_Bs
Bucu ri- e ma-re
Ca-re bu-cu-ri- e
Si a- ici sa fi- e
De la ti-ne-re te
Panla ba - tra ne - te


43
rall.
= 64
= 40
Bass
Panla ba - tra ne-te
Flute
non
tremolo
Vln 1
Vln 2
Viola
Arco
Cl_Bs
Bucharest, 21-XII-2014

Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Bass

Serban Nichifor

Lontano e Dolce



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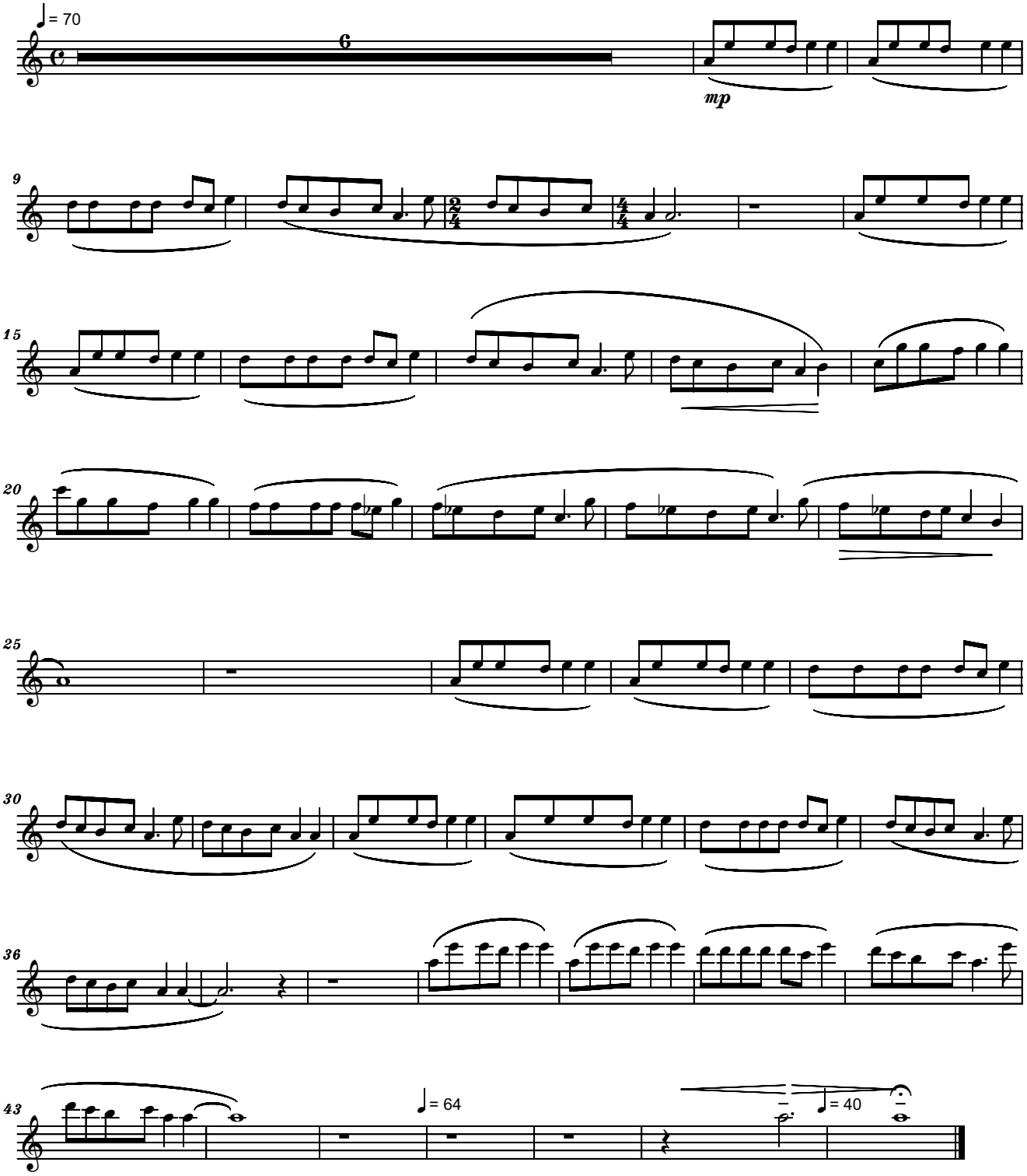
Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Flute

Serban Nichifor

Lontano e Dolce



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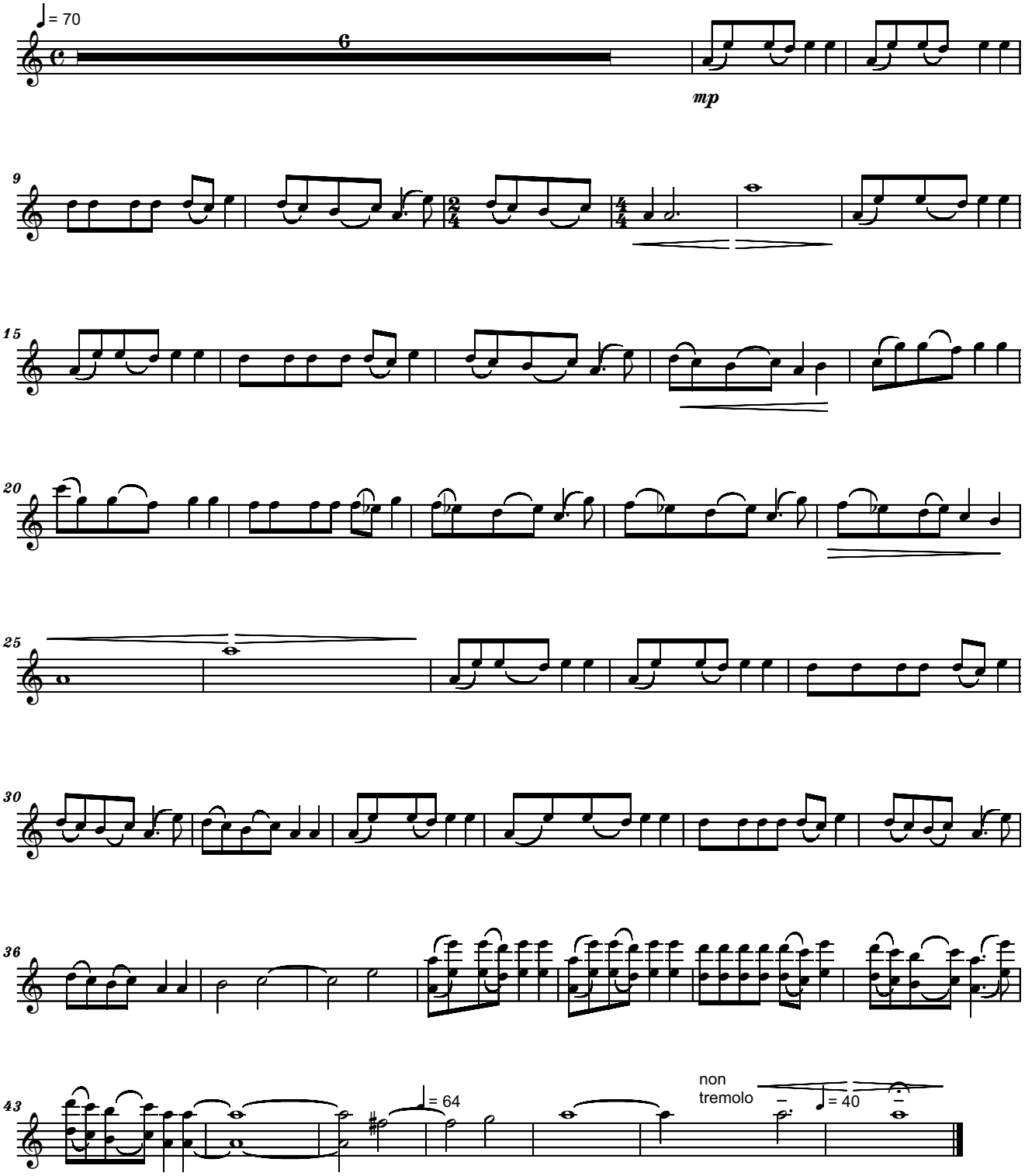
Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Violini I

Serban Nichifor

Lontano e Dolce



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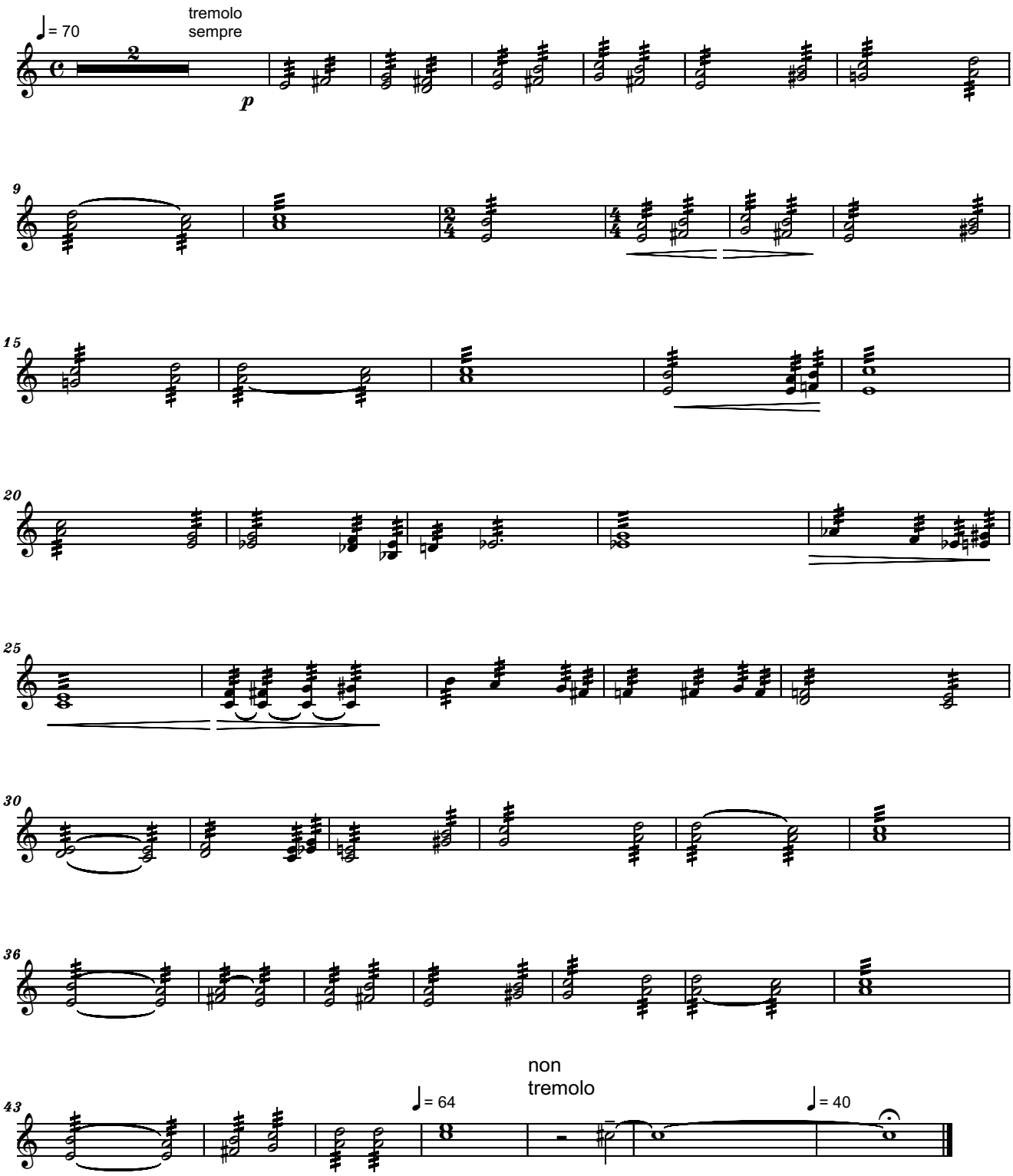
Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Violini II

Serban Nichifor

Lontano e Dolce



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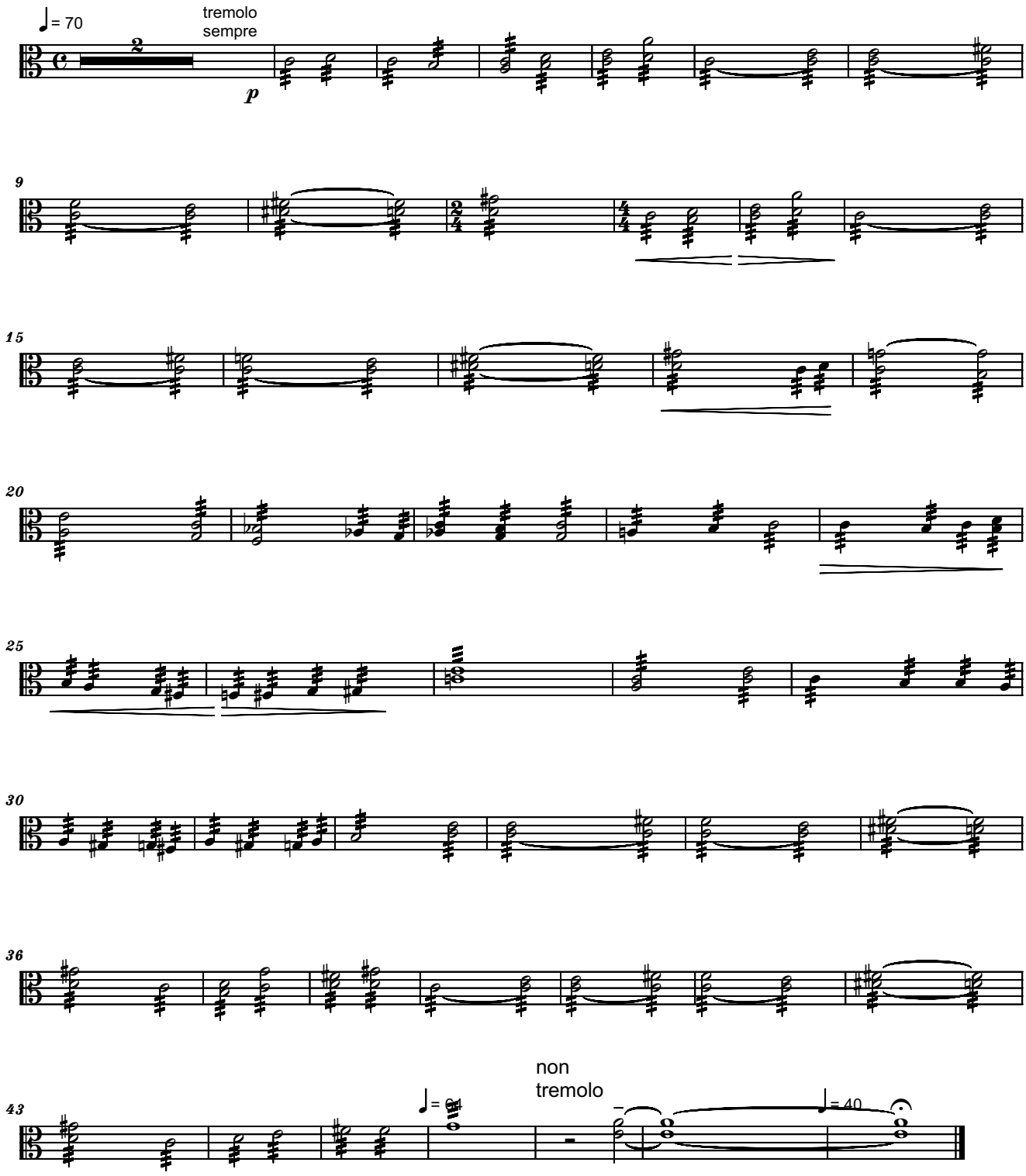
Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Viole

Serban Nichifor

Lontano e Dolce



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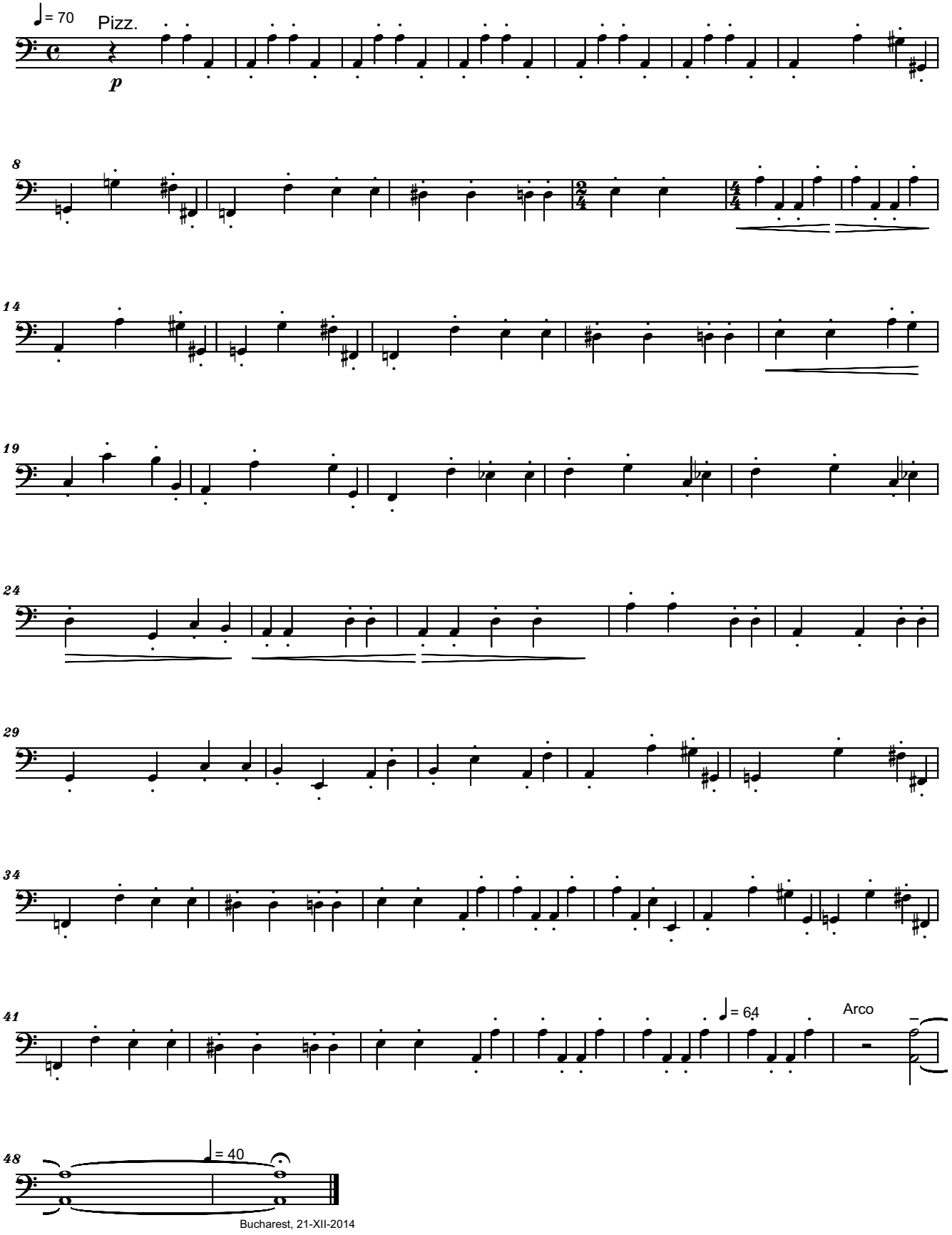
File: vcb.mz

Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Celli & Bassi

Serban Nichifor

Lontano e Dolce



Bucharest, 21-XII-2014

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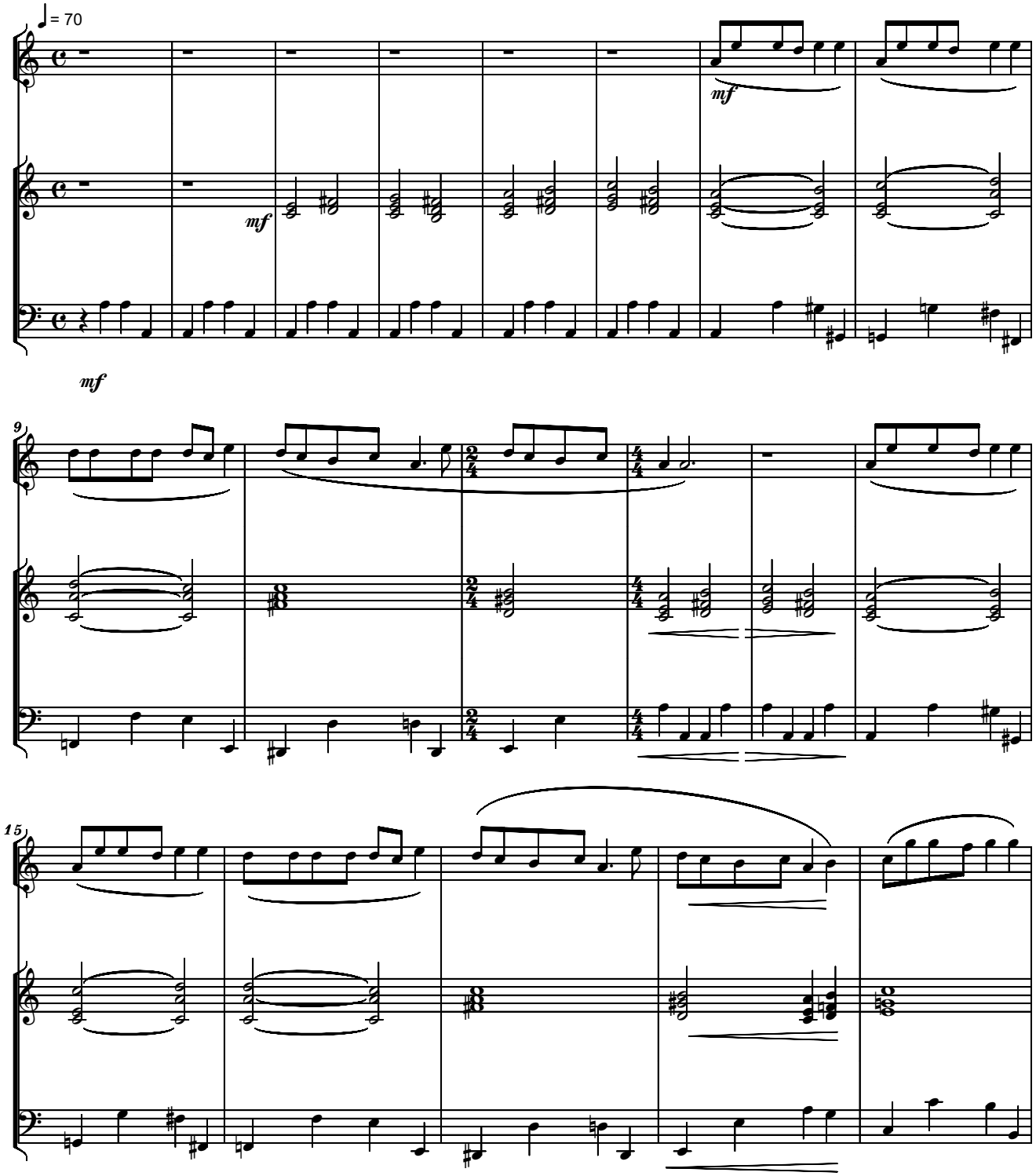
Dedicated to my Mother

Variation on the Romanian Christmas Song "Steaua sus rasare" for Instrument/Voice & Organ/Piano

Serban Nichifor

Lontano e Dolce



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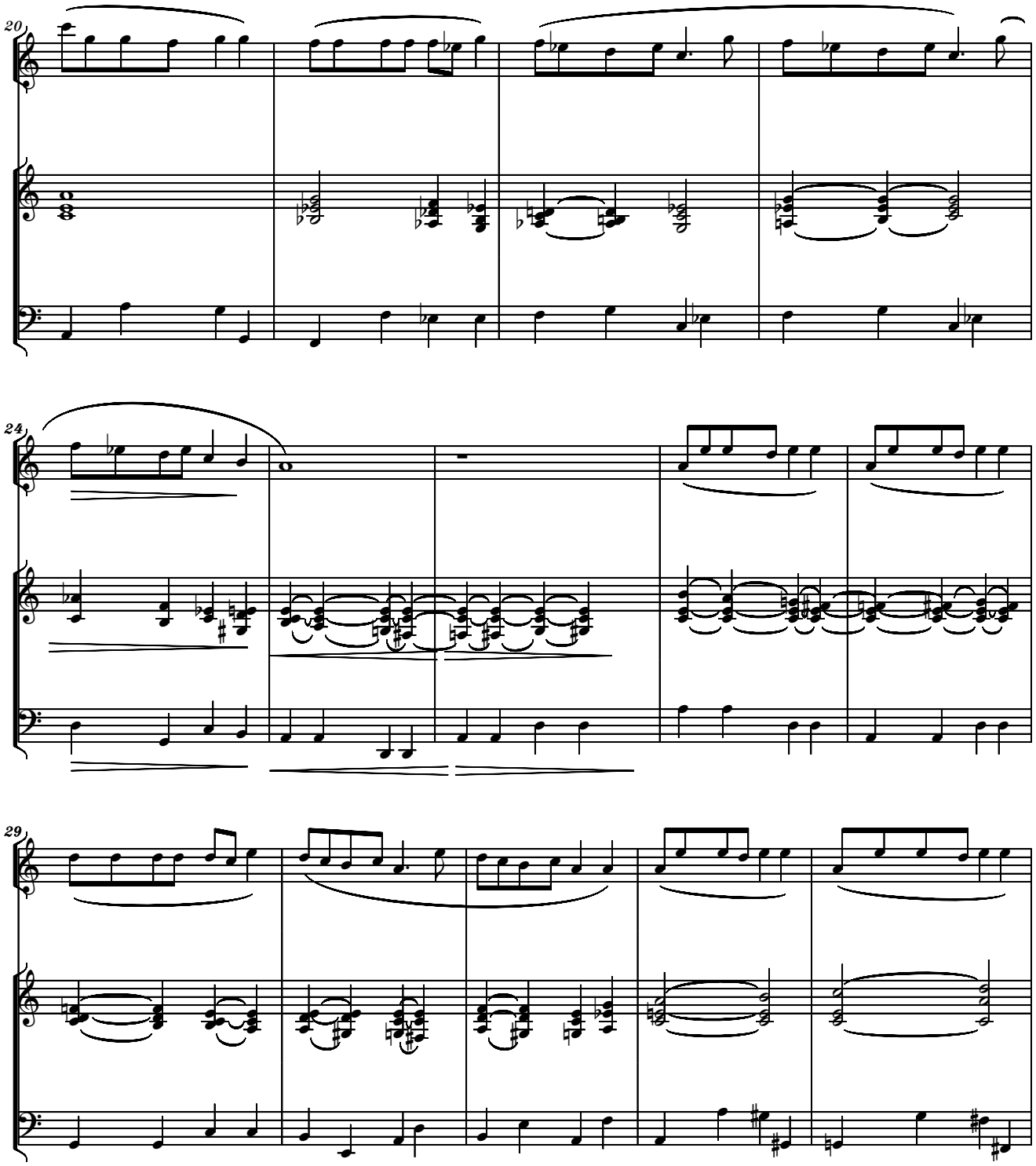
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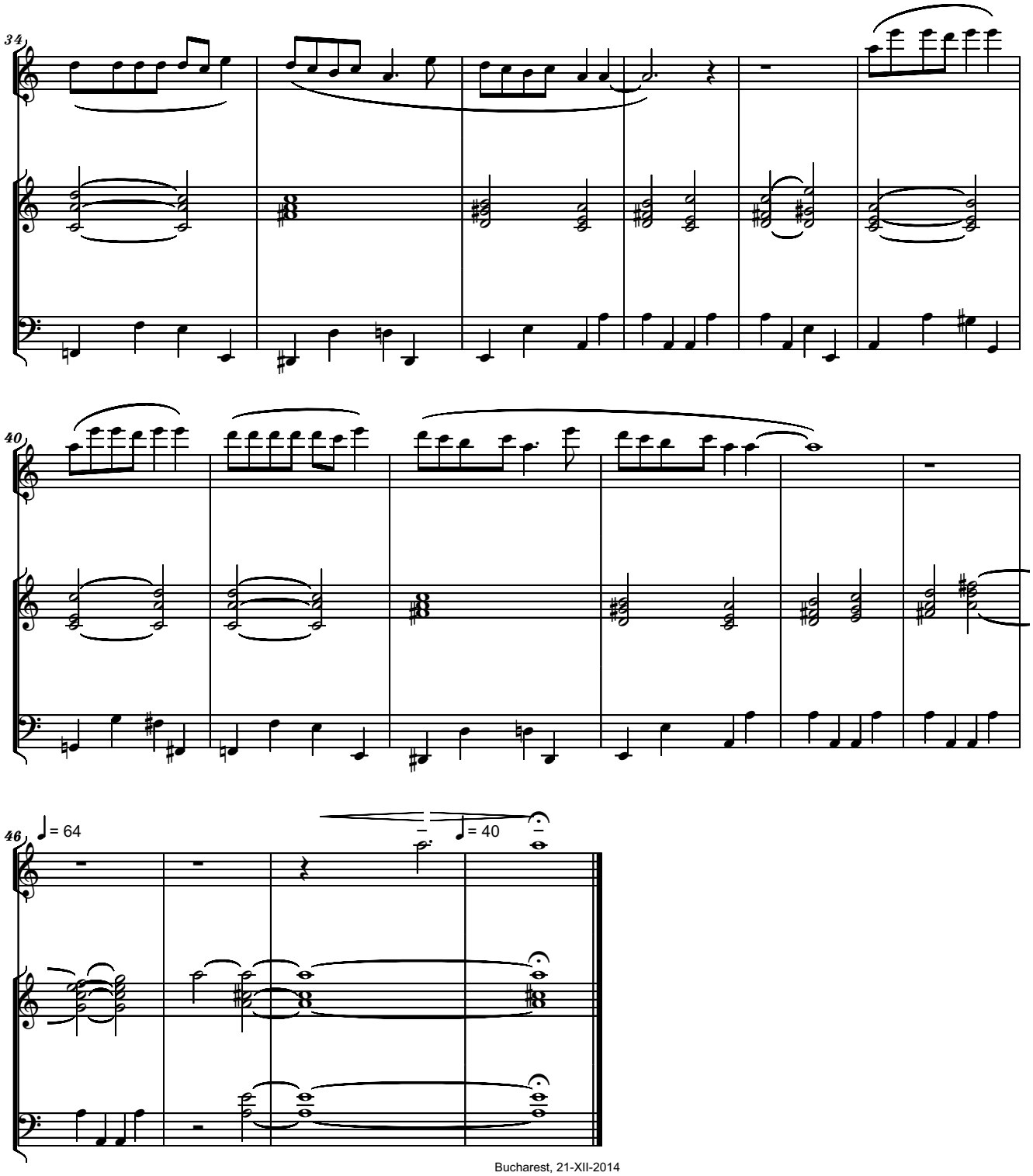


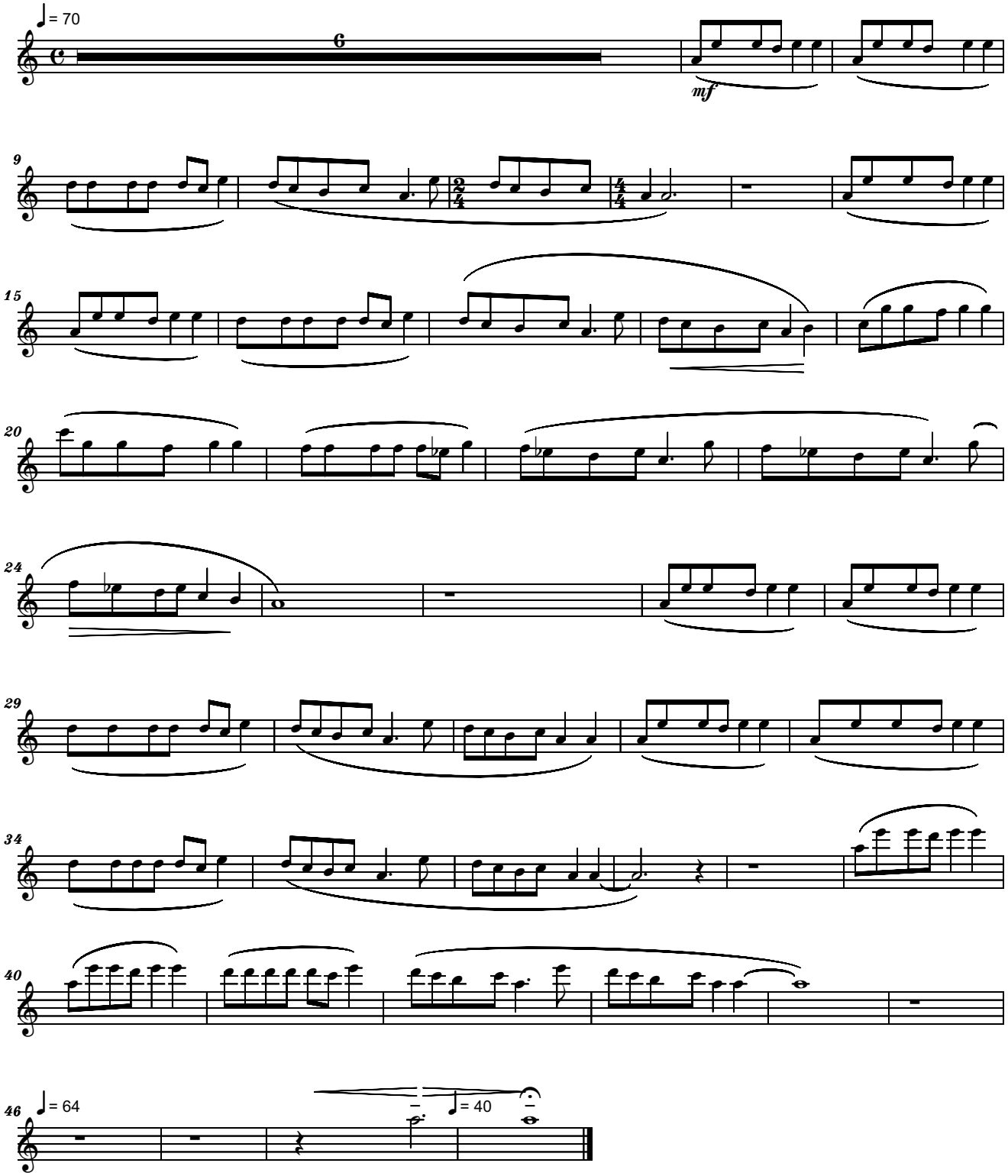
Bucharest, 21-XII-2014

Dedicated to my Mother

Variation on the Romanian Christmas Song
"Steaua sus rasare"
for Instrument/Voice & Organ/Piano

Serban Nichifor

Lontano e Dolce



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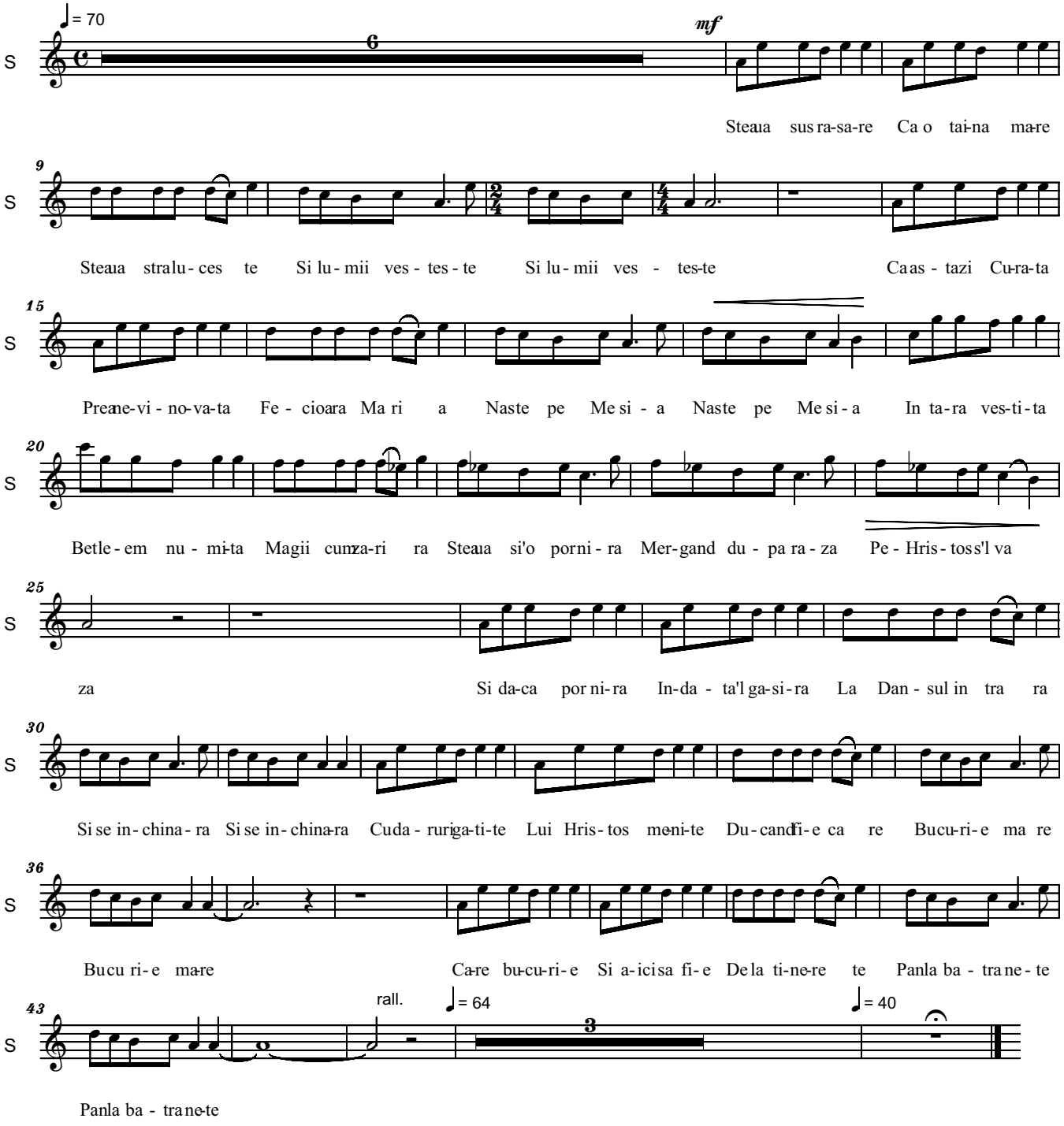
Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"

Serban Nichifor

Lontano e Dolce



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File: PrayerVictimsHolocaust23Jan2015.mz

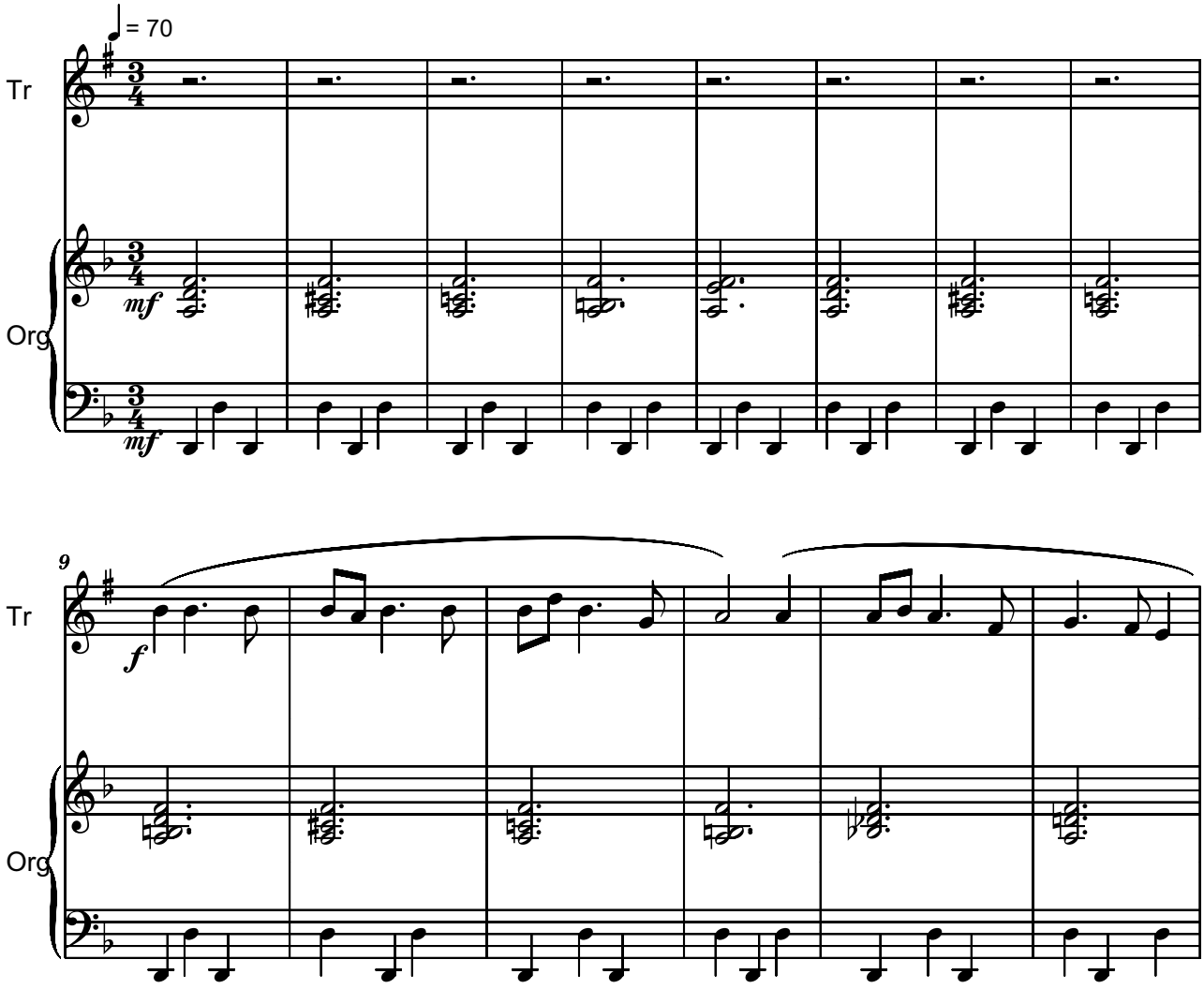
PRAYER FOR THE VICTIMS OF THE HOLOCAUST

Trumpet in B-flat and Organ

To Maestro Ivano Ascari

Prayerfully

Serban Nichifor



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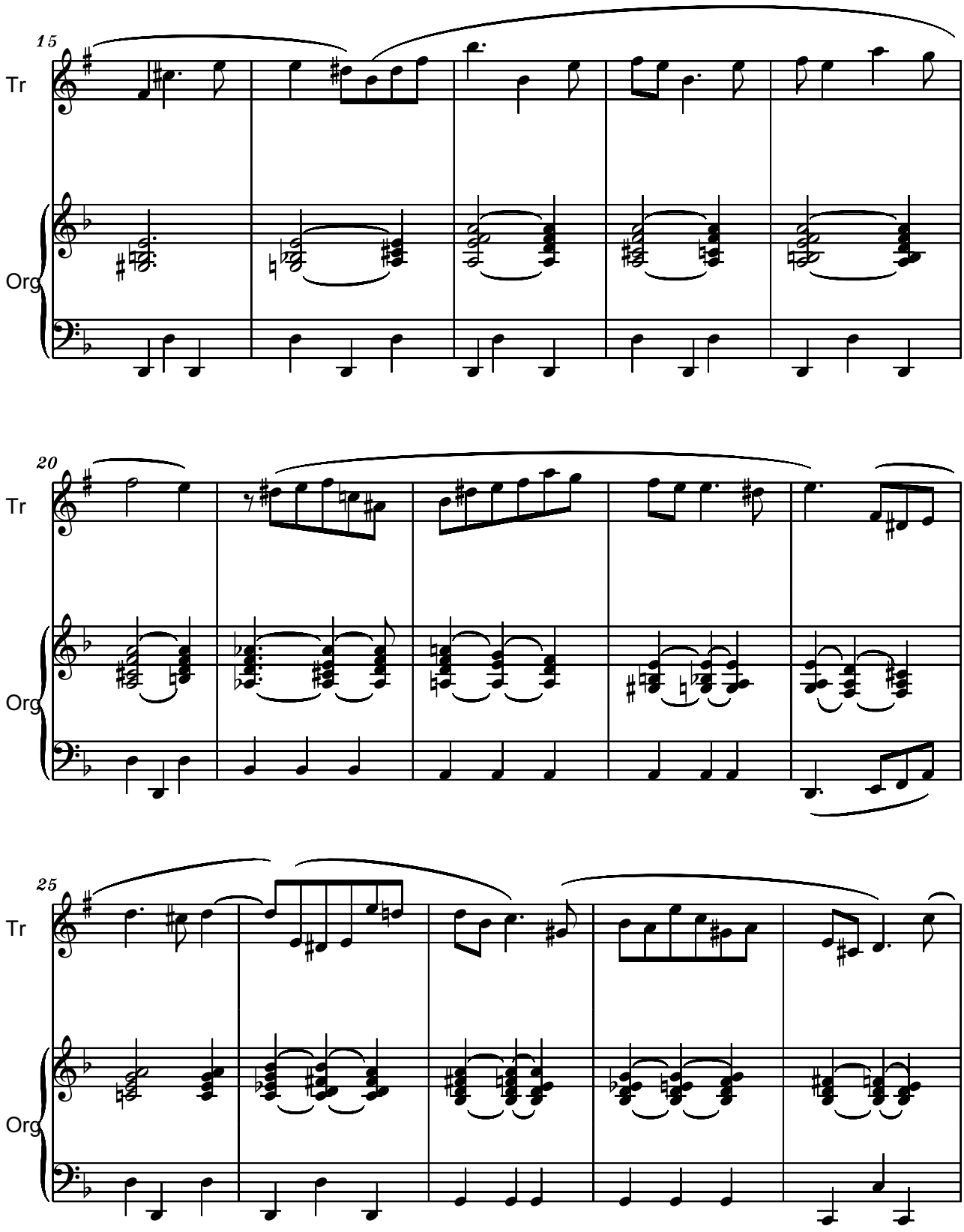
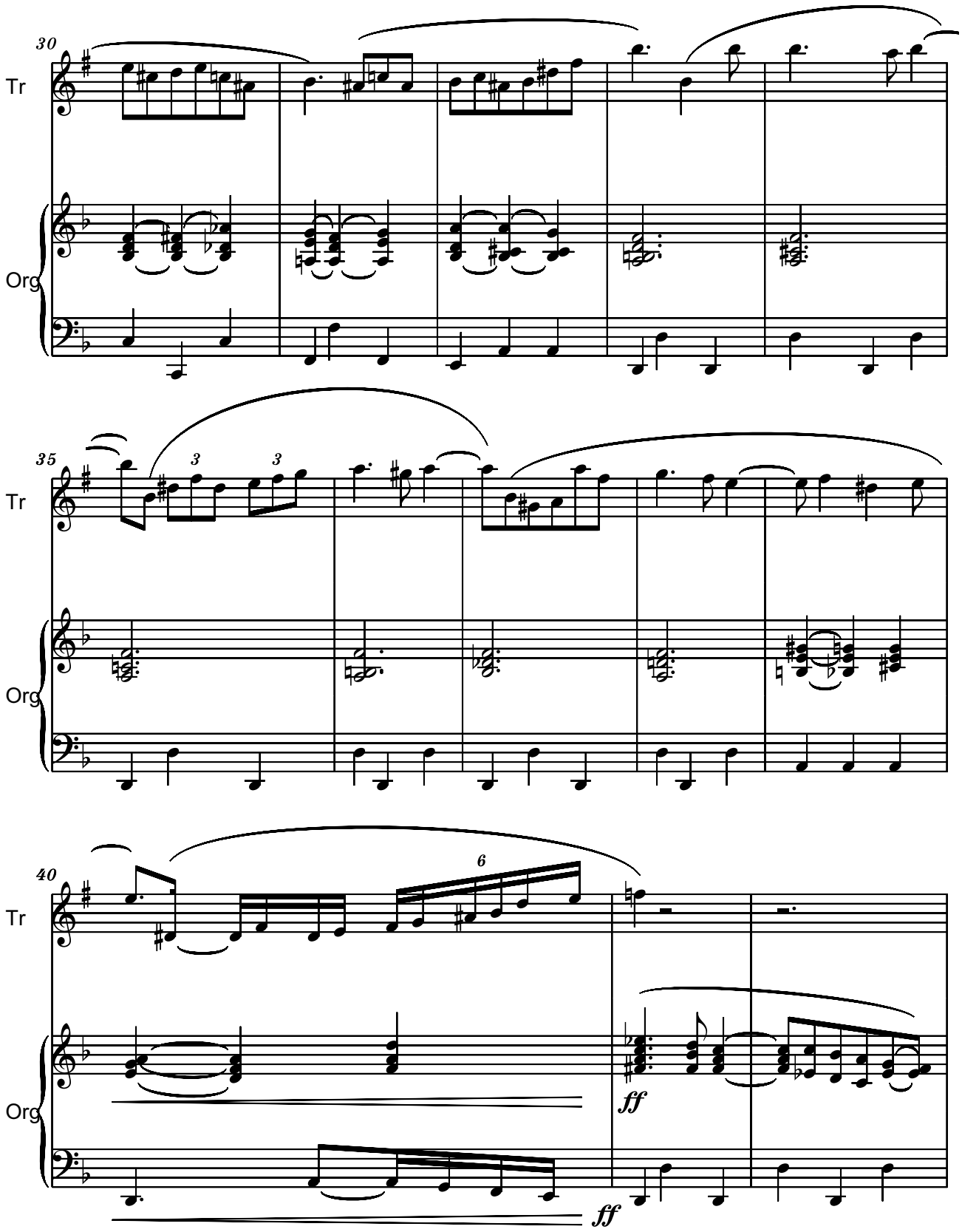
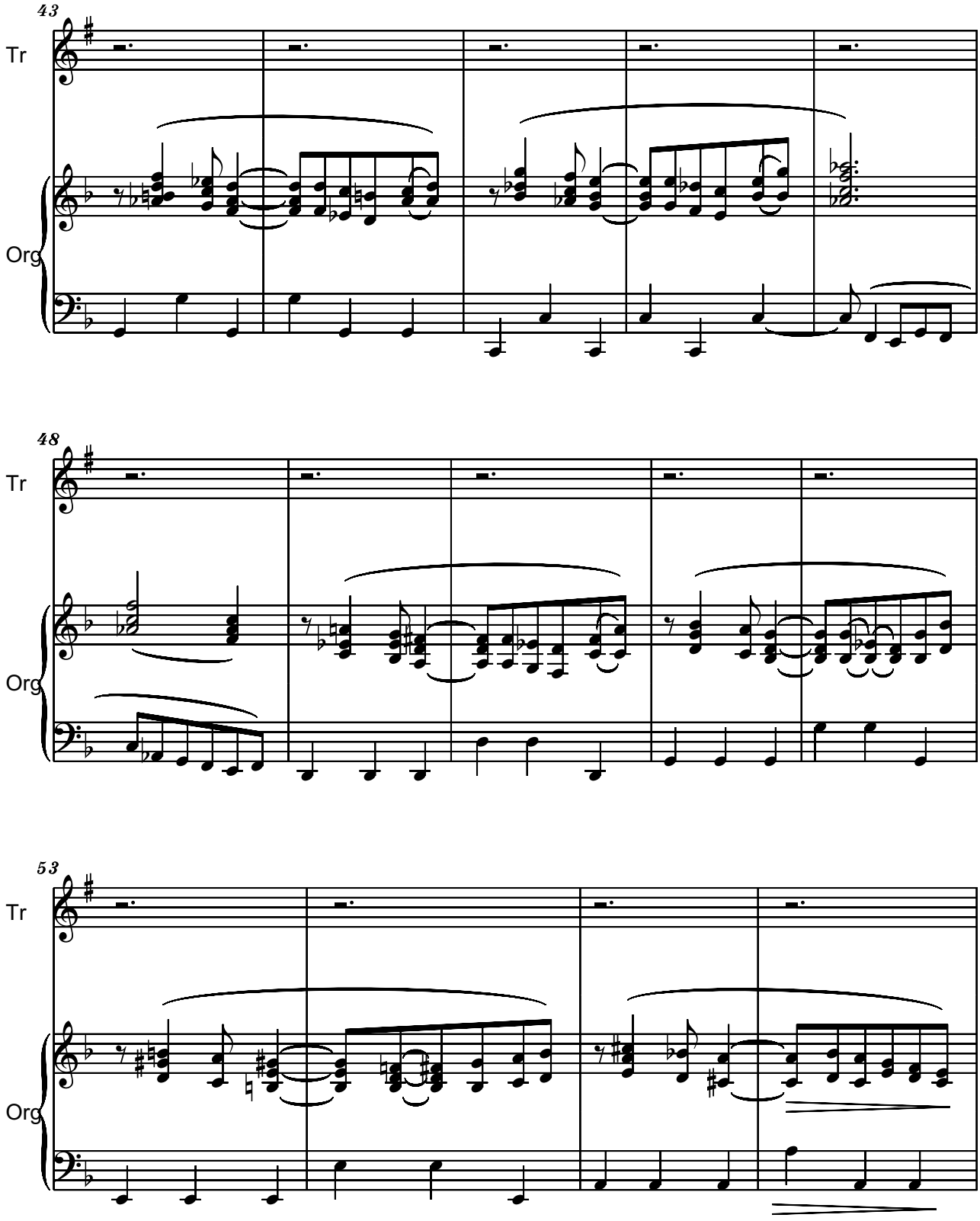
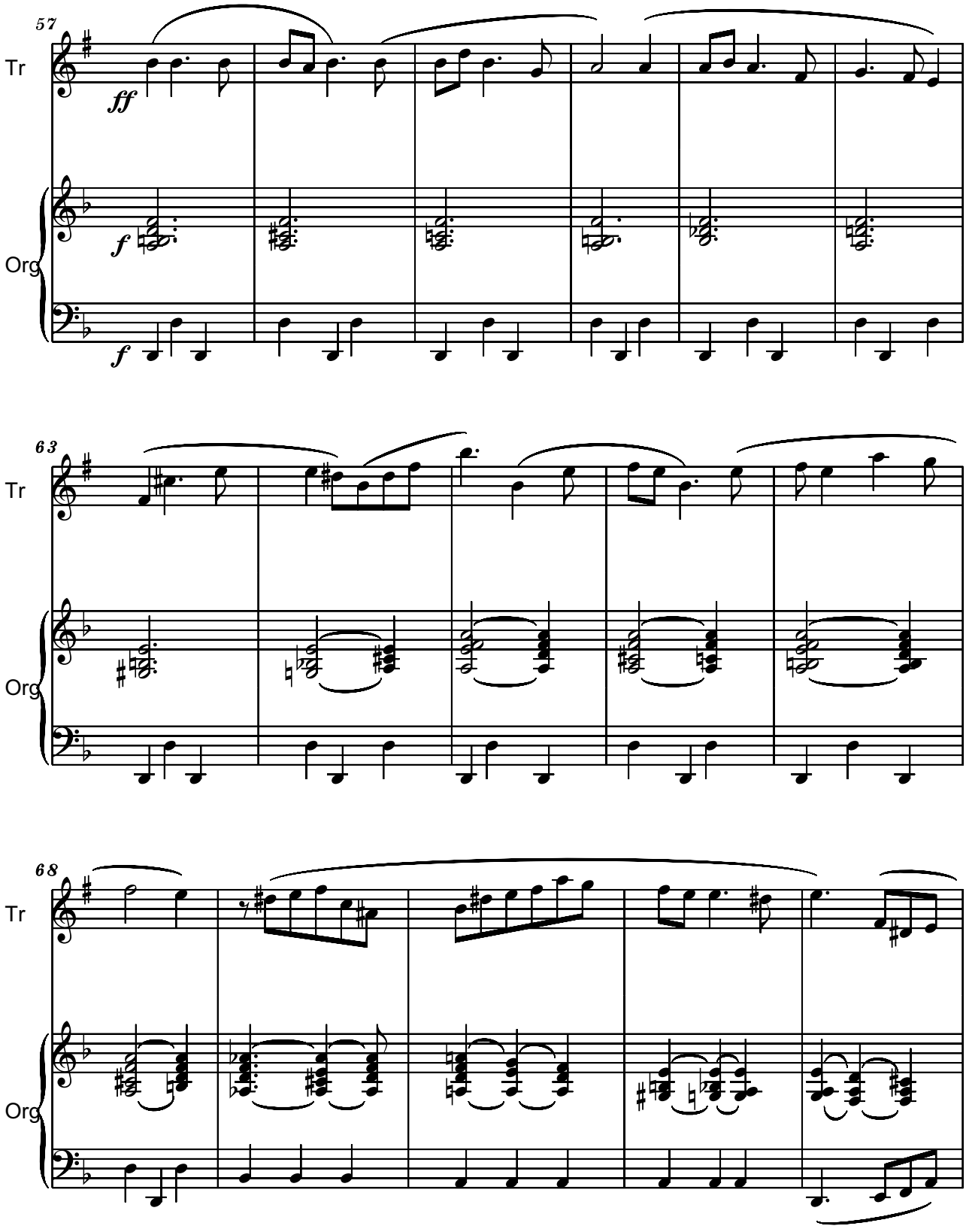
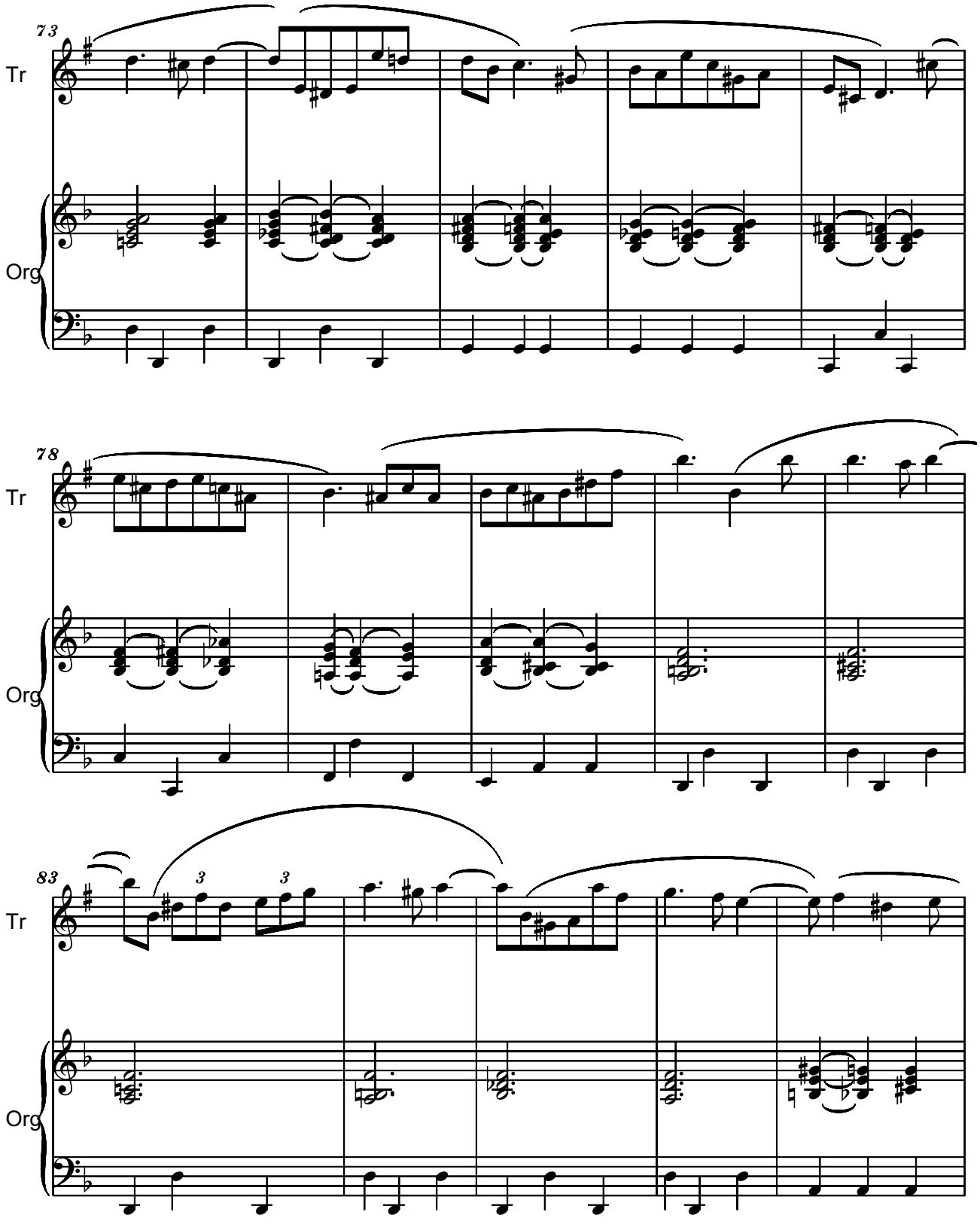
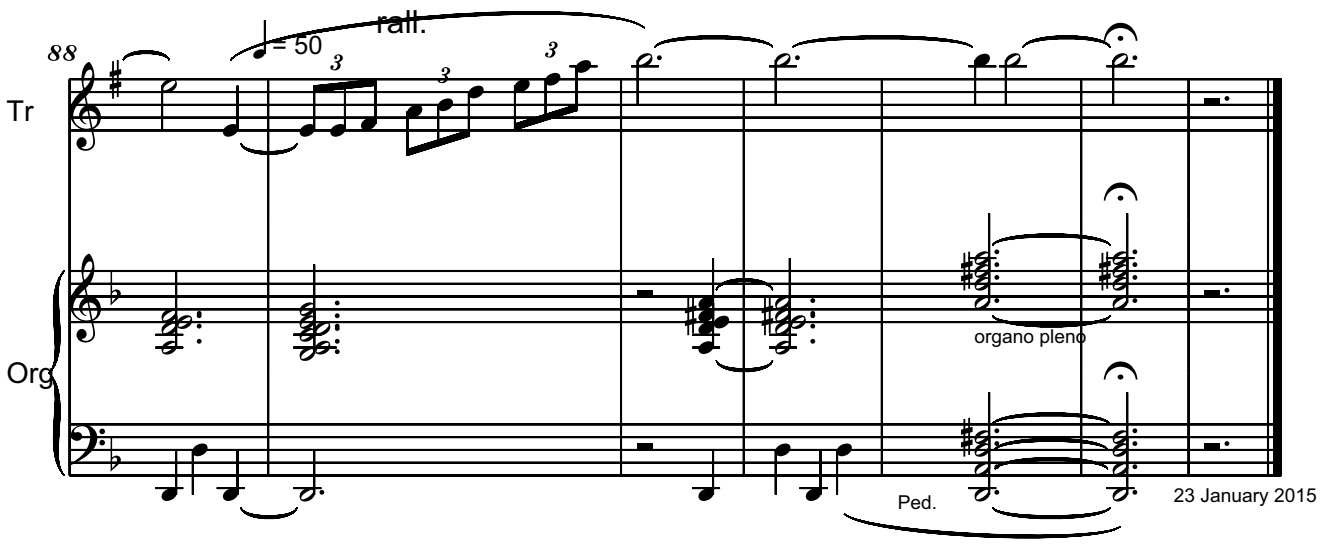

15
Tr
Org
20
Tr
Org
25
Tr
Org


30
Tr
Org
35
3
3
Tr
Org
40
6
Tr
Org
ff
ff


43
Tr
Org
48
Tr
Org
53
Tr
Org


57
Tr
ff
Org
f
f
63
Tr
Org
68
Tr
Org


73
Tr
Org
78
Tr
Org
83
3
3
Tr
Org


88
♩= 50
rall.
Tr
Org
organo pleno
Ped.
23 January 2015

PRAYER FOR THE VICTIMS OF THE HOLOCAUST

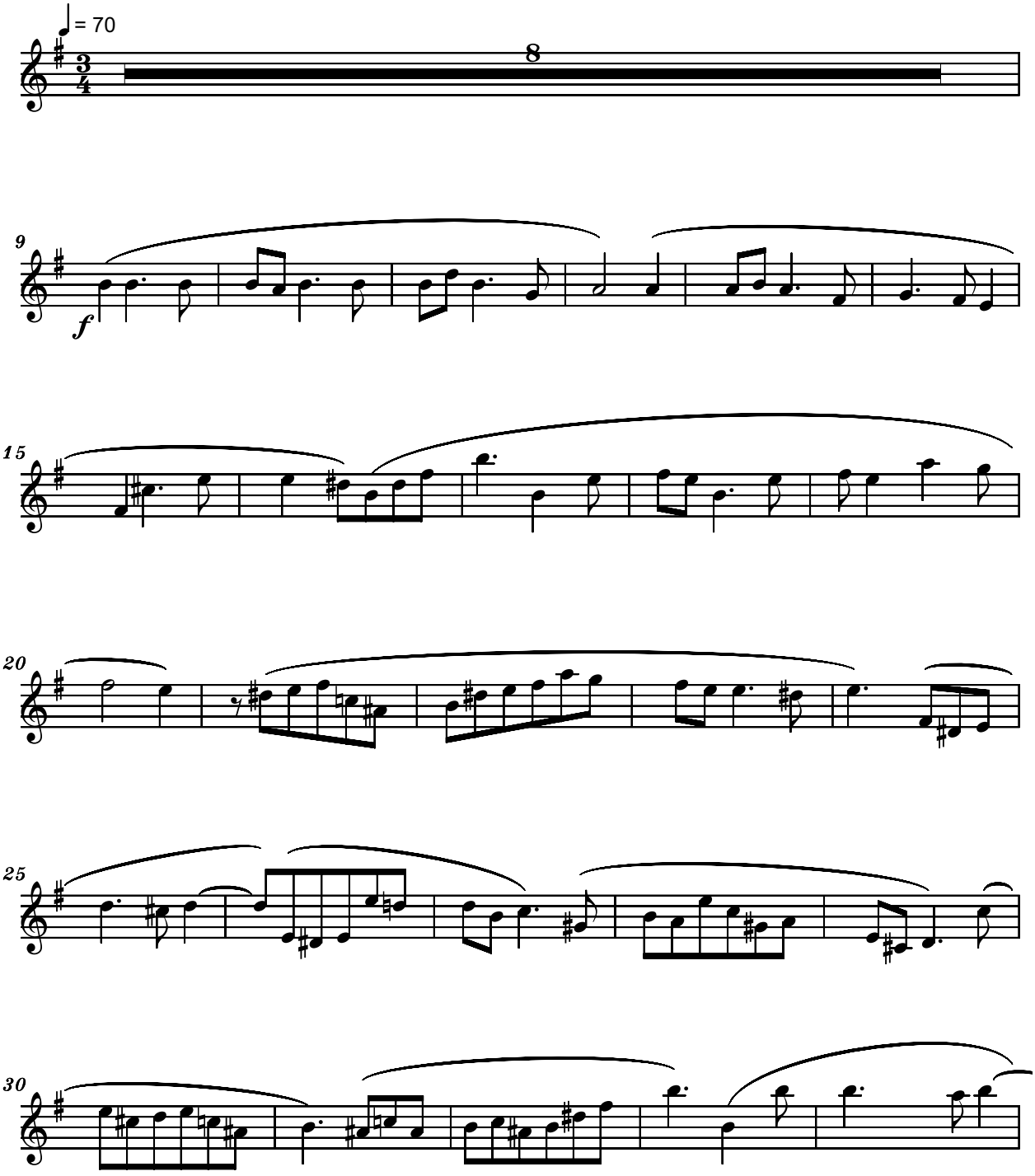
Trumpet in B-flat and Organ

To Maestro Ivano Ascari

Trumpet Part

Prayerfully

Serban Nichifor



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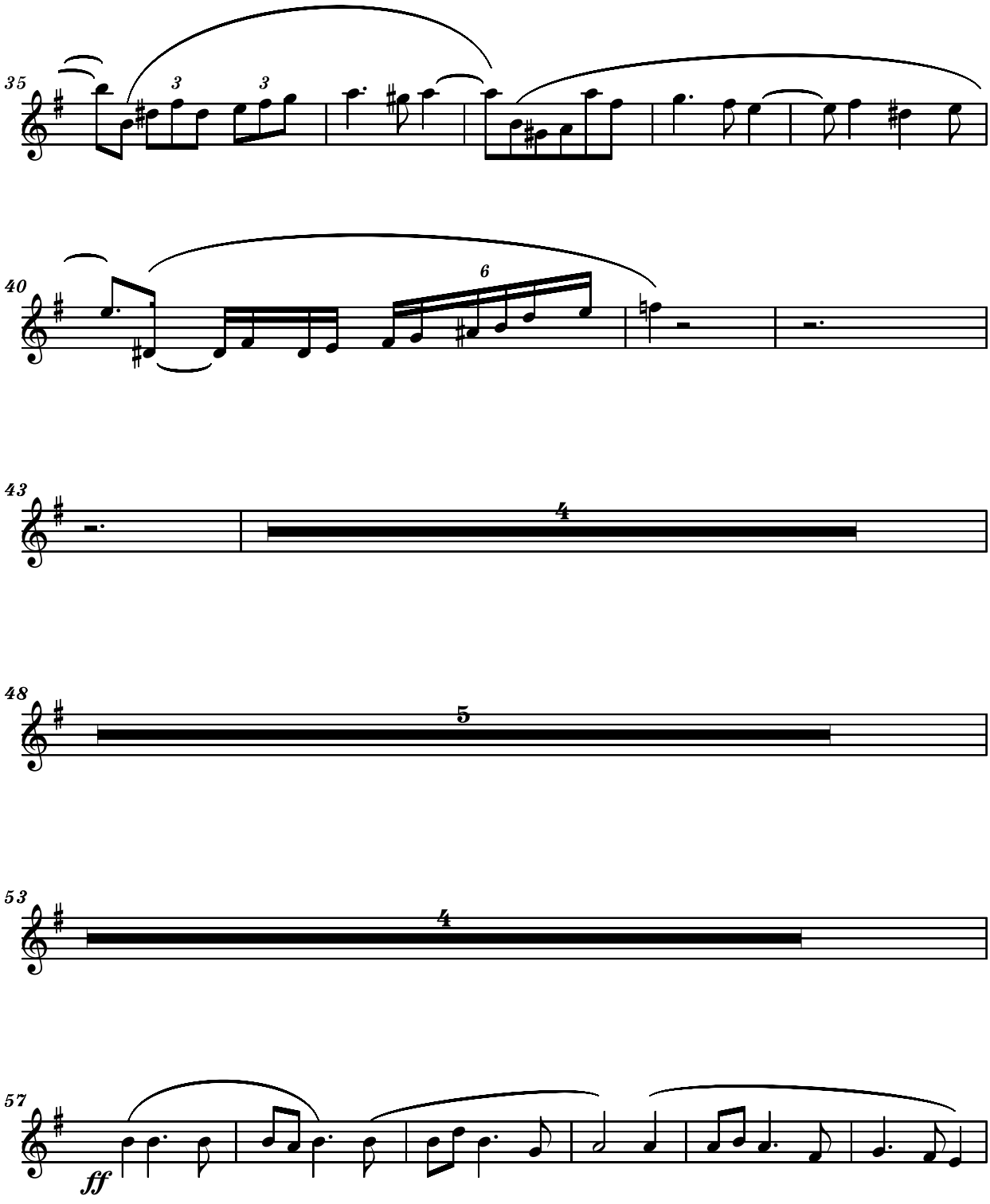
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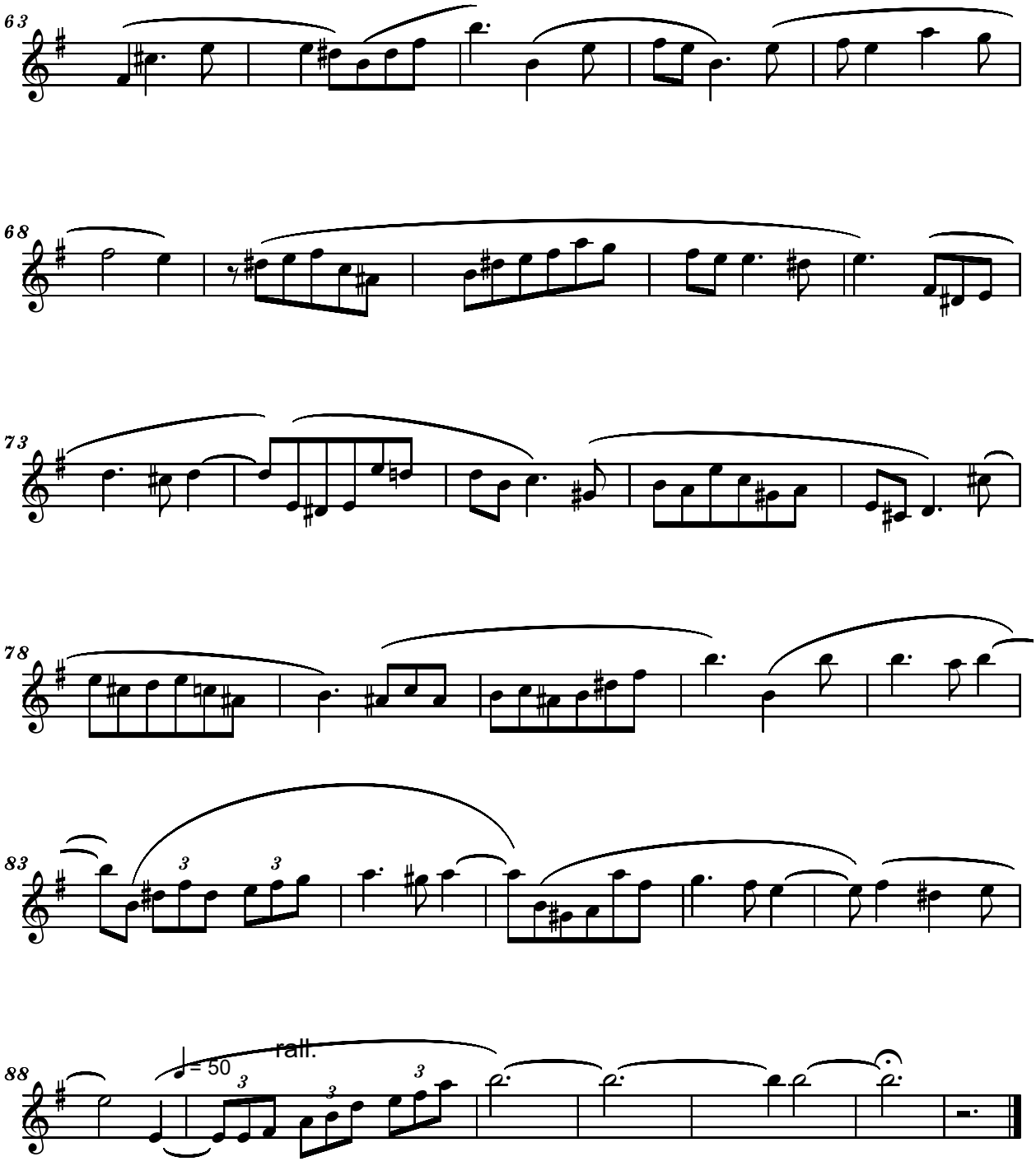

63
68
73
78
83
88
3
3
3
3
♩= 50
rall.

File: PrayerVictimsHolocaust23nov2015.mz

PRAYER FOR THE VICTIMS OF THE HOLOCAUST

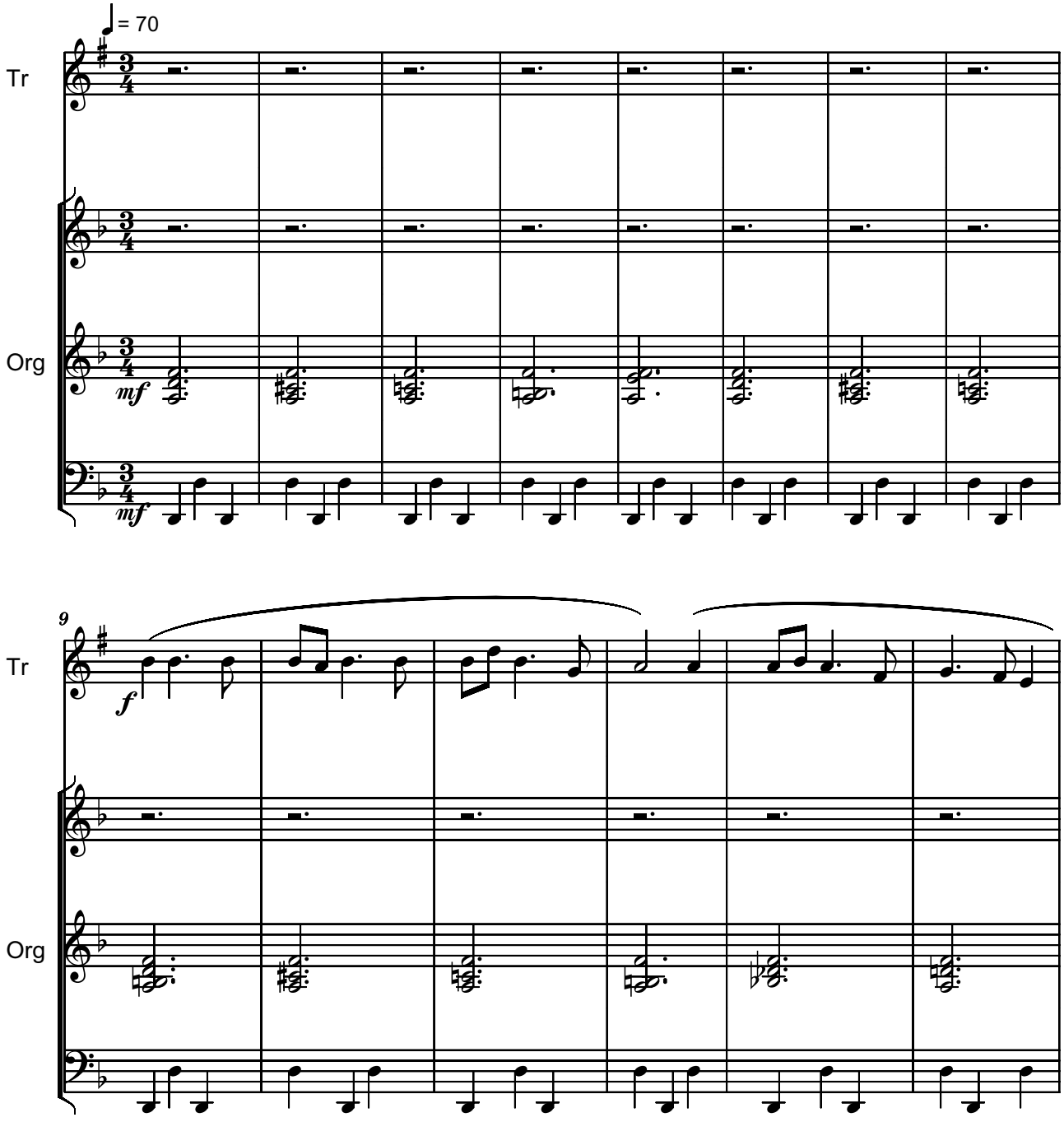
Trumpet in B-flat and Organ

To Maestro Ivano Ascari

(version 23 november 2015)

Prayerfully

Serban Nichifor



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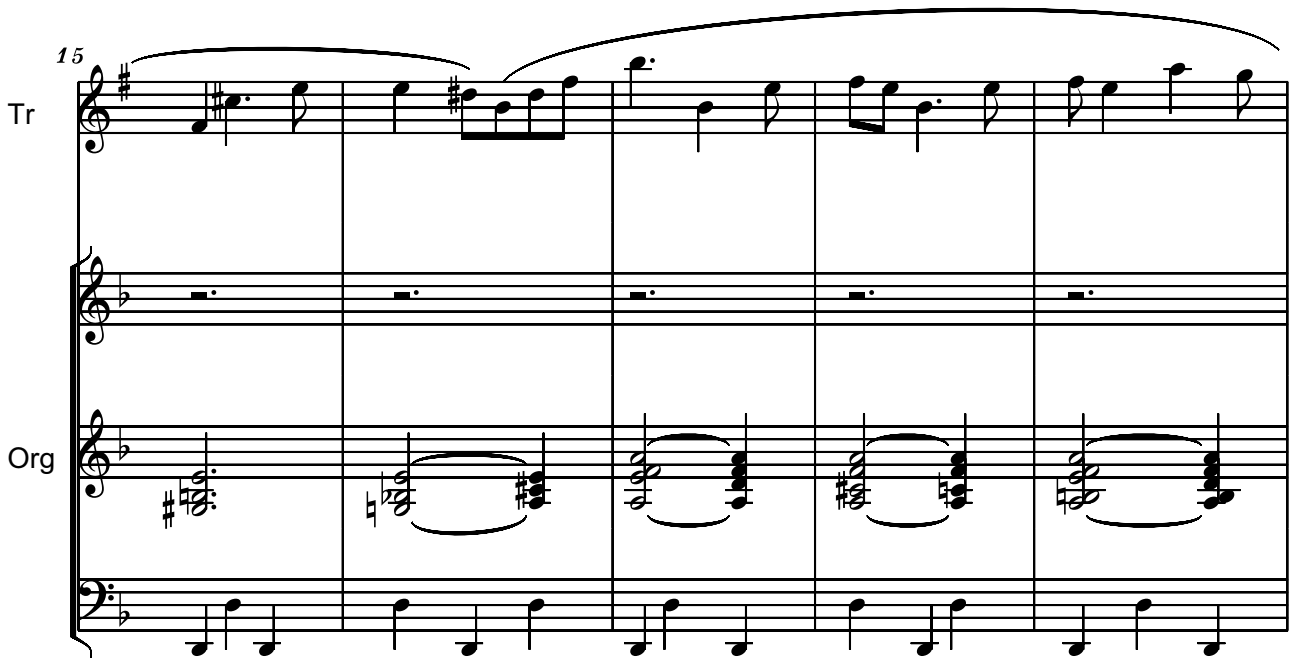
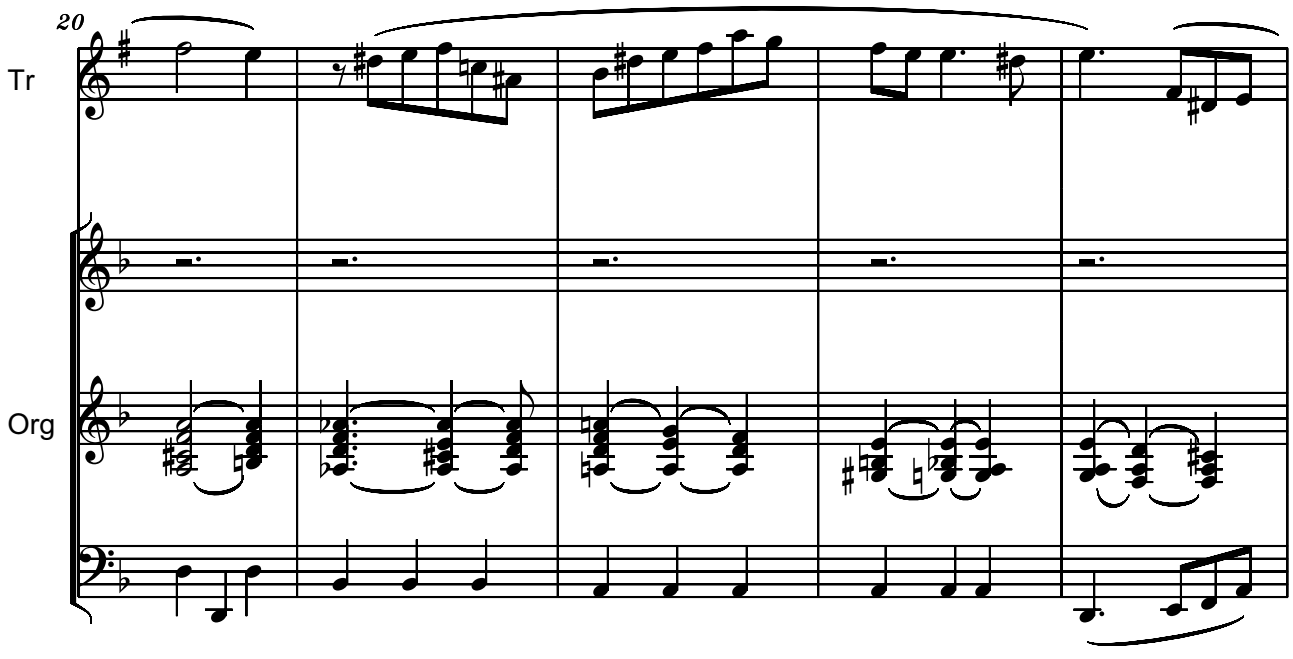

15
Tr
Org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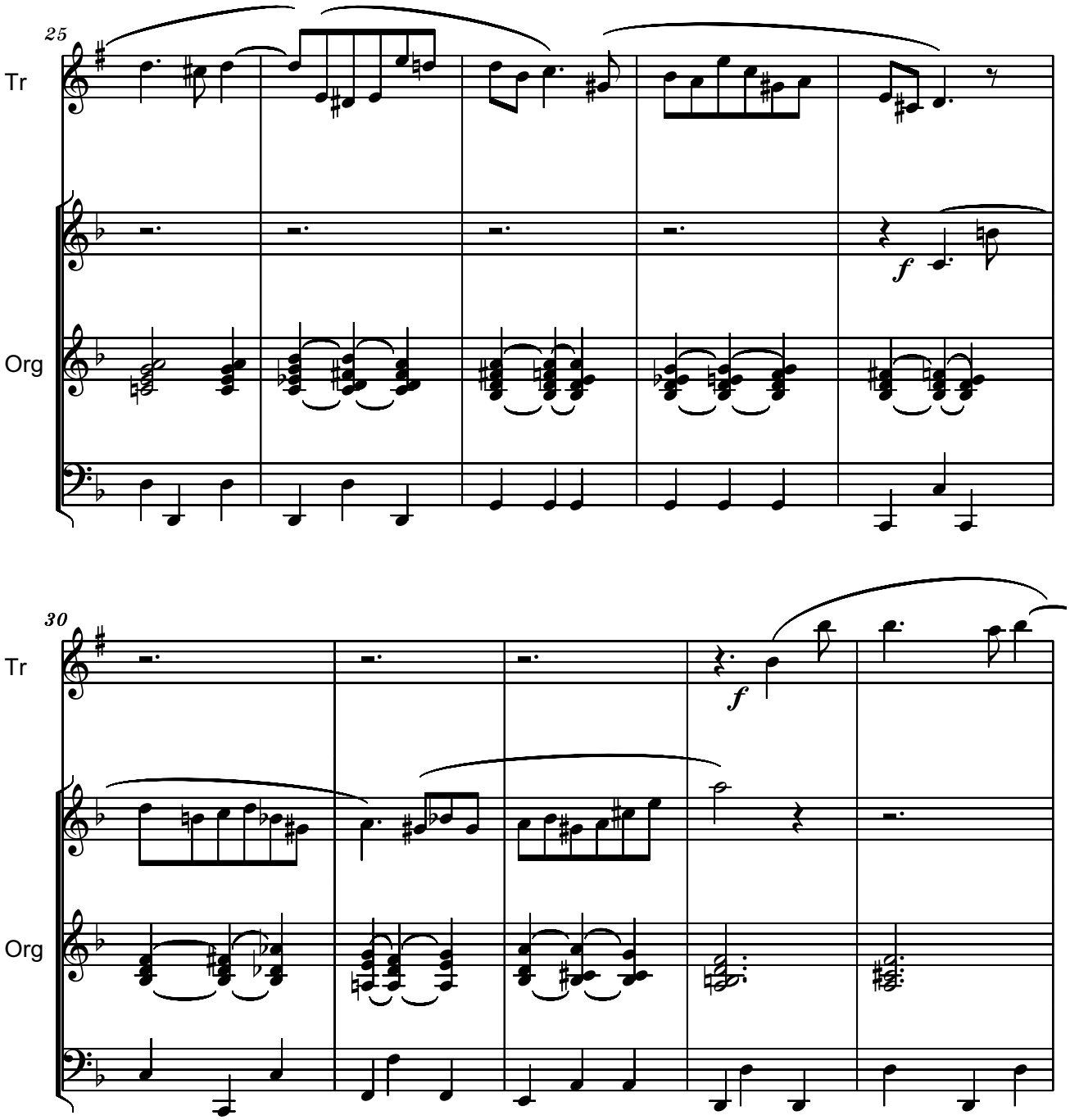
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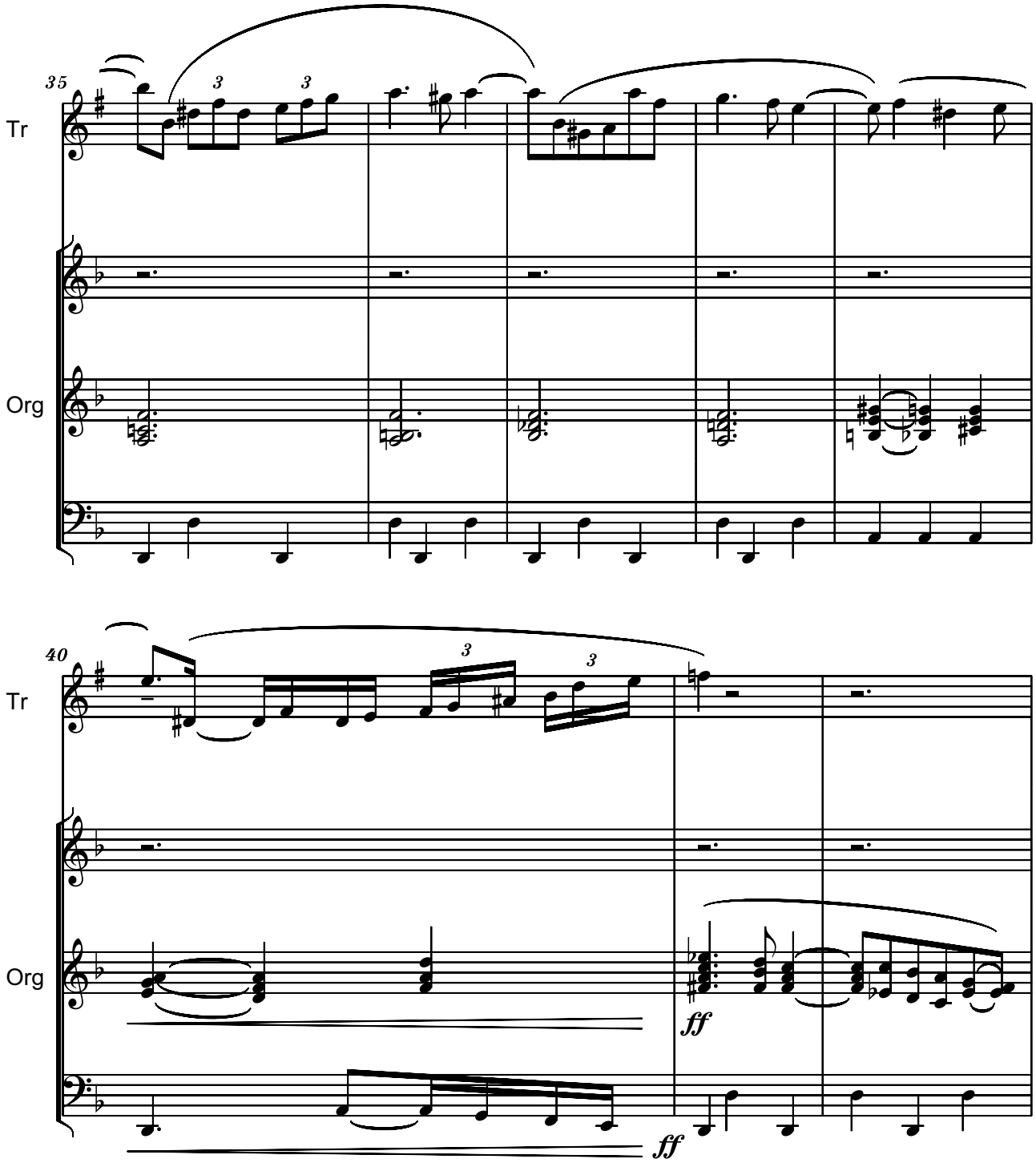
Tr
Org
f
30
Tr
Org
f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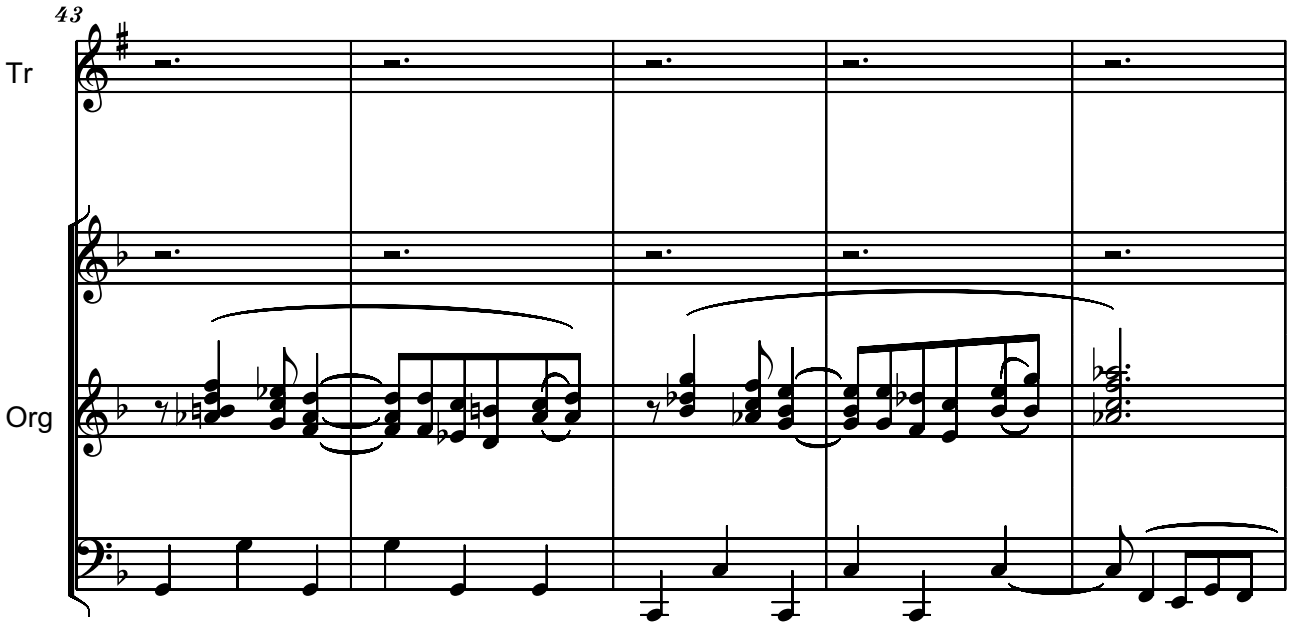
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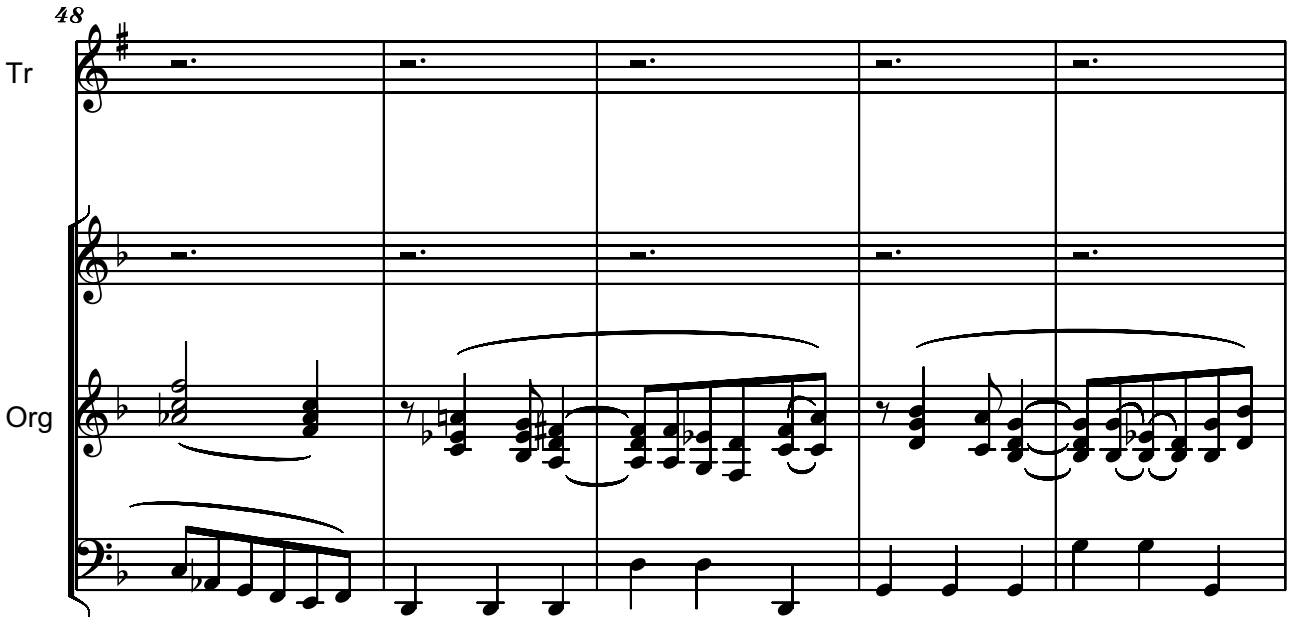
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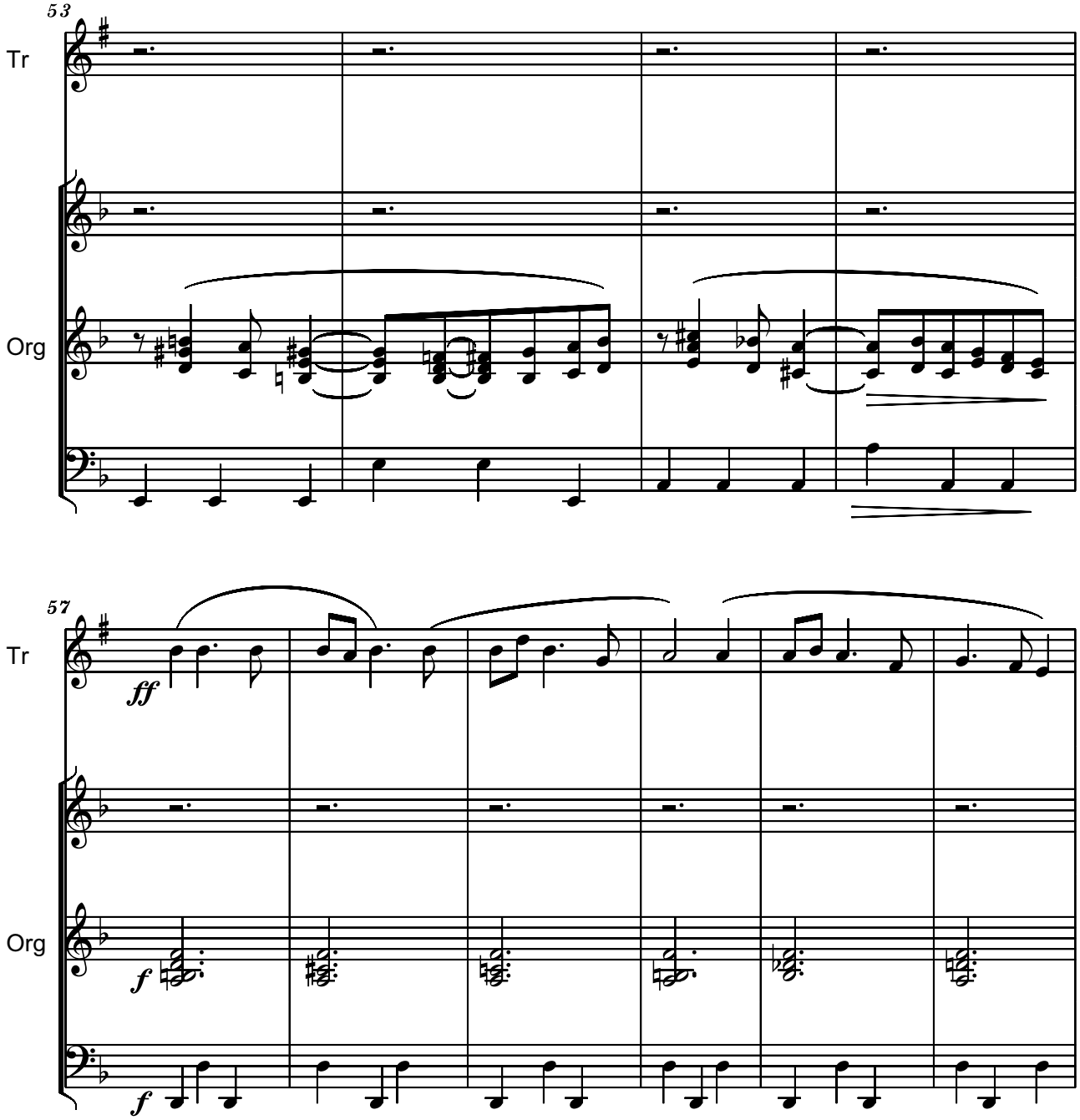
53
Tr
Org
57
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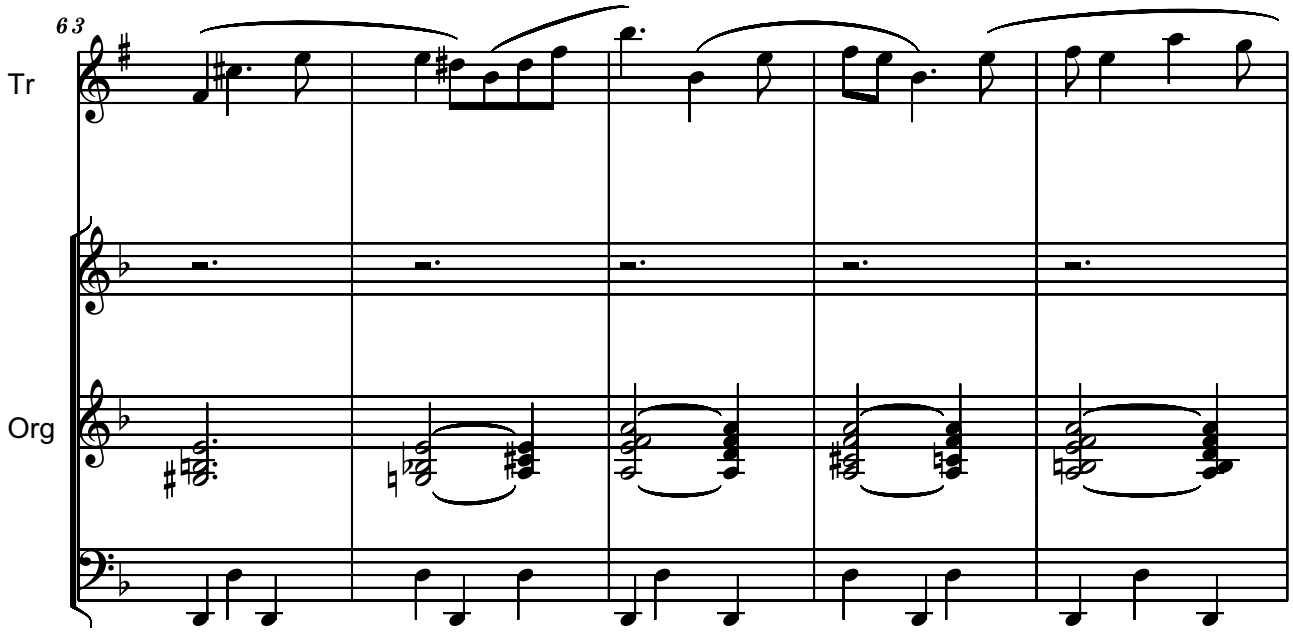
ff
Org
f
f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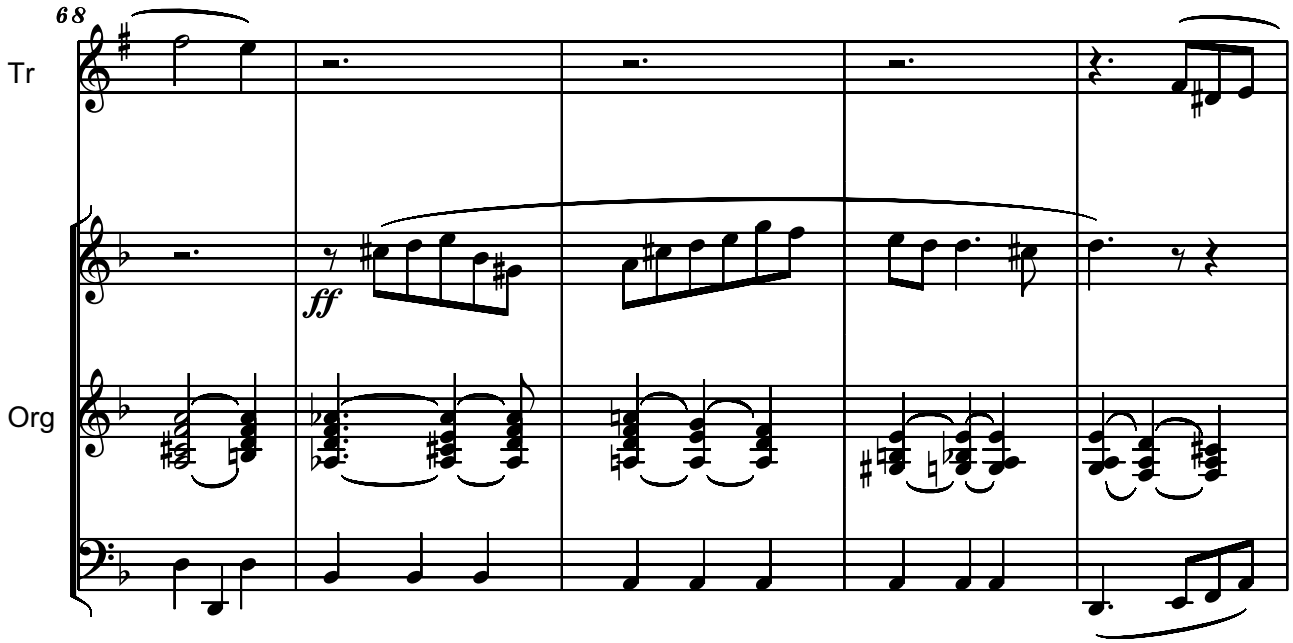
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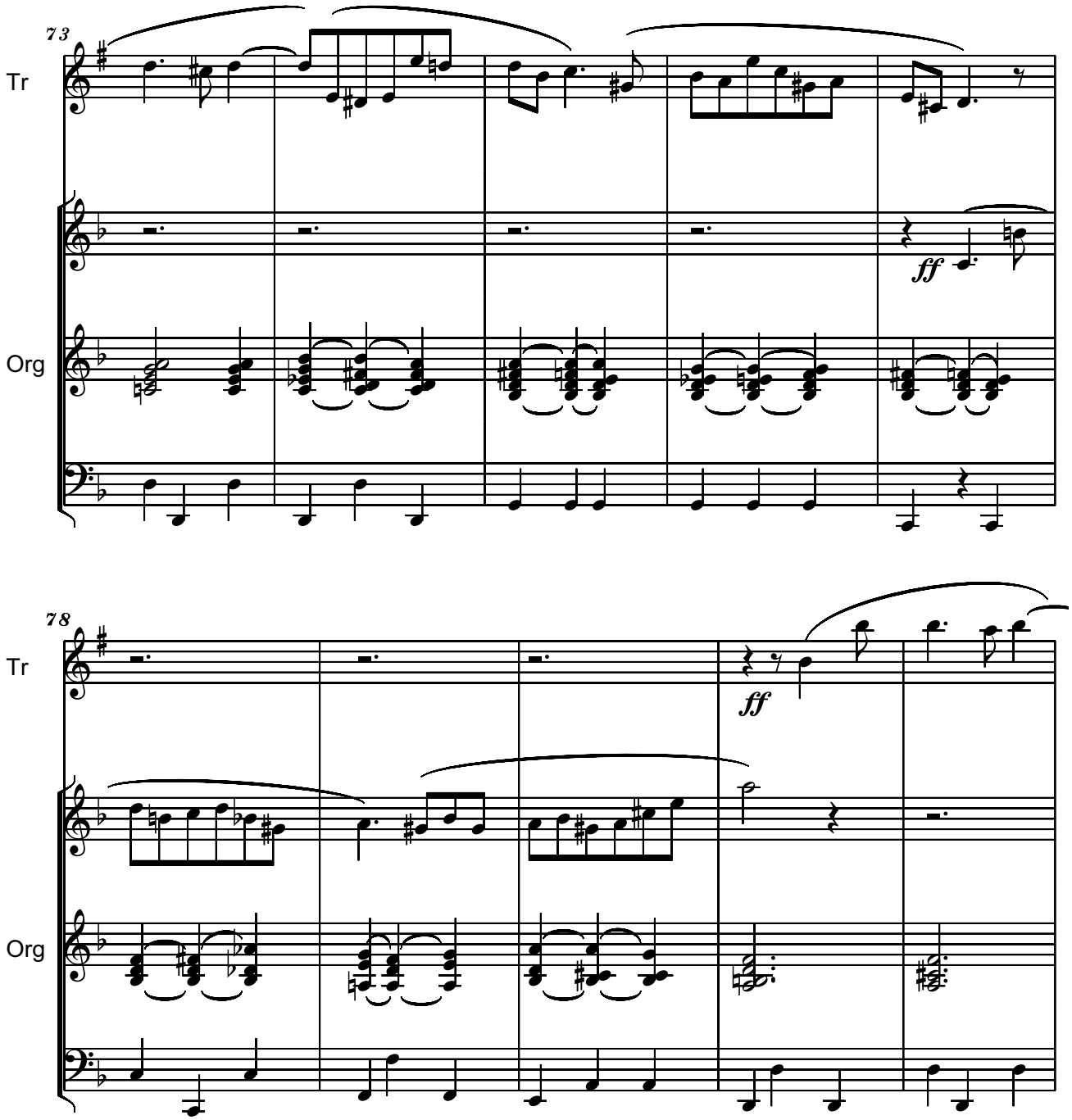
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Org
ff
78
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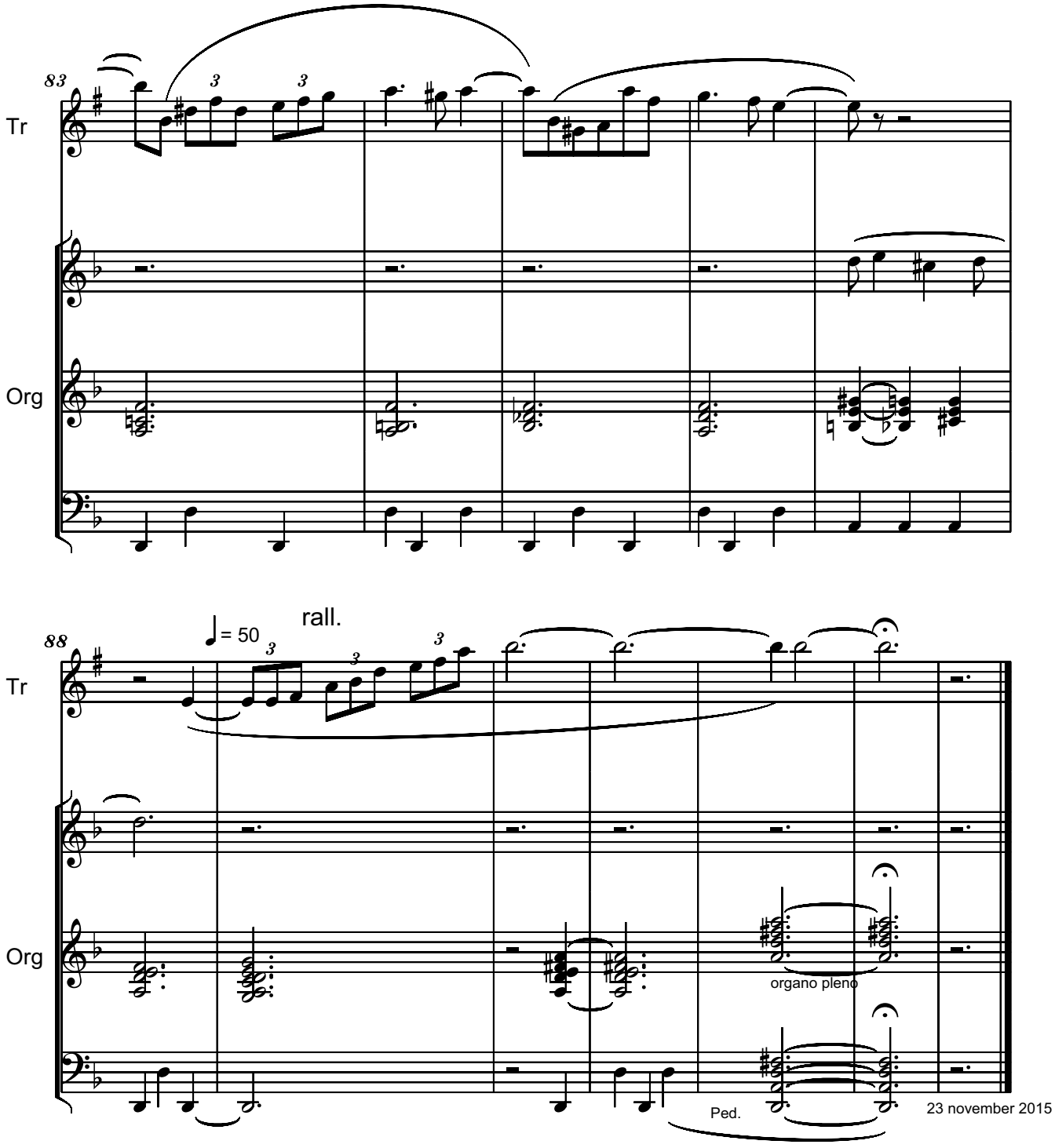
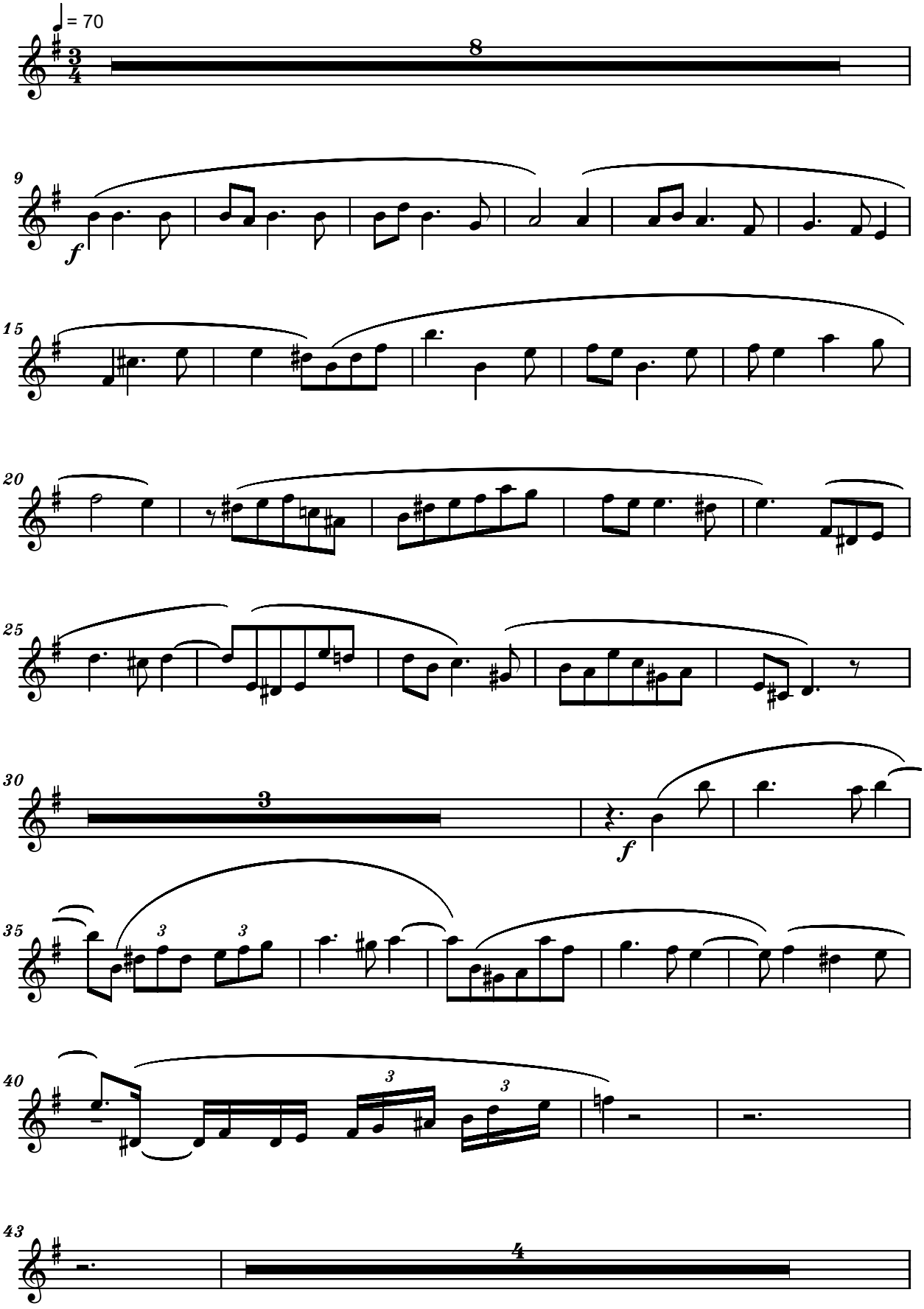
Org
ff


83
Tr
Org
88
rall.
♩= 50
Tr
Org
organo pleno
Ped.
23 november 2015

File: <filename>

PRAYER FOR THE VICTIMS OF THE HOLOCAUST
Trumpet in B-flat and Organ
To Maestro Ivano Ascari
(version 23 november 2015)

Prayerfully — Serban Nichifor



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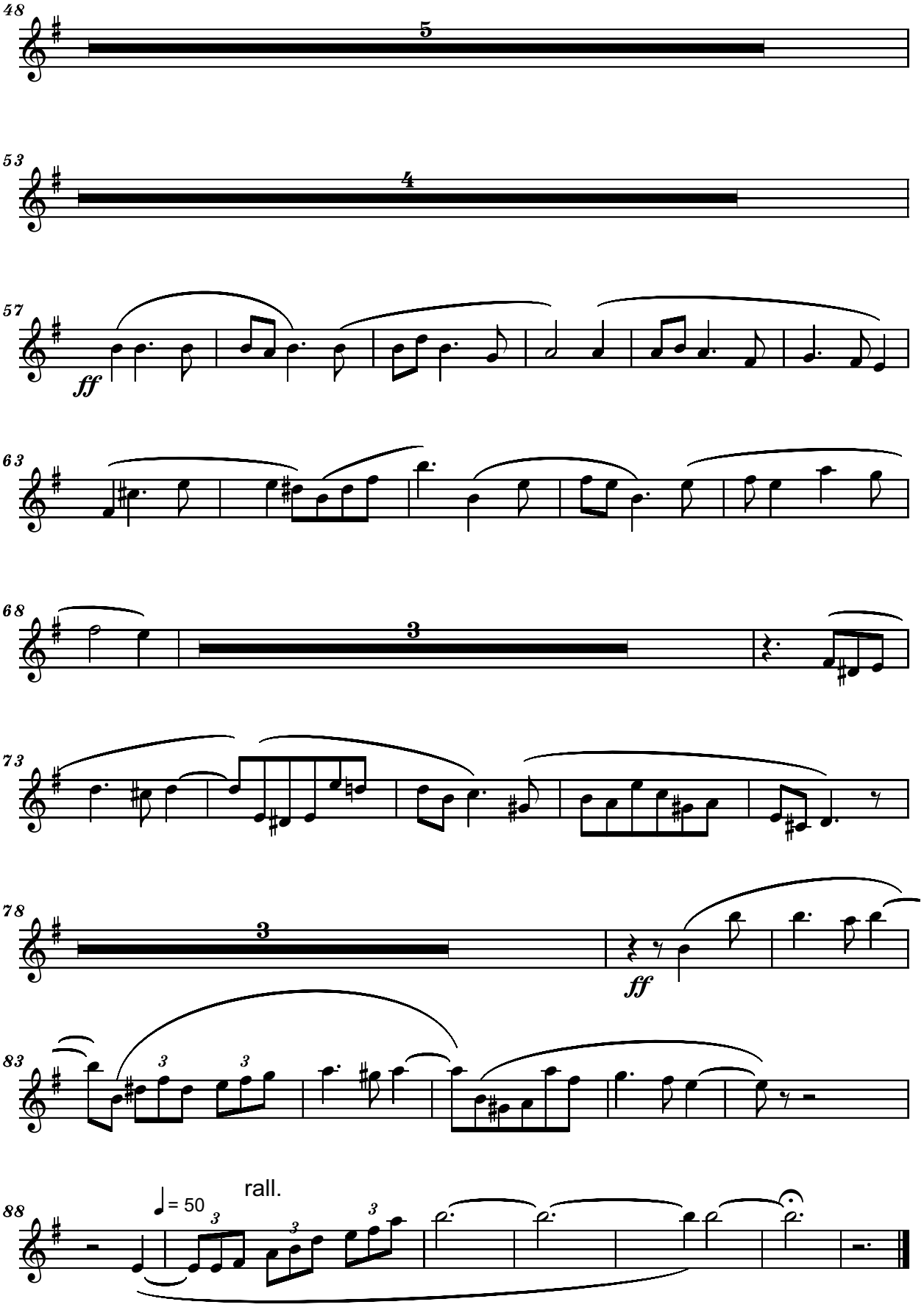
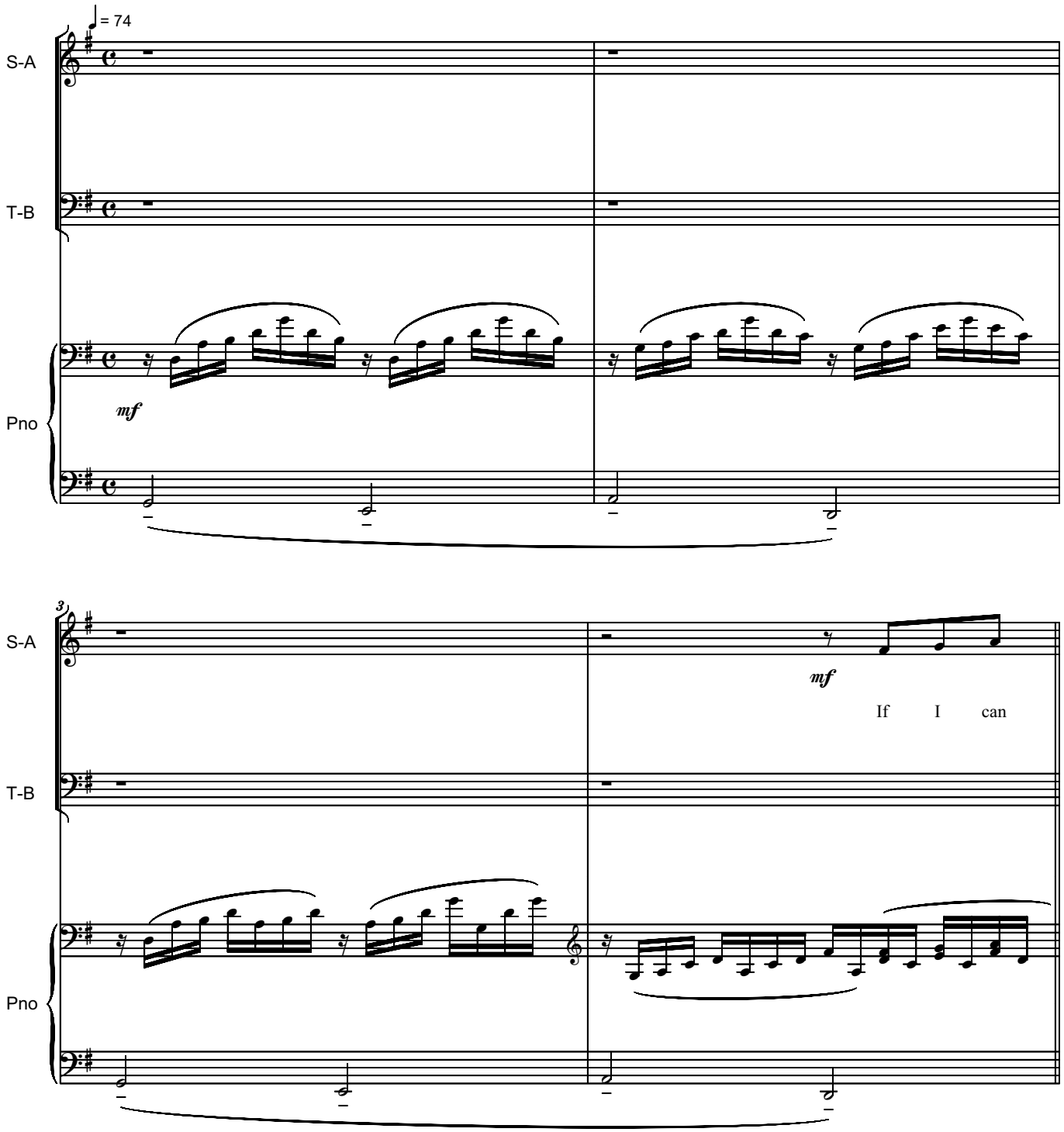

48
5
53
4
57
ff
63
68
3
73
78
3
ff
83
3
3
88
rall.
= 50
3
3

File: !song3ok_score.mz

If I Can Stop One Heart From Breaking
Poem by Emily Dickenson

Thoughtfully

Music by
Serban Nichifor



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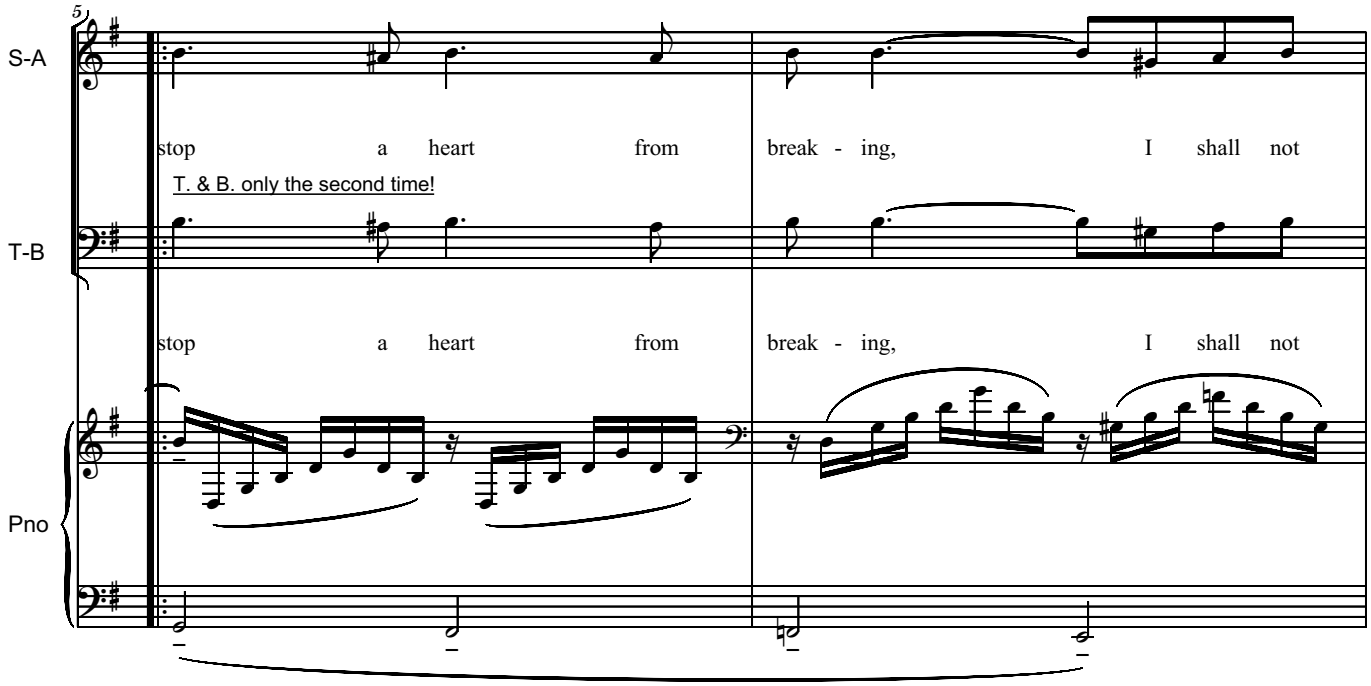
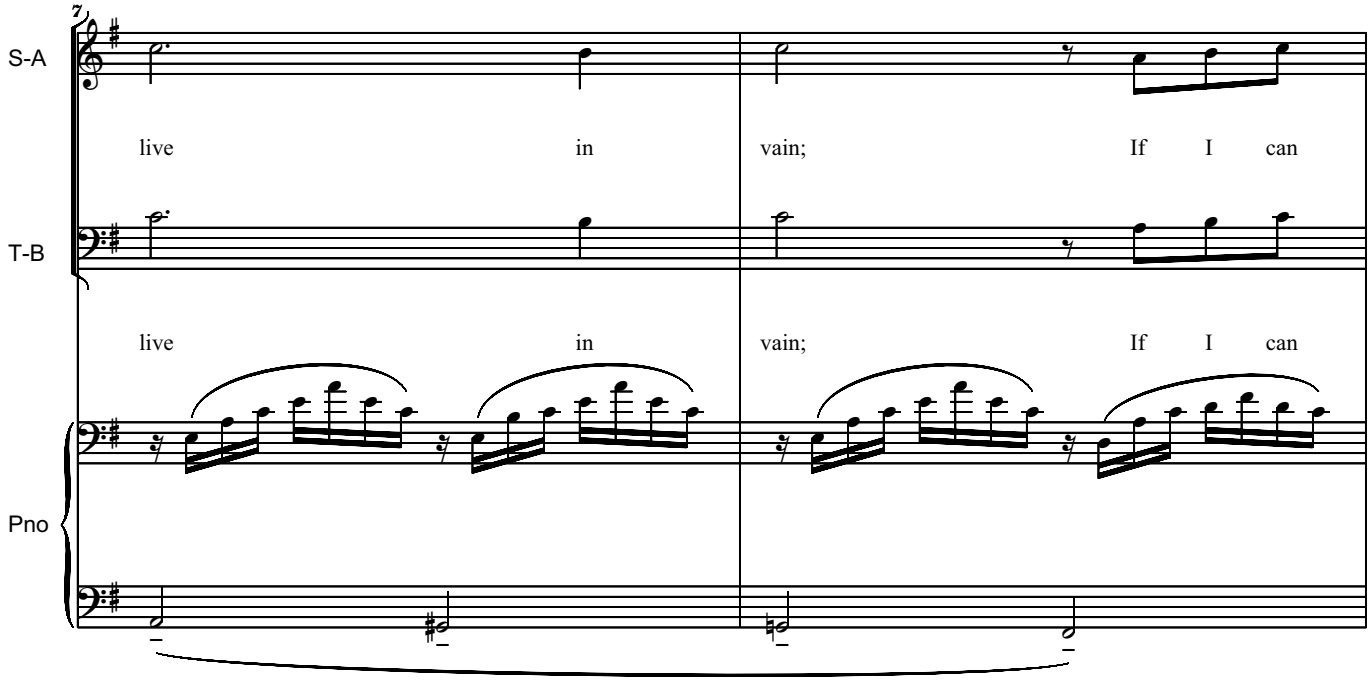
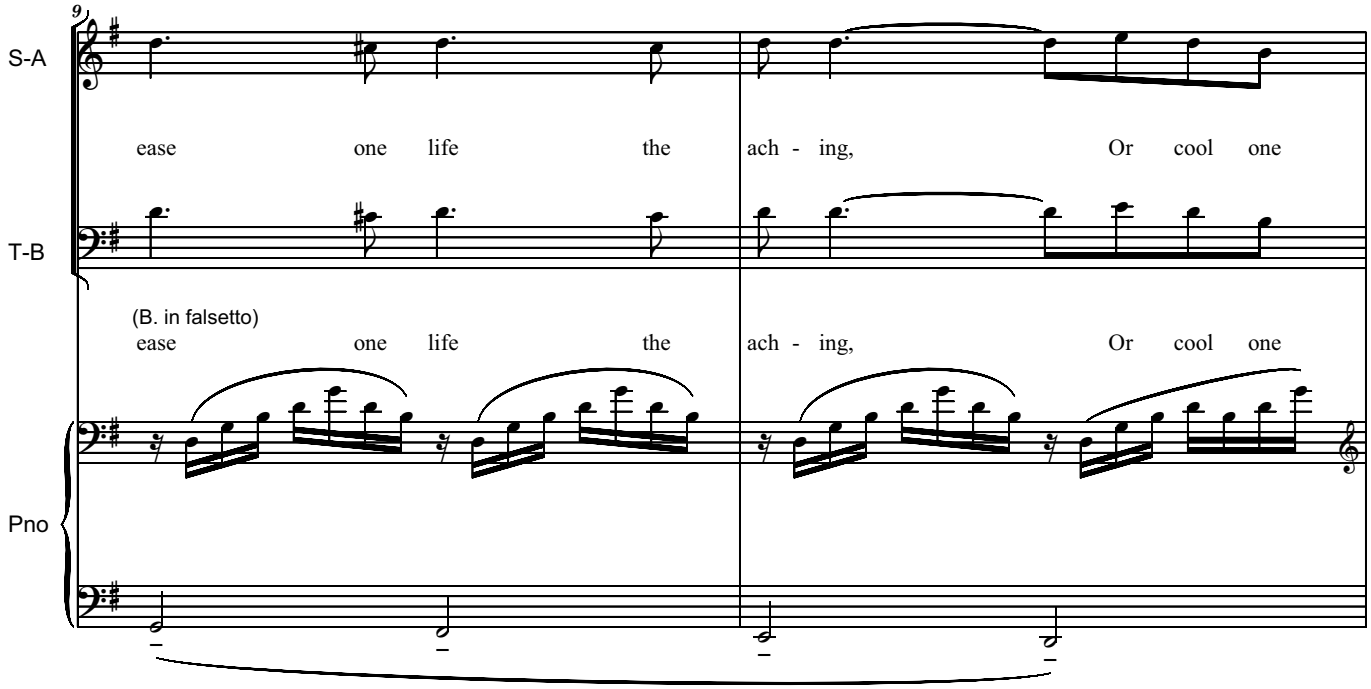
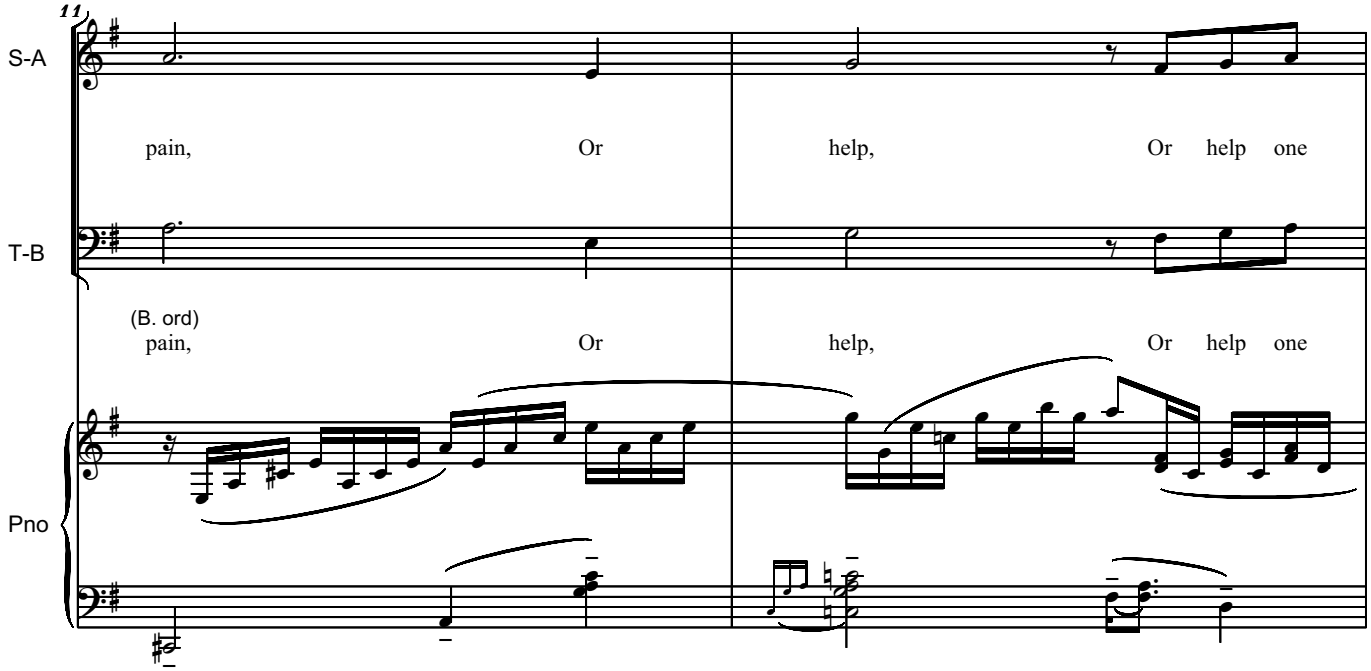
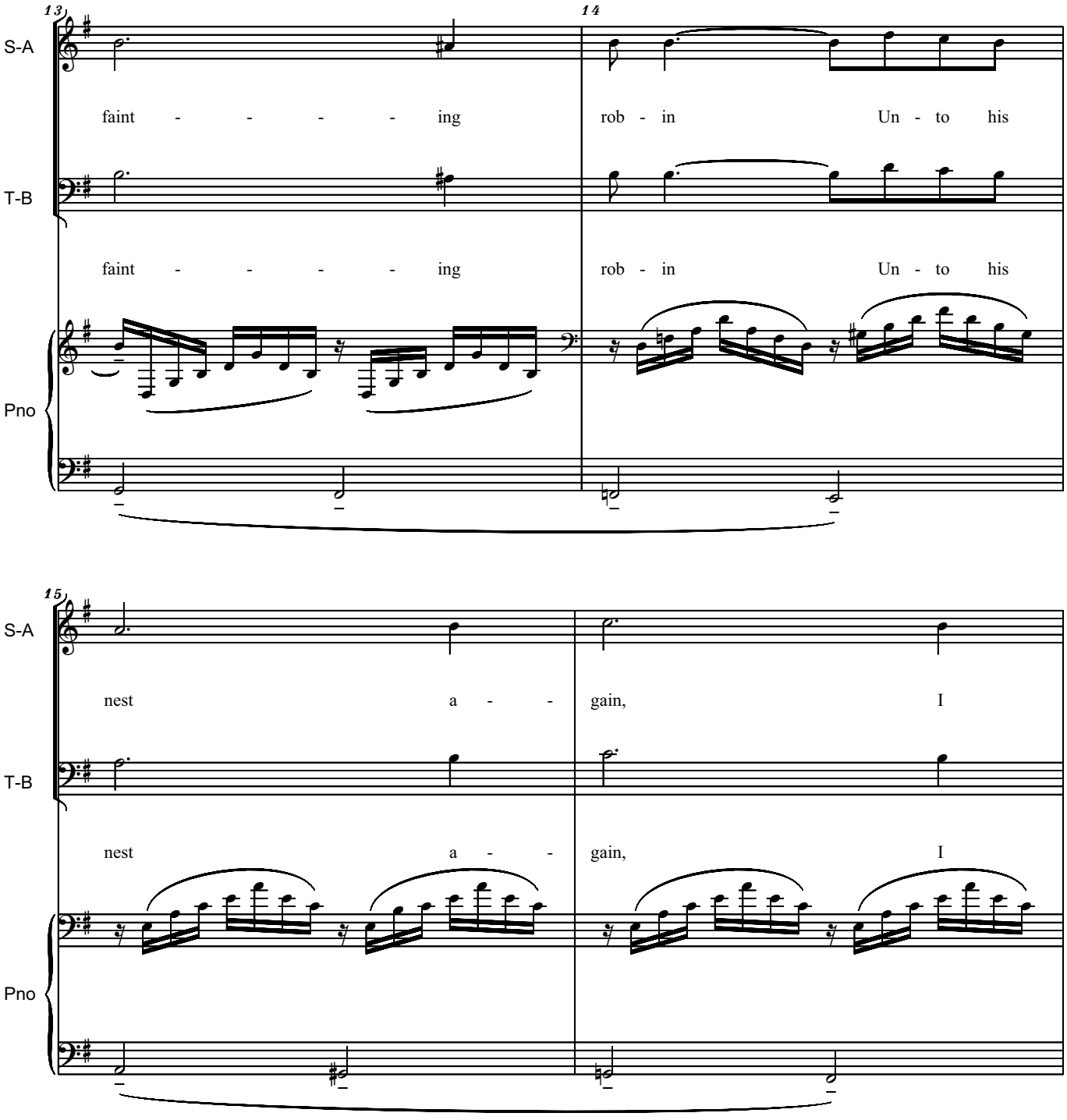
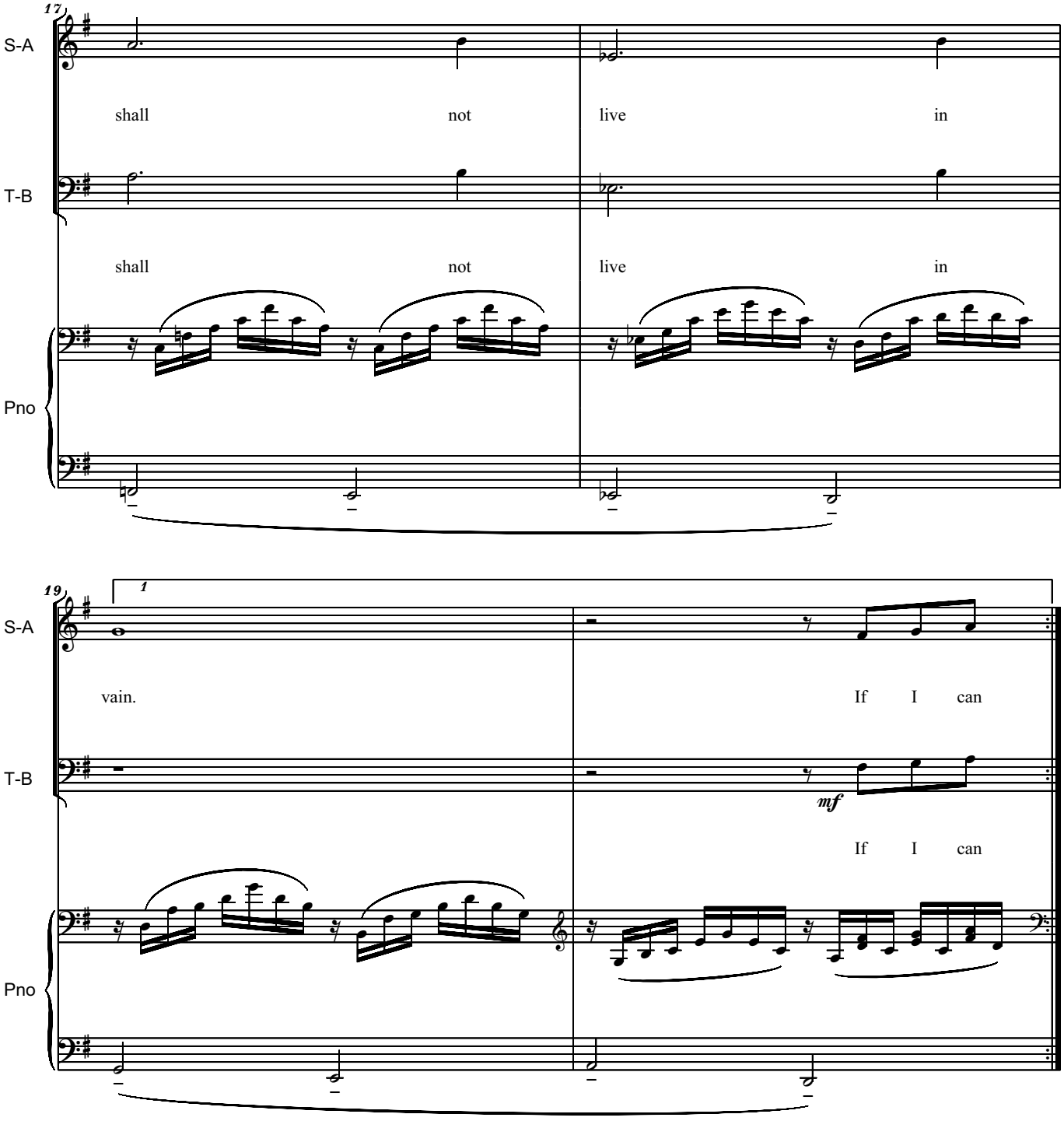

5
S-A
stop a heart from break - ing, I shall not
T. & B. only the second time!
T-B
stop a heart from break - ing, I shall not
Pno

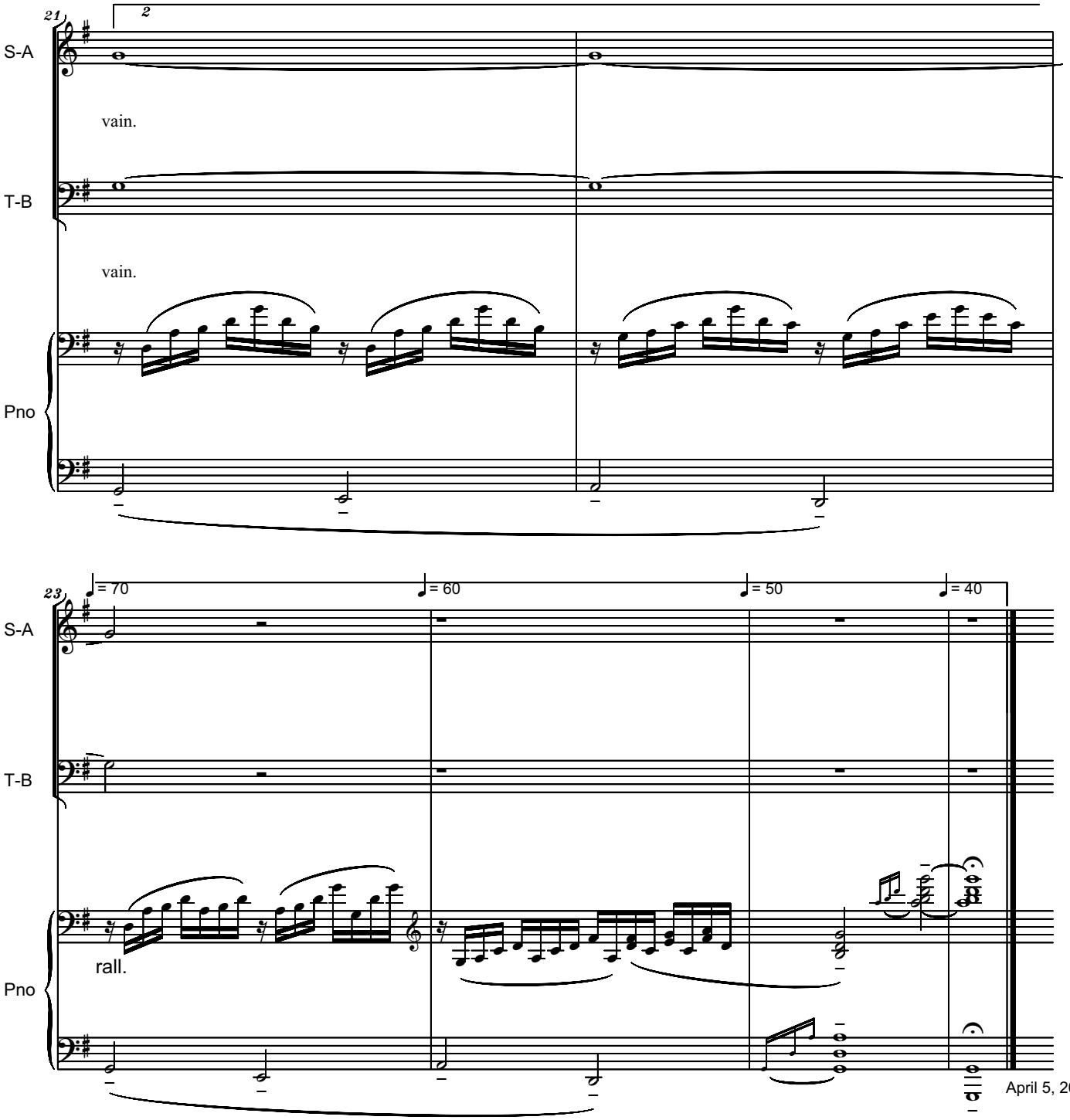

7
S-A
live in vain; If I can
T-B
live in vain; If I can
Pno


9
S-A
ease one life the ach - ing, Or cool one
T-B
(B. in falsetto)
ease one life the ach - ing, Or cool one
Pno


11
S-A
pain, Or help, Or help one
T-B
(B. ord)
pain, Or help, Or help one
Pno


13
14
S-A
faint - - - - ing
rob - in
Un - to his
T-B
faint - - - - ing
rob - in
Un - to his
Pno
15
S-A
nest
a - -
gain,
I
T-B
nest
a - -
gain,
I
Pno

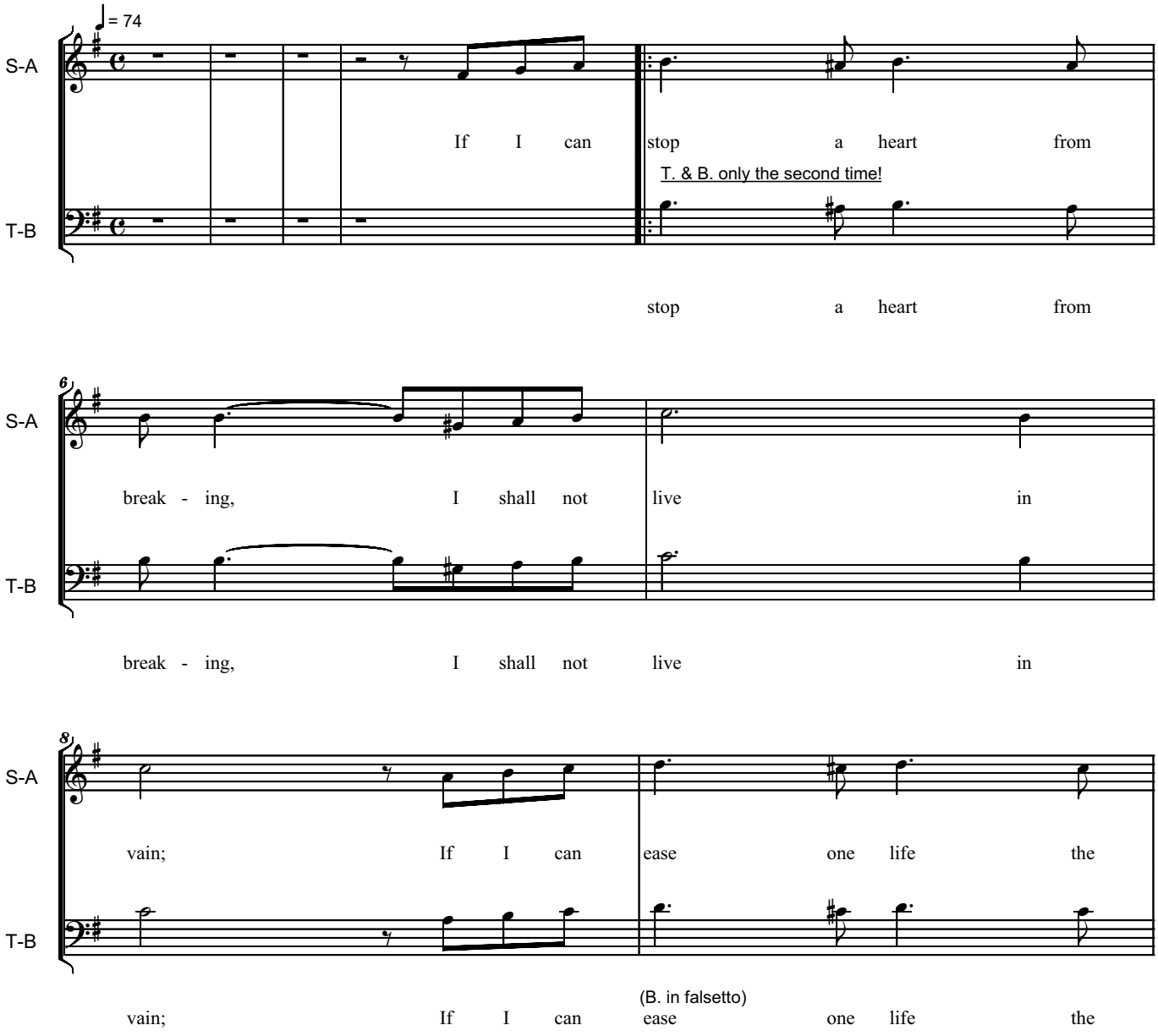

17
S-A
shall not live in
T-B
shall not live in
Pno
19
1
S-A
vain.
If I can
T-B
mf
If I can
Pno


21
2
S-A
vain.
T-B
vain.
Pno
23
♩= 70
♩= 60
♩= 50
♩= 40
S-A
T-B
rall.
Pno
April 5, 2015

If I Can Stop One Heart From Breaking
Poem by Emily Dickenson
- SATB Chorus Part -

Thoughtfully

Music by
Serban Nichifor



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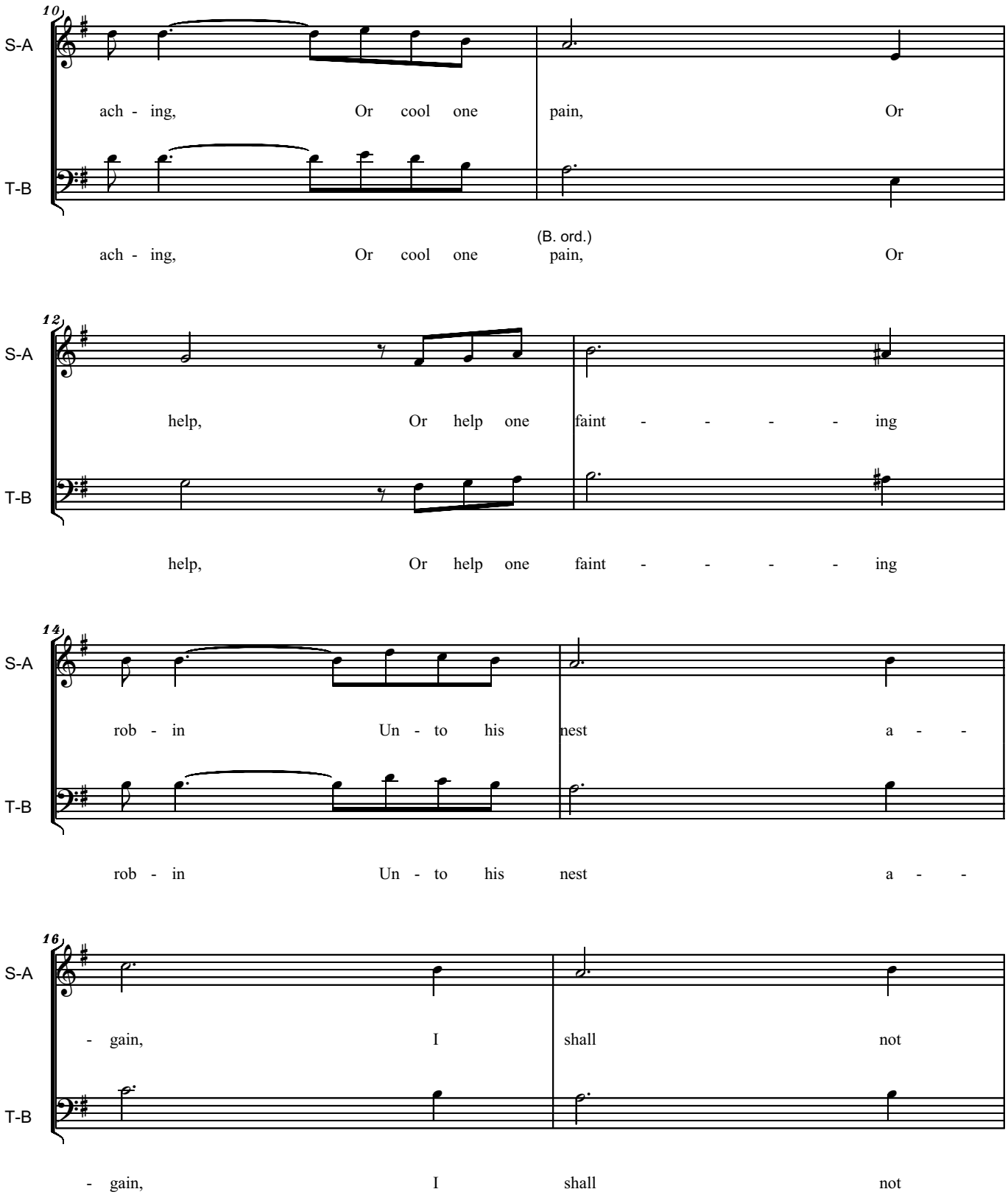
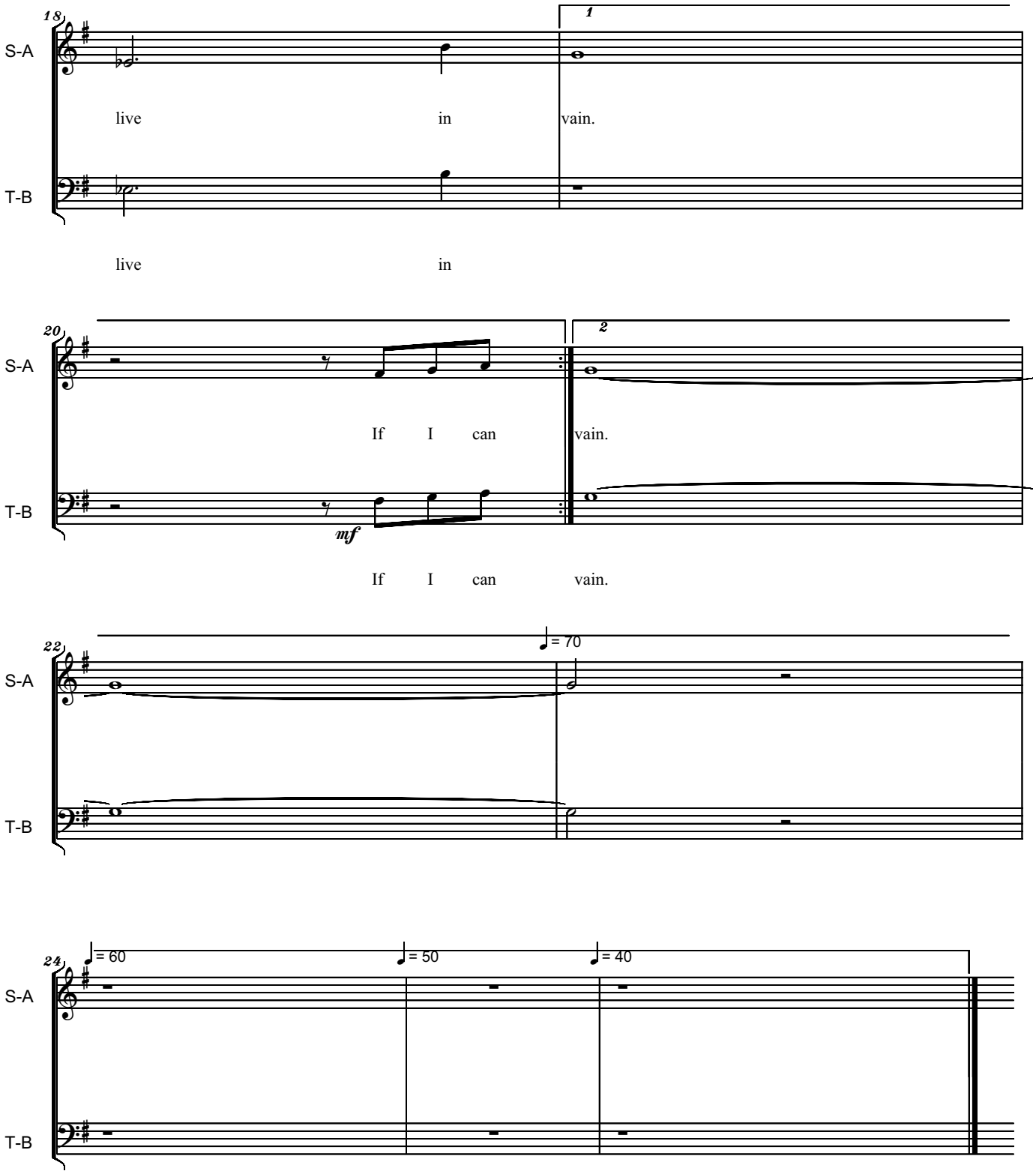

10
S-A
ach - ing, Or cool one pain, Or
T-B
(B. ord.)
ach - ing, Or cool one pain, Or
12
S-A
help, Or help one faint - - - - ing
T-B
help, Or help one faint - - - - ing
14
S-A
rob - in Un - to his nest a - -
T-B
rob - in Un - to his nest a - -
16
S-A
- gain, I shall not
T-B
- gain, I shall not


18
1
S-A
live
in
vain.
T-B
live
in
20
2
S-A
If I can
vain.
T-B
mf
If I can
vain.
22
= 70
S-A
T-B
24
= 60
= 50
= 40
S-A
T-B

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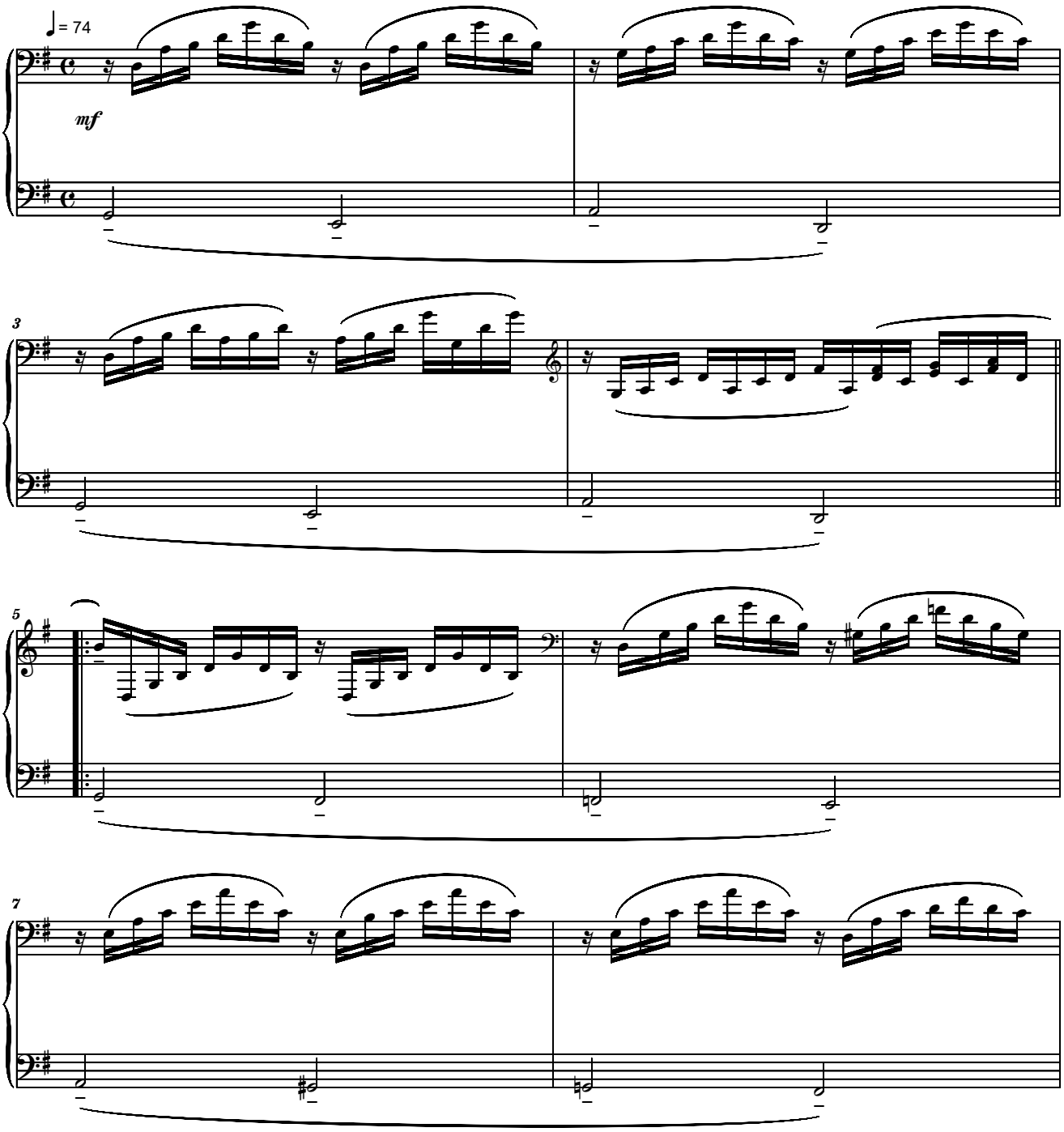
If I Can Stop One Heart From Breaking
Poem by Emily Dickenson
- Piano Part -

Thoughtfully

Music by
Serban Nichifor



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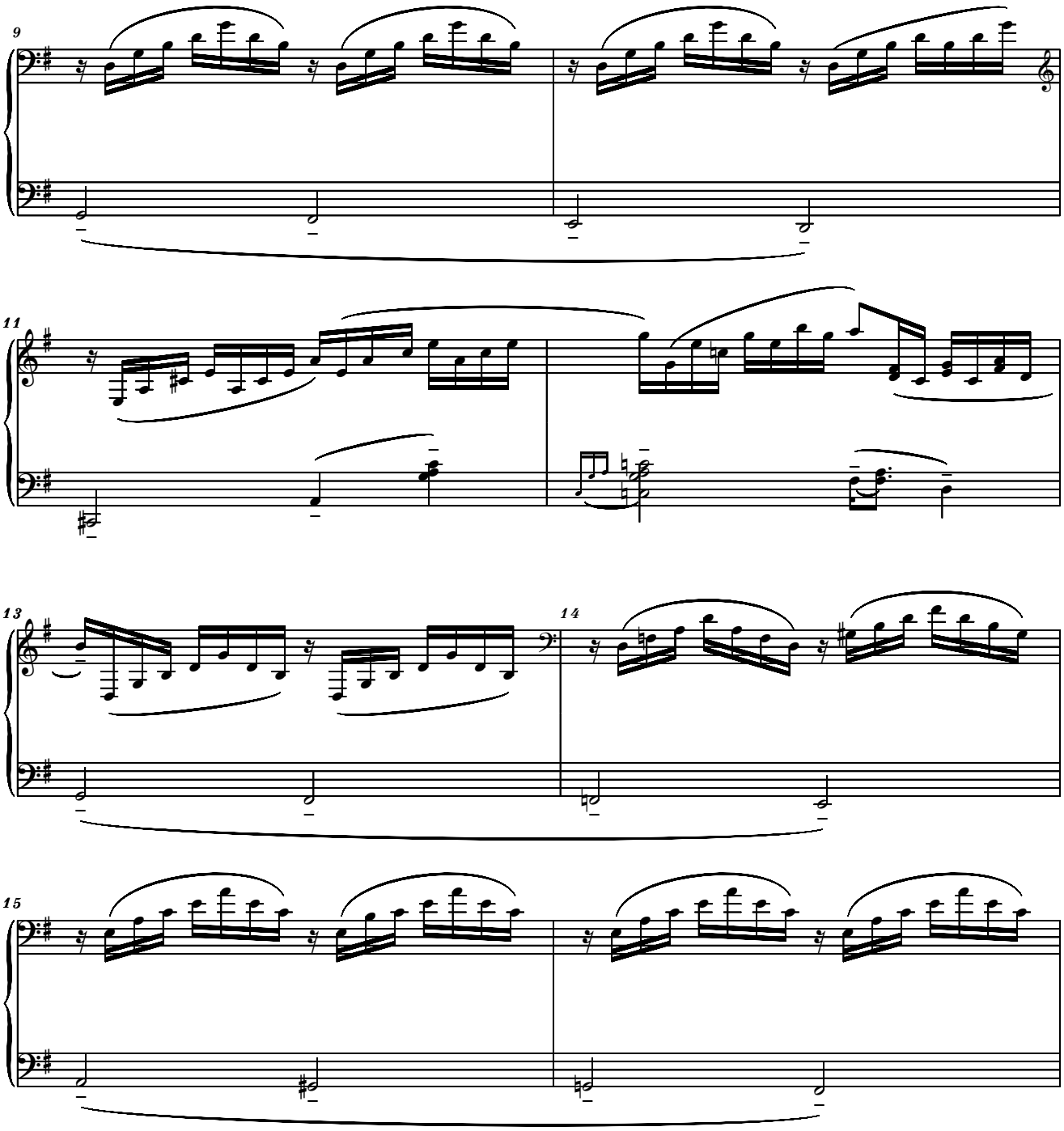
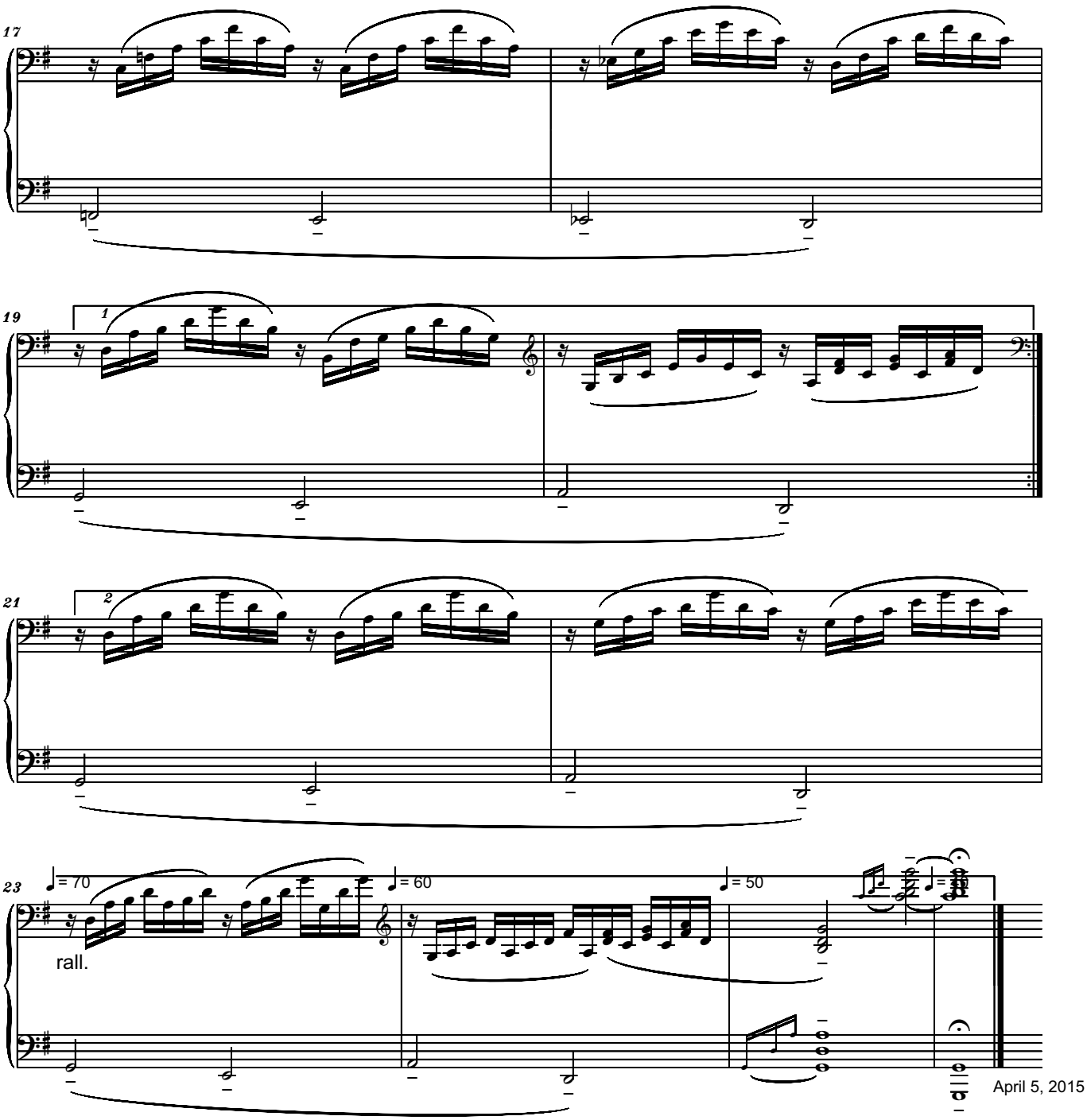

9
11
13
14
15



April 5, 2015

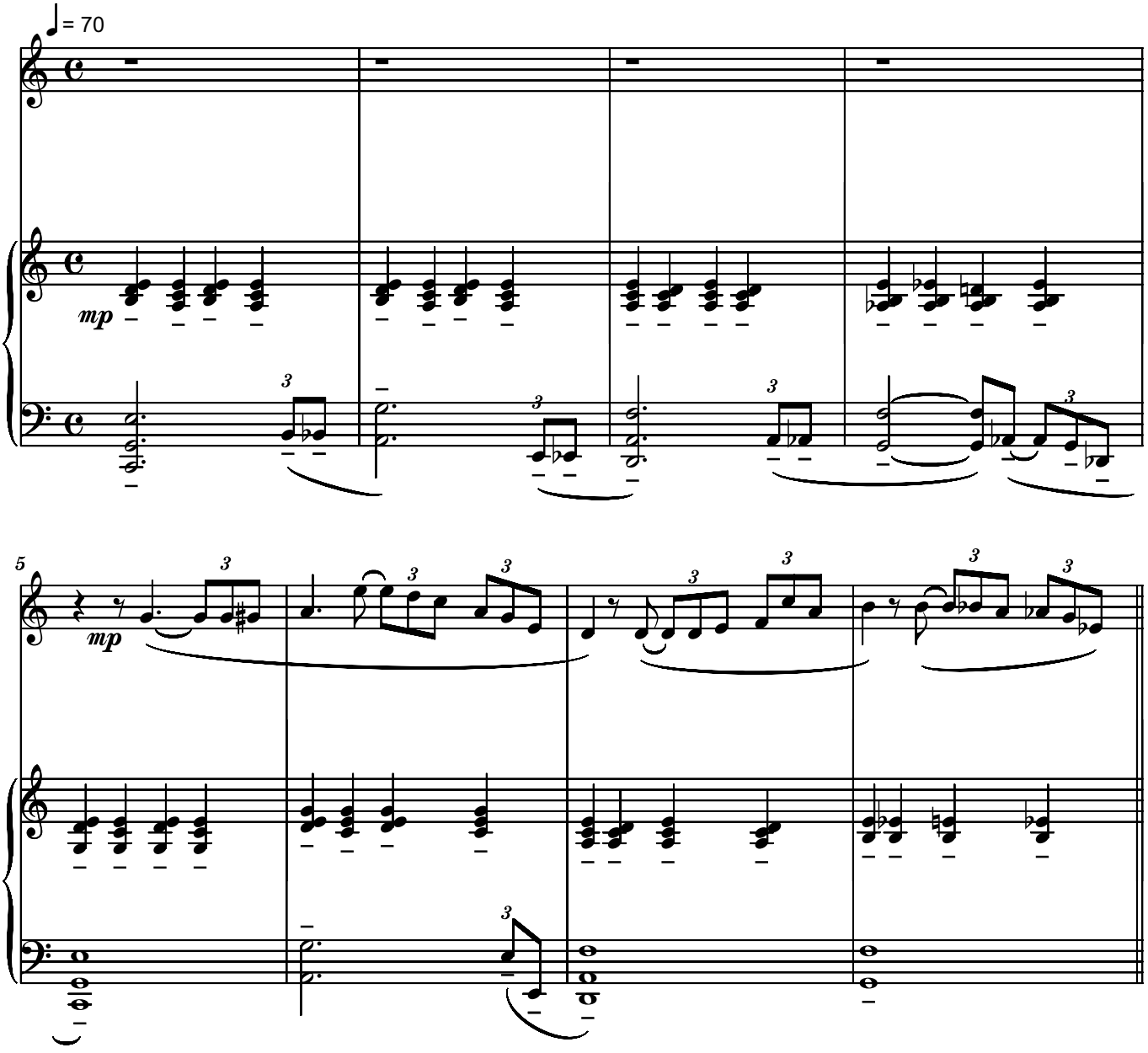
AIR

for Clarinet (or Taragot) in B-flat and Piano

- dedicated to Gerrit Boeschoten -

Cantabile

Serban Nichifor



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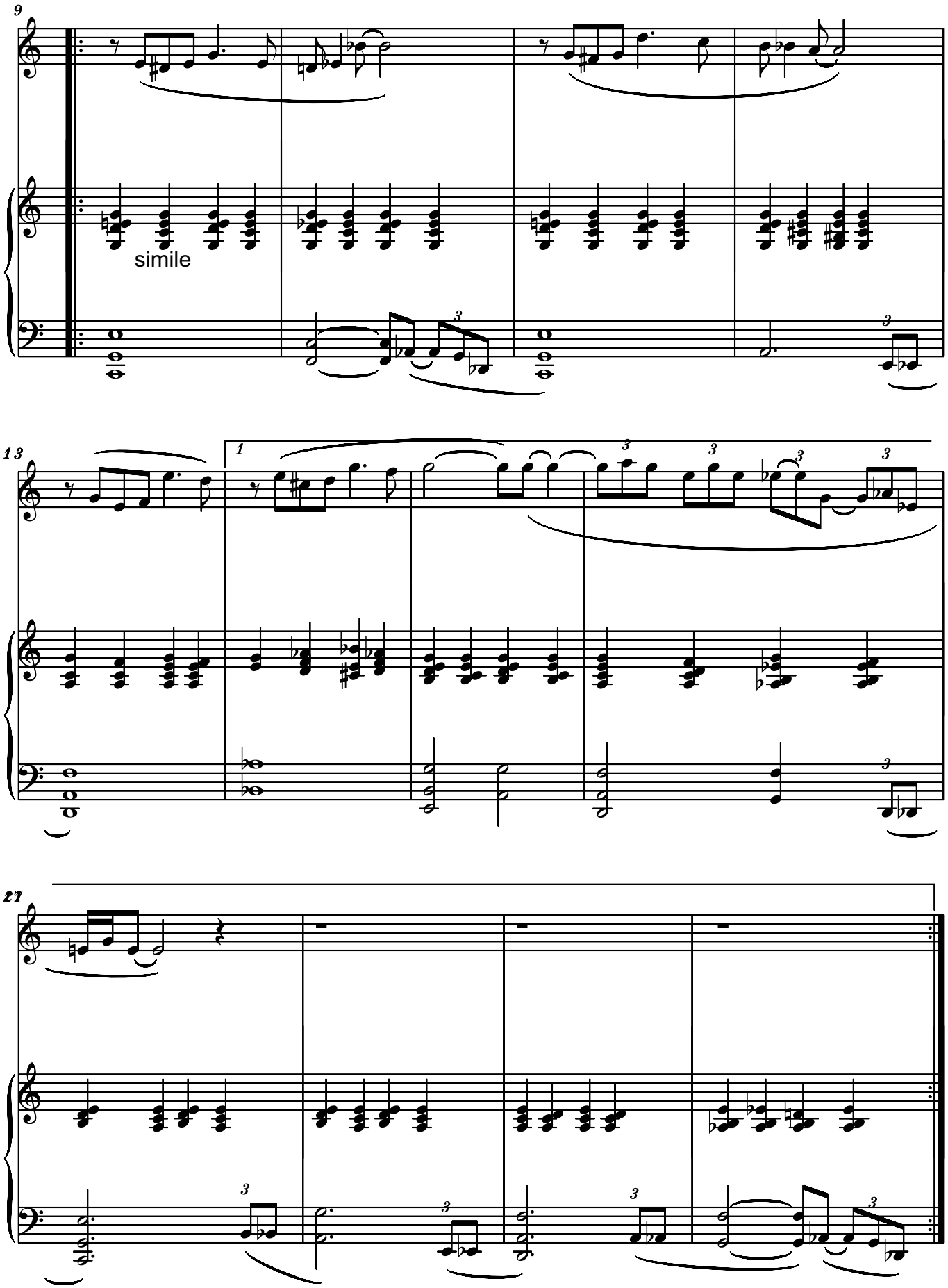
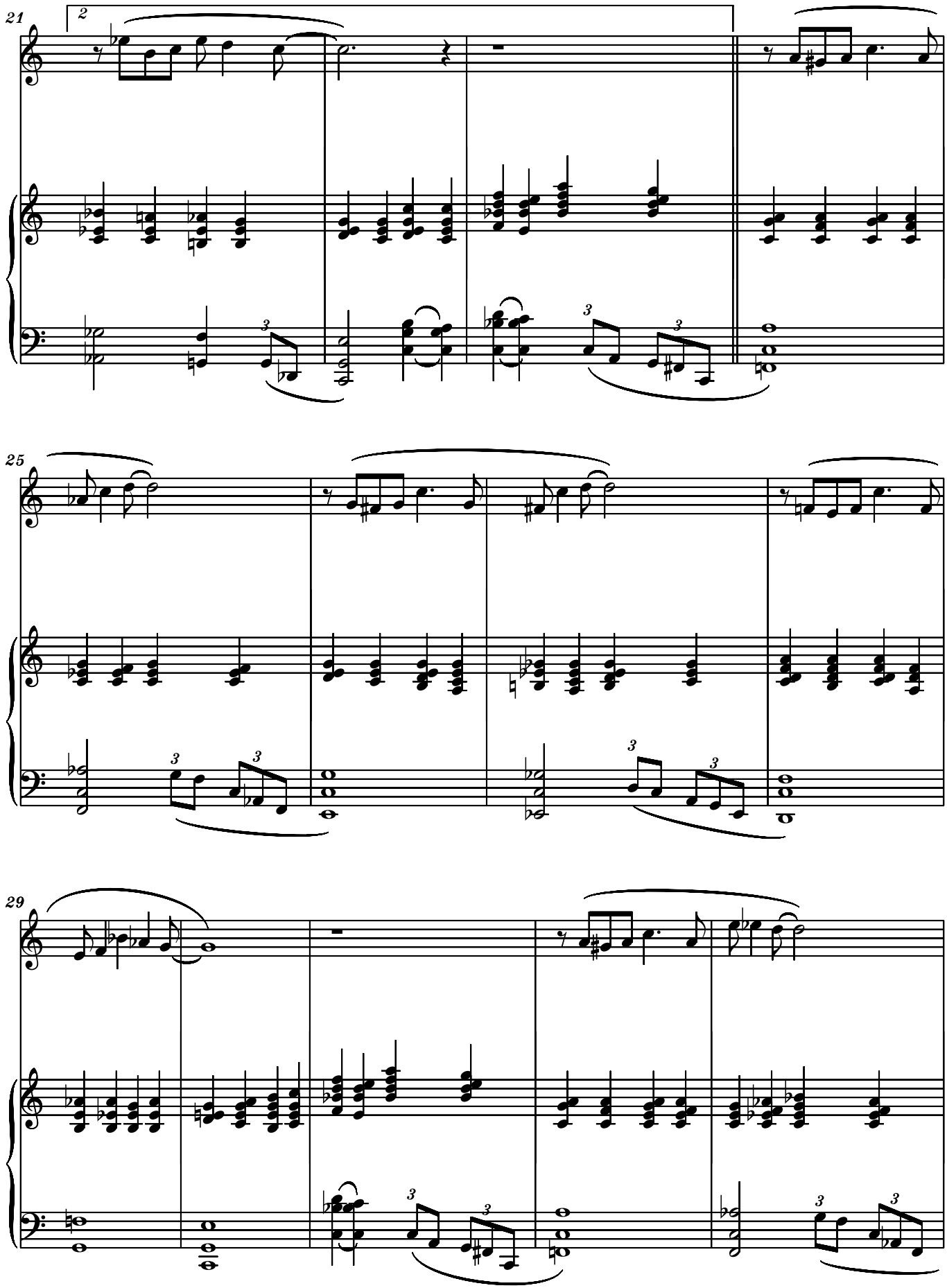
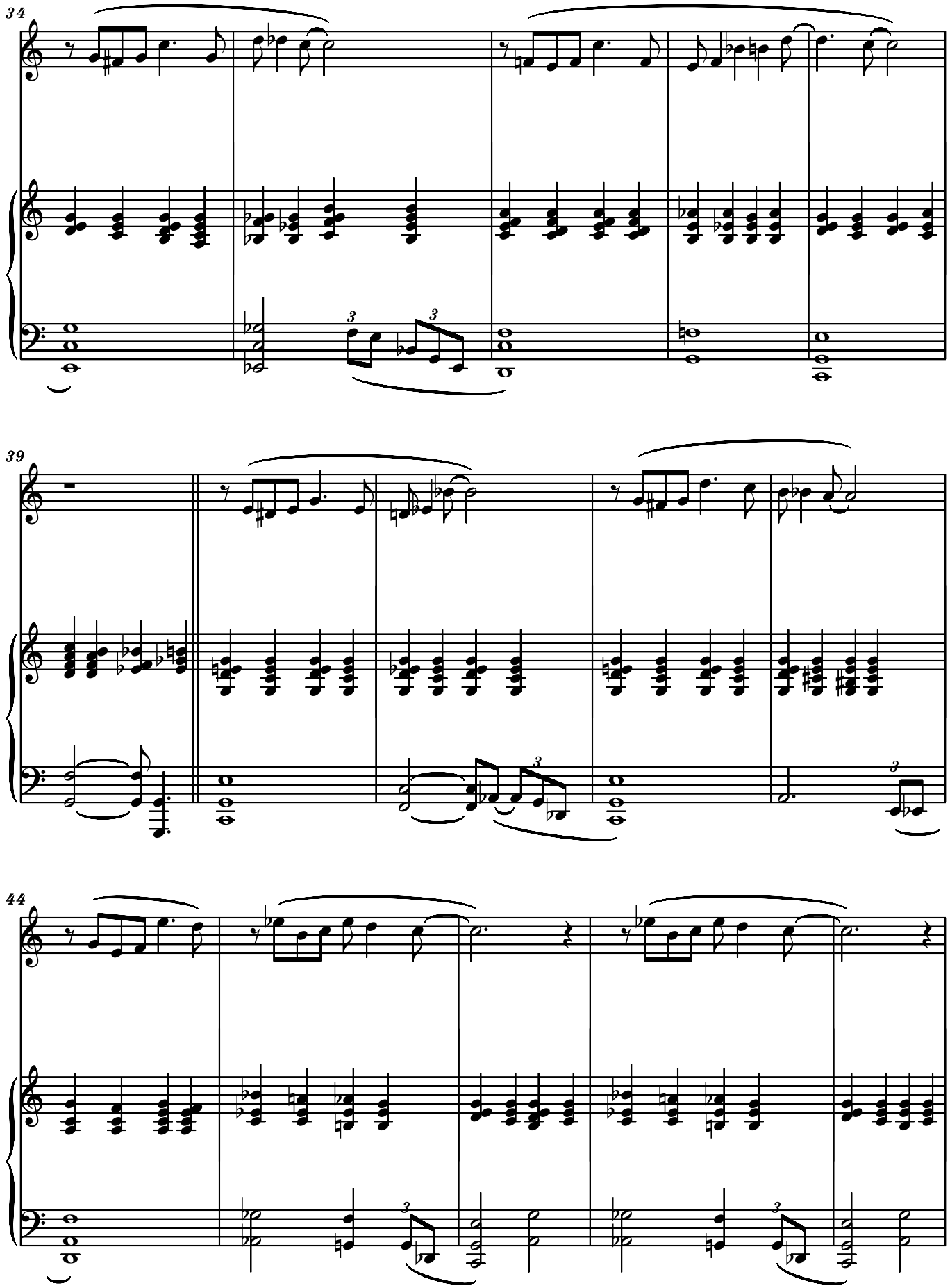

9
simile
13
1
27


21
2
25
29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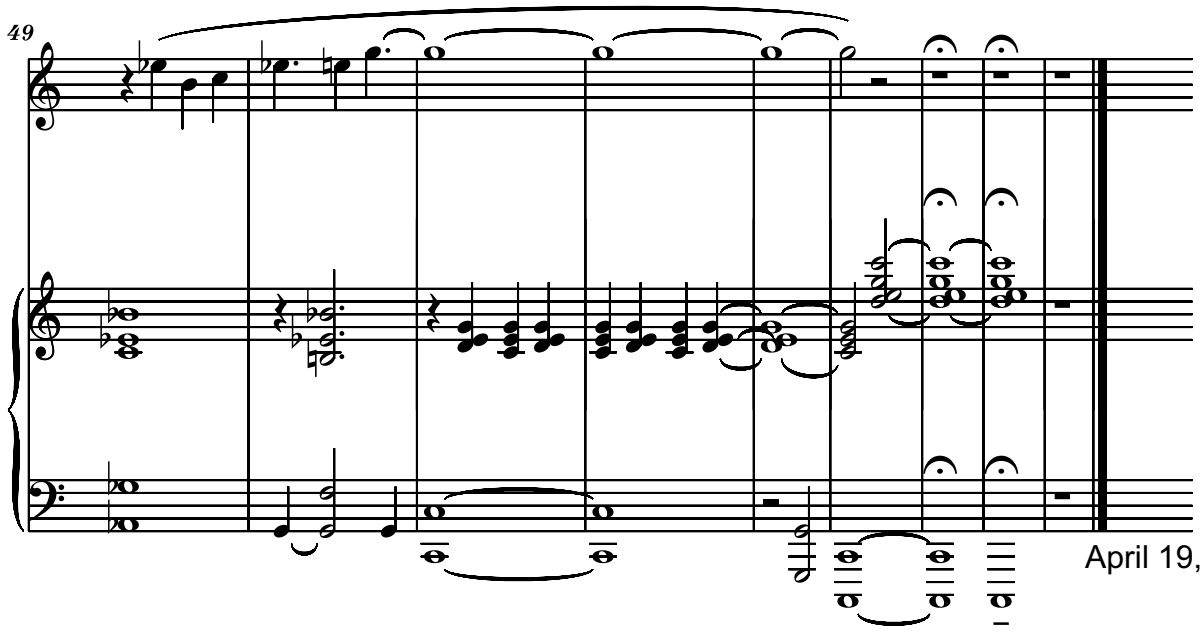
39
44



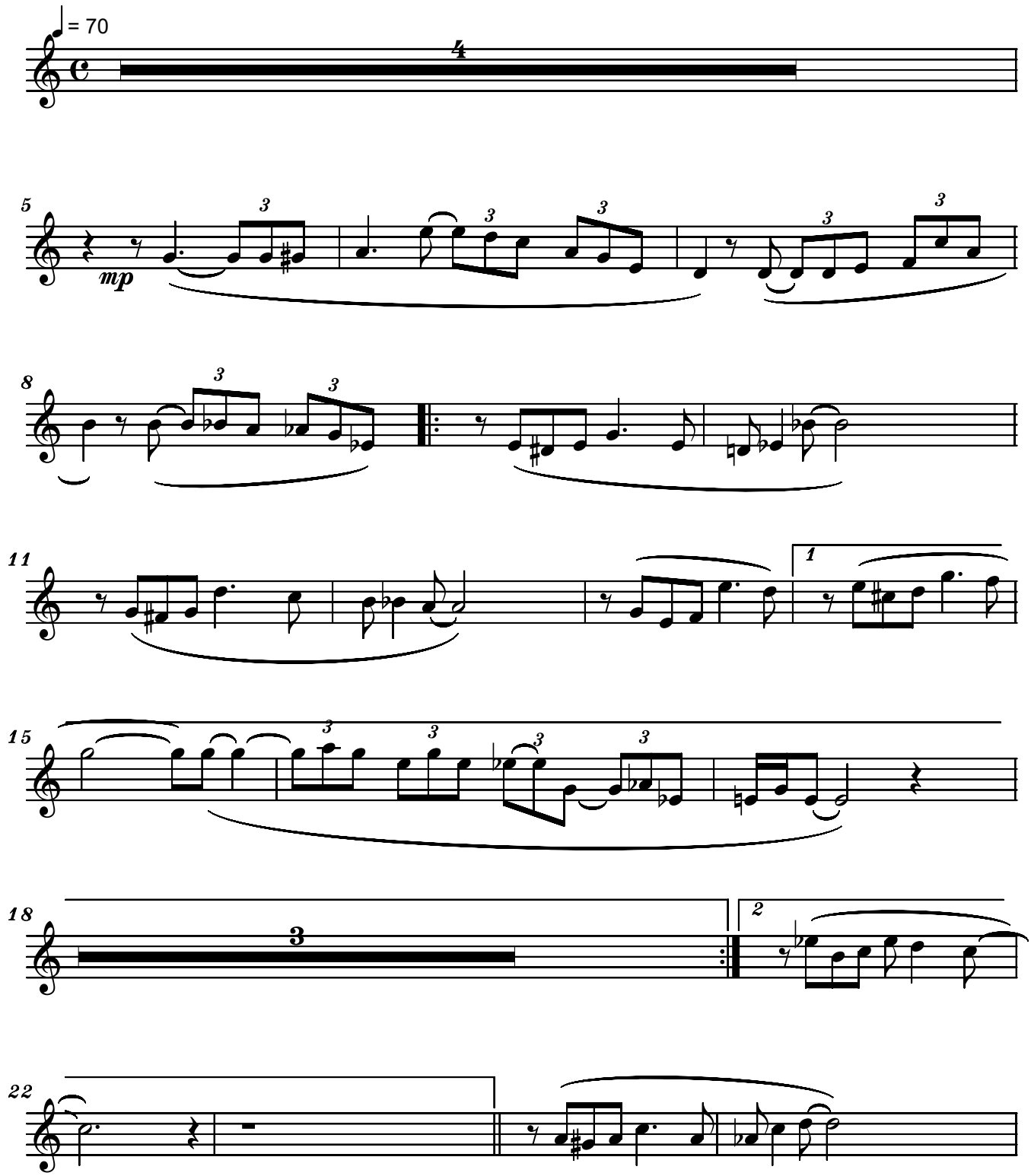
April 19, 2015

File: part.mz

AIR
for Clarinet (or Taragot) in B-flat and Piano
- dedicated to Gerrit Boeschoten -
Clarinet (or Taragot) in B-flat Part

Cantabile

Serban Nichifor



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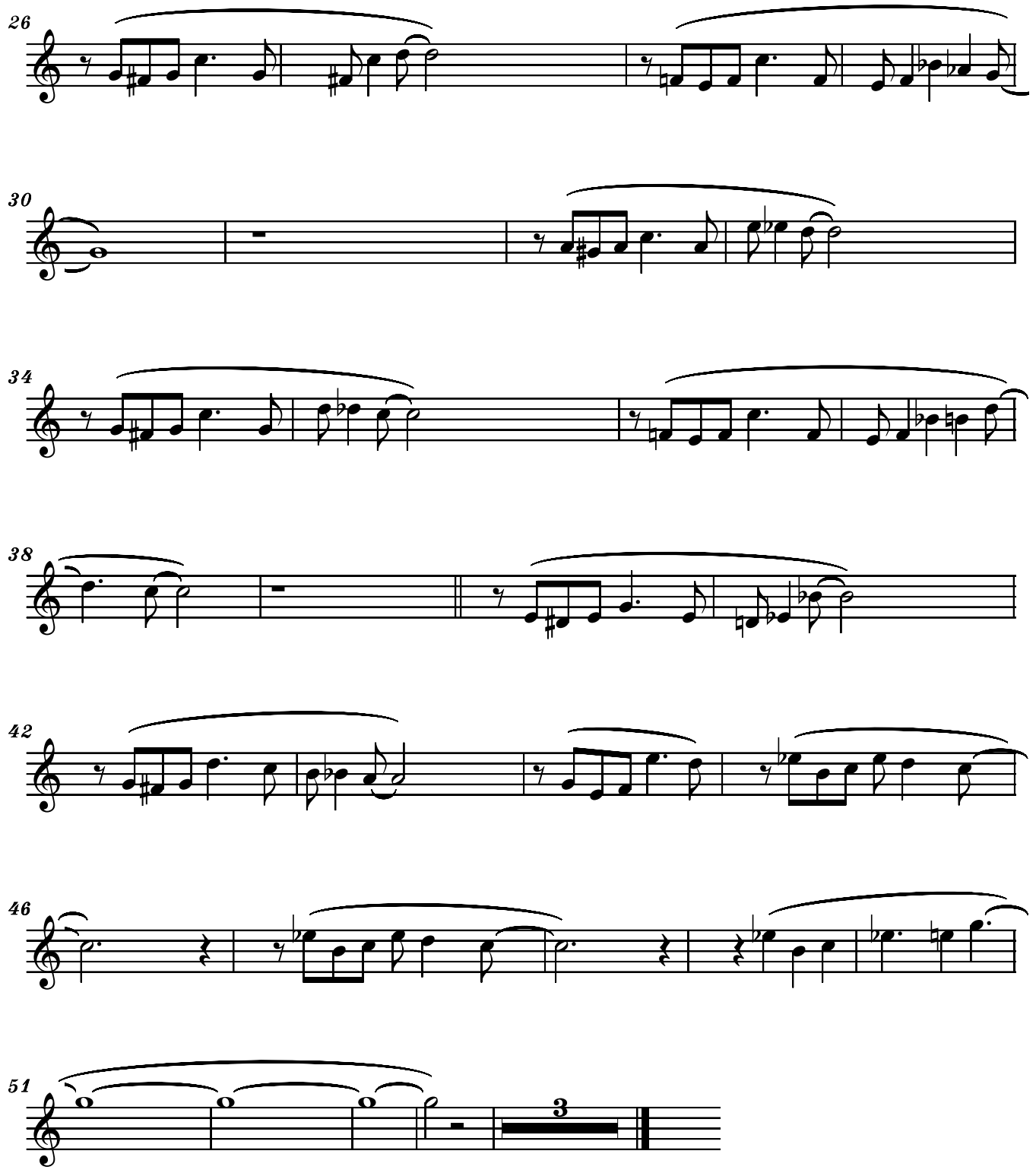
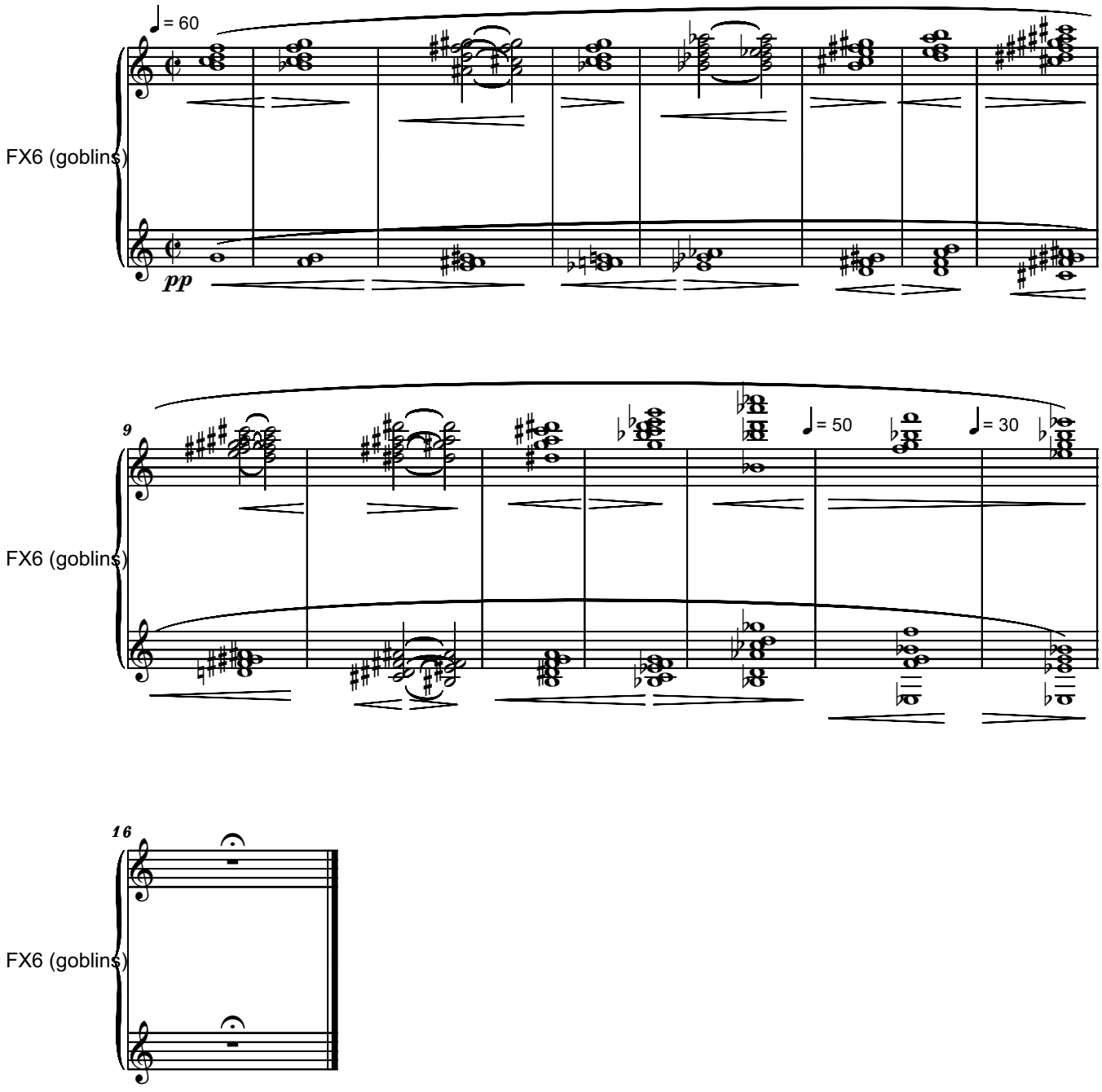

26
30
34
38
42
46
51
3

File: Airwaves_pre2.mz

AIRWAVES
Electroacoustic Music
In Memory of my very dear wife, the distinguished composer Liana Alexandra

Largo e Lontano

Serban Nichifor
October 13, 2014



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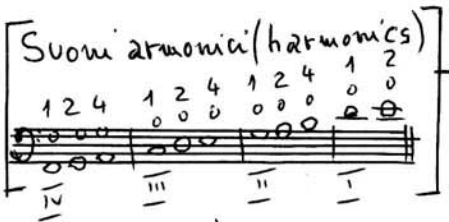
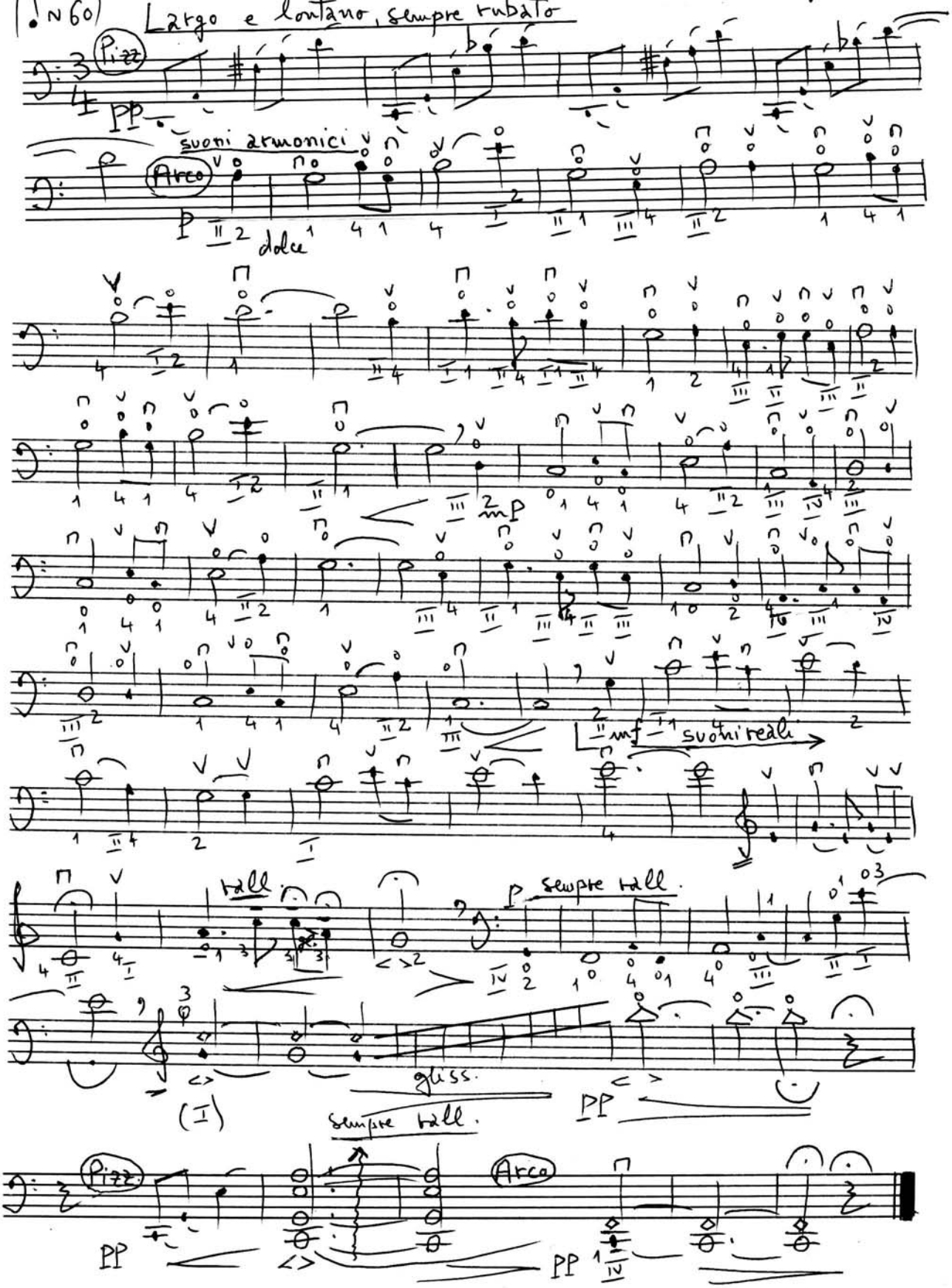
Suoni armonici (harmonics)



AMAZING GRACE ECHO
for Cello Solo

Serban Nichifor



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Bucharest, 7-I-2015
Serban Nichifor

ANATOL VIERU –
O viață dedicată muzicii

Editura Universității Naționale de Muzică Bucureşti
2008

Introducere în creaţia lui Anatol Vieru

Într-unul dintre cunoscutele sale paradoxuri, Oscar Wilde afirma că, spre deosebire de mediocritatea menită să progreseze, „un artist adevărat se mişcă într-un ciclu de capodopere din care prima nu e mai puţin perfectă decât ultima". Veridicitatea acestui paradox se poate demonstra elocvent şi printr-o analiză a creaţiei muzicale a uneia dintre personalităţile emergente ale culturii româneşti de azi: compozitorul Anatol Vieru.

Ilustru reprezentant al unei generaţii de aur, ce a continuat direct nobila tradiţie enesciană, Anatol Vieru a demonstrat de-a lungul unei impresionante evoluţii componistice aceeaşi prospeţime creatoare, acelaşi echilibru olimpian al concepţiei ce uneşte *Suita în stil vechi* scrisă în anul 1945 cu cele mai noi lucrări: *Simfonia a V-a* (pe versurile marelui poet român Mihai Eminescu) şi *Simfonia concertantă* pentru saxofon şi orchestră.

Autor prodigios, Anatol Vieru a compus până în prezent patru opere, cinci simfonii, numeroase lucrări simfonice, vocal-simfonice, concertante, camerale şi electronice, muzică de film precum şi pasionante studii de muzicologie. Distinse cu premiile „George Enescu", „Reine Marie-José" şi „Serge Koussevitzky", creaţiile sale au intrat de mult în patrimoniul culturii româneşti şi, totodată, în circuitul marilor valori universale.

Atras de fenomenologia timpului şi dorind să îi reflecte mecanismele intime, compozitorul a imaginat noi lumi sonore. Astfel, formele de „sită" (derivate din algoritmul lui Eratostene), ca şi cele de „clepsidră" (proiectând efemeride sonore pe fondul unui flux continuu) stau la baza sistemului său componistic, reprezentând în acelaşi timp contribuţii esenţiale în evoluţia structurilor muzicale.

Anatol Vieru s-a preocupat în mod consecvent şi de cercetarea muzicologică, analizând domeniul mulţimilor sonore într-un cadru de algebră muzicală în ***Cartea Modurilor*** – o extraordinară incursiune în universul fascinant al sunetelor, propunând o nouă perspectivă în dialectica sistemelor muzicale fundamentale şi – de fapt – o nouă filozofie a artei sunetelor. Aşa cum ţine să precizeze autorul „în general ***Cartea Modurilor*** ilustrează o tendinţă care mi se pare semnificativă pentru gândirea muzicală contemporană: reîntoarcerea la elementar, la originar; demersul nostru logico - matematic se ţine aproape de realitatea muzicală, modelând elementul în muzică. Nu e de mirare că reabilităm astfel modurile „defective", diatonia şi cromatismul, majorul şi minorul ş. a., ce căzuseră parcă în desuetudine. Nu poate fi însă vorba de paseism muzical, ci de o viziune care se putea ivi numai după consumarea atâtor experienţe muzicale moderne; nu este de asemenea, oboseală, ci tendinţa spre echilibru şi înţelepciune". Terminat în anul 1977, dar rod al unor cercetări de peste 20 de ani, primul volum al ***Cărţii Modurilor*** a reprezentat şi teza de doctorat în muzicologie a compozitorului. De altfel, această pagină de referinţă pentru creaţia contemporană s-a bucurat şi de o importantă recunoaştere internaţională. Astfel, cu ocazia Congresului Tonalităţii organizat în cadrul Cursurilor Internaţionale de Muzică Nouă de la Darmstadt (R.F.G.) – ediţia 1984, expunerea „Le modalisme comme *Third world* dans la confrontation entre le tonal et l'anti-tonal" prezentând o chintesenţă a acestei cărţi a constituit un summum al prestigiosului festival.

Desigur, însă, definitorie pentru opera lui Anatol Vieru este în primul rând creaţia sa componistică. Iată, prezentate în ordine cronologică, câteva dintre lucrările sale muzicale.

Scene nocturne (1964), suită de 7 piese pentru două coruri a capella, pe versuri de Federico Garcia Lorca, este de fapt un madrigal dramatic ce tinde spre o operă. Astfel, prin selecţia poeziilor, ca şi prin ordinea prezentării lor, compozitorul a urmărit să schiţeze un posibil fir epic evoluând de la evocarea unei Spanii atemporale, anistorice, apasionale (în „El Grito", „Corredor" şi „Remansos") la o treptată intrare în timp şi în istorie, într-o Spanie pasională sugerând activităţi misterioase („Cancion con movimento"), conjuraţie („Conjuro" - „Puñal") şi chiar o crimă („Sorpresa") ce va duce spre un cortegiu funerar („Clamor") şi, totodată,

spre o revenire la starea inițială de nemișcare. În realizarea acestei perpetue pendulări între imobil și mobil sunt interesante de relevat unele tehnici componistice specifice lui Anatol Vieru. În acest sens, în prima stare, lectura unor matrici bazate pe șirul numerelor prime 1, 2, 3, 5 și 7 va determina o structură sonoră cu sunete lungi în Piano întrerupte de flash-uri puternice pe interjecția „¡Ay!". Diminuat la elementele 1, 2, 3 și 5, șirul va avea, în cea de a doua stare, aplicații modale. Factorul timbru cunoaște și el o evoluție permanentă între sunetul cântat și cel vorbit, notat într-un sistem original menit să evidențieze trecerile, frontierele dintre cele două modalități de emisie vocală.

Lucrarea *Muzeu muzical* (1968) evidențiază o orientare spre metaartă, spre metamuzică. În această ordine de idei, compozitorul nota că „modelul acestei opere, Preludiul în Do major de Bach, este considerat aici ca un obiect având existență autonomă, ca o sculptură, un copac, un meteor...". Într-o veritabilă hierofanie sonoră, muzica lui Bach, considerată ca o entitate izolată de funcțiile ei culturale și devenită natură, va fi supusă unui efect de îndepărtare, de transfocare prin multiple operații: ciuruirea continuumului (prin pedala „Stop Register"), citirea frecvențelor în oglindă și alte mutații de parametri, ca de pildă transplantarea unor legato-uri din textul bachian în spațiul unor instrumente exotice de percuție: clopoței japonezi, tuburi de bambus sau păpuși mecanice... Dincolo de minuțiozitatea travaliului componistic, *Muzeul muzical* impresionează prin viabilitatea unei noi perspective a gândirii muzicale.

Clepsidra II (1972), muzică pentru orchestră, cor și solo de nai și țambal, este concepută stratificat, utilizând un etos modal propriu autorului. La baza construcției se situează continuumul în permanentă transformare al orchestrei, sculptând într-un registru larg contextul, mediul lucrării. Acestei structuri fundamentale i se suprapun cele 16 efemeride ale corului și soliștilor, efemeride pulsând în alte sisteme temporale și dând senzația unor pete de culoare aruncate pe un fond monocrom ce amintesc de pictura gestuală a lui Jackson Pollock, de action painting și de tehnica scurgerii culorii („dripping") ca „seismogramă" a unor descărcări de energie creatoare. În această evidentă apropiere de Pop-Art îmi pare pe deplin justificată utilizarea în registrul corului a unor versuri populare (colinde, ghicitori), ca și integrarea celor două instrumente soliste specifice folclorului românesc.

Concepută în anul 1977 și având un caracter declarat programatic, *Simfonia a III-a* fost compusă sub influența puternică a unei catastrofe naturale: tragicul cutremur ce lovise chiar în acel an Bucureștiul. Ideea generatoare a lucrării este de a prezenta considerații diferite ale aceleiași realități, principiu folosit și în unele lucrări camerale scrise în perioada

1973—74: *Cvartetul de coarde Nr. 3* şi *Patru unghiuri din care am văzut Florenţa*. Cele patru părţi ale Simfoniei răspund astfel dezideratului de a oglindi cataclismul din patru unghiuri diferite: cu obiectivitate (în prima parte, „Reportaj"), cu un dramatism sobru (în „Valea plângerii"), cu o tentă de lirism (în „Colinde de greieri") şi cu revoltă (în ultima parte, „Mânie"). Esenţială pentru această lucrare este senzaţia de dizlocare a materiei, de dezechilibru tradusă în asimetria, în disproporţia duratelor şi a alternării celor patru părţi. Epicentrul va cădea astfel pe prima secţiune, următoarele trei având semnificaţia unor comentarii inegale, ale unor epiloguri ale acestui malefic eveniment.

O altă evocare a spiritului malefic o întâlnim în opera *Praznicul calicilor* (1978-80) scrisă după piesa omonimă a dramaturgului român Mihail Sorbul, ca şi sub impresia unor maeştri ai artei spaniole: pictorului Francisco de Goya y Lucientes şi cineastul Luis Buñuel. Astfel, învăluirea unui fond tragic într-o formă comică, ca de pildă în antologica scenă a ospăţului calicilor din filmul lui Buñuel „Viridiana", a reprezentat, în mod incontestabil, un punct de plecare. Pictura lui Goya, cu substratul său etic a constituit un alt vector al operei; ca şi în tulburătoarele dezlănţuiri de energie din „Capricii" sau din „Cursele de tauri", aspectele aparent burleşti ale comediei umane apar într-o lumină atroce, dezvăluindu-şi esenţa tragică: „un domnitor medieval care convoacă pe calici, le dă un praznic, în care calicii încep să se distrugă unul pe celălalt, arătându-şi de fapt calicia morală. Opera se termină printr-o catastrofă: calicii vor muri într-un incendiu...". În reconstituirea muzicală a acestei drame, este interesant de reliefat faptul că Vieru operează cu un aparat simfonic redus la dimensiunile unui ansamblu de 11 instrumente: flaut, violoncel, două trompete, corn, trombon, tubă, două chitare electrice, un percuţionist şi orgă. În ceea ce priveşte emisia vocală, reîntâlnim tehnici ale cântatului vorbit şi ale vorbitului cântat utilizate şi în *Scene nocturne*.

Bogata familie a creaţiilor concertante ale lui Anatol Vieru cuprinde, alături de concertele propriu-zise pentru flaut (1957), violoncel (1962), vioară (1964) şi clarinet (1975), lucrările *Jocuri* pentru pian şi orchestră (1963), *Muzeu muzical* (1968) şi cele două *Clepsidre*, cu solo de trompetă (1968-69) şi, respectiv, de nai şi ţambal (1972). *Concertul pentru vioară, violoncel şi orchestră* (1979-80) a fost scris pentru violonistul Oleg Kagan şi pentru violoncelista Natalia Gutman. Prima audiţie a avut loc în anul 1980, sub bagheta autorului, în cadrul unui concert al Orchestrei Radio-Televiziunii române dedicat creaţiei lui Anatol Vieru. Concepută pentru orchestră de cameră (cuprinzând 17 instrumentişti), lucrarea este structurată în trei părţi expuse ca un flux continuu având o secţiune mediană lentă.

Ultima lucrare pe care o vom prezenta este *Cvartetul de coarde Nr. 5* (1982). Şi această muzică se desfăşoară într-un flux continuu, dar într-o formă pentapartită. Părţile extreme (I şi V) au un caracter imnic, dezvoltându-se pe o textură sonoră denumită de autor „consonantic-atonală", amintind de intonaţiile lui Gesualdo Da Venosa, dar evoluând într-un algoritm cu o structură de „sită". Este interesant de remarcat faptul că aceste părţi extreme se află într-un raport geometric, partea a cincea rezultând din rarefierea, din dilatarea primei părţi privite parcă sub microscop. Părţile interioare au sensul unor comentarii într-o atmosferă contemplativă, eminamente lirică.

Desigur, analiza de faţă este departe de a fi exhaustivă. A evoca o atât de complexă activitate creatoare înseamnă, practic, a reconstitui o parte importantă din istoria muzicii contemporane. Iată de ce încununarea operei lui Anatol Vieru cu prestigiosul Premiu Gottfried Von Herder marchează şi unul dintre cele mai mari succese ale muzicii şi culturii româneşti actuale !

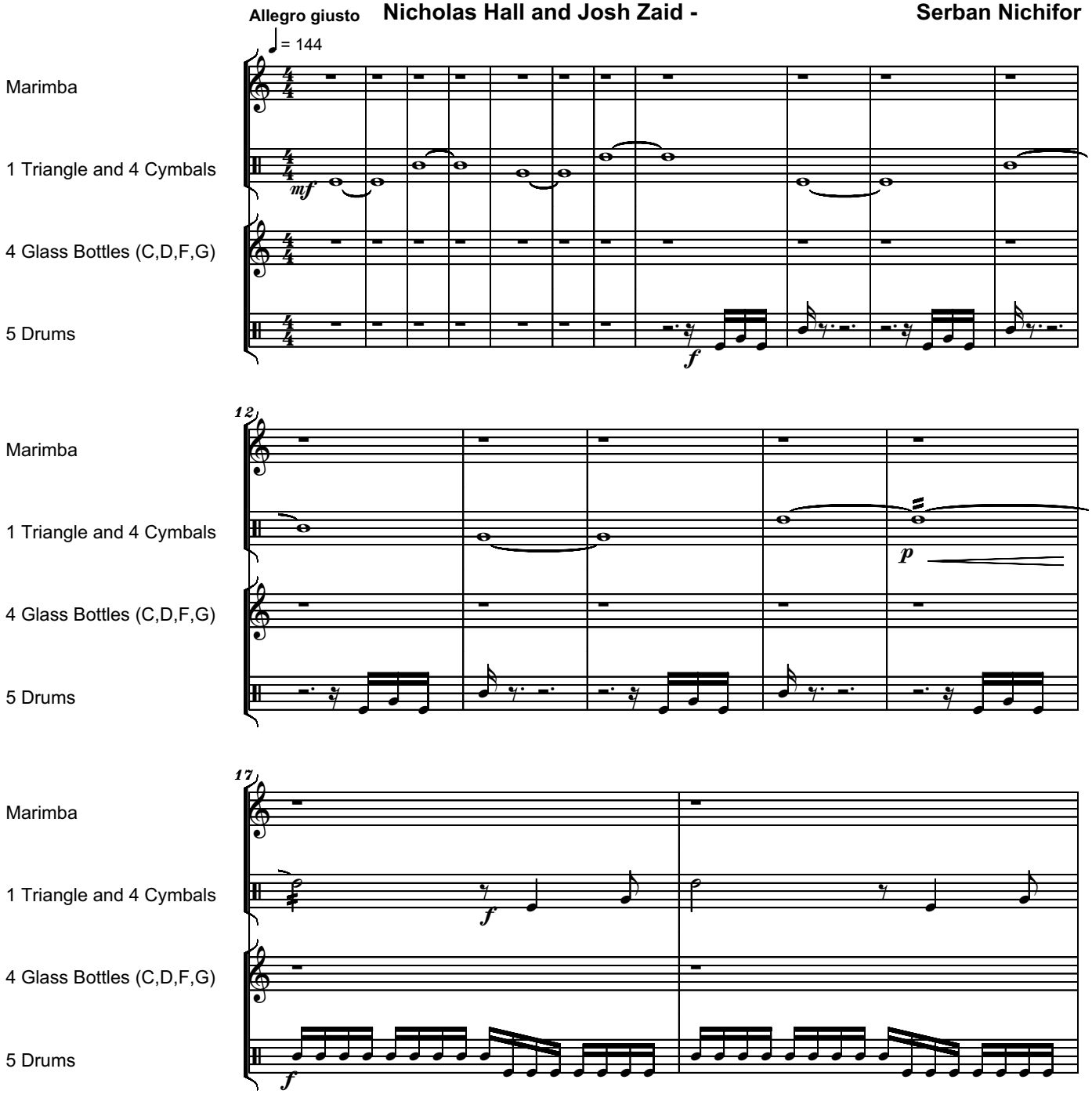
Şerban Nichifor
(Emisiune la Radio după decernarea Premiului Herder)

DANCE

- Dedicated to CISUM PERCUSSION:

Nicholas Hall and Josh Zaid -

Serban Nichifor



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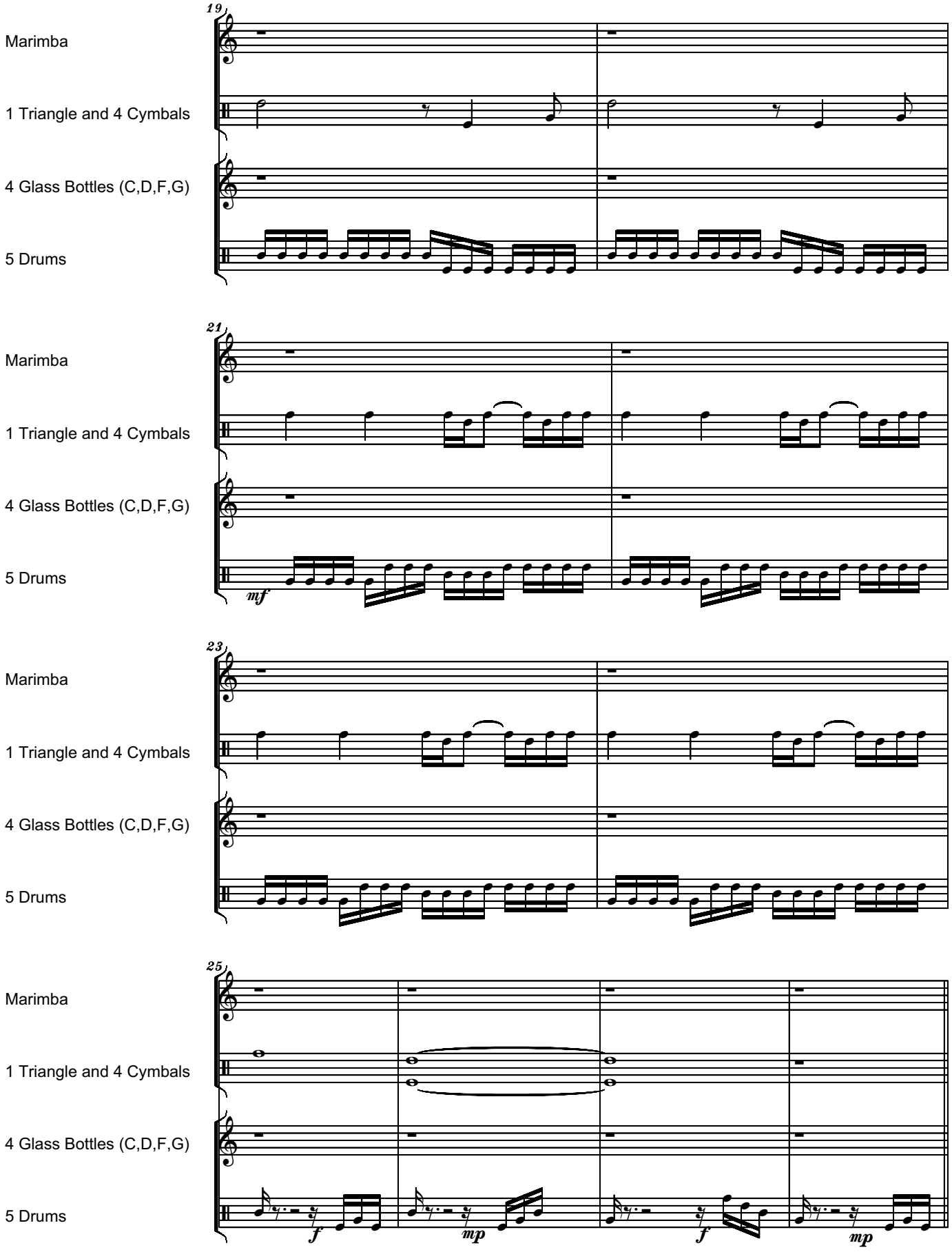
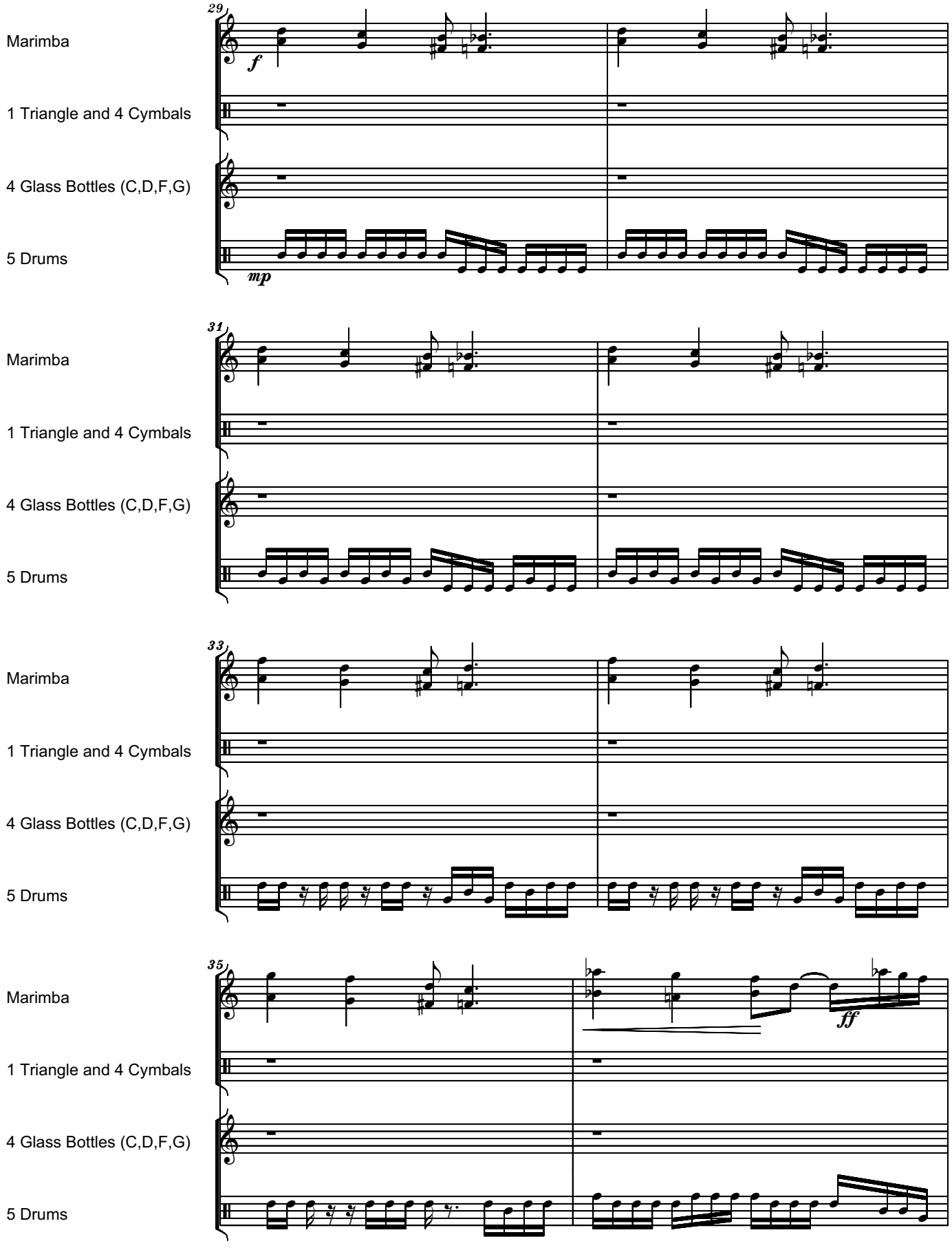
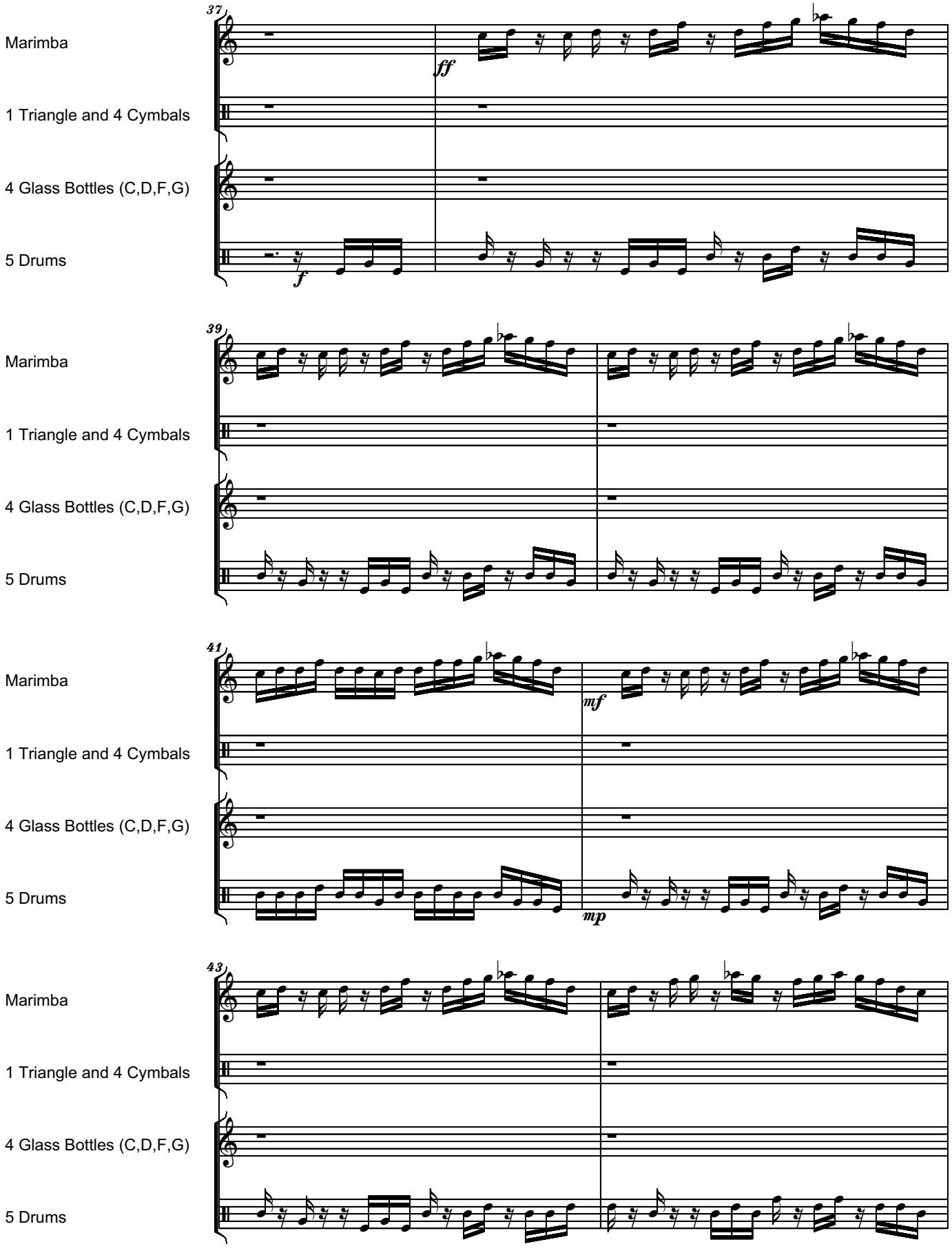

19
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
21
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
mf
23
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
25
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
f
mp
f
mp


29
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
f
mp
31
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
33
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
35
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
ff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ff
f
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5 Drums
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Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
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mp
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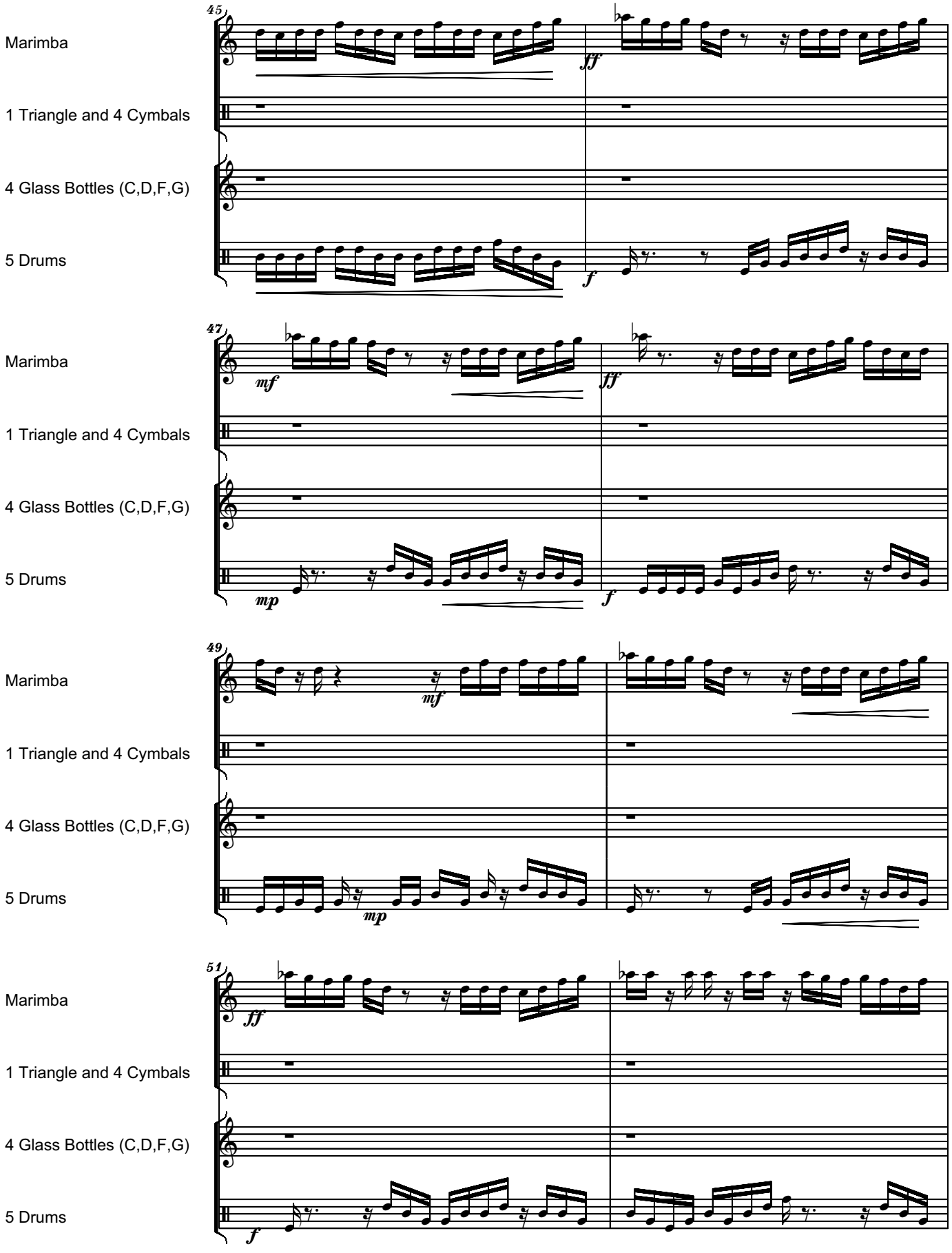
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums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f
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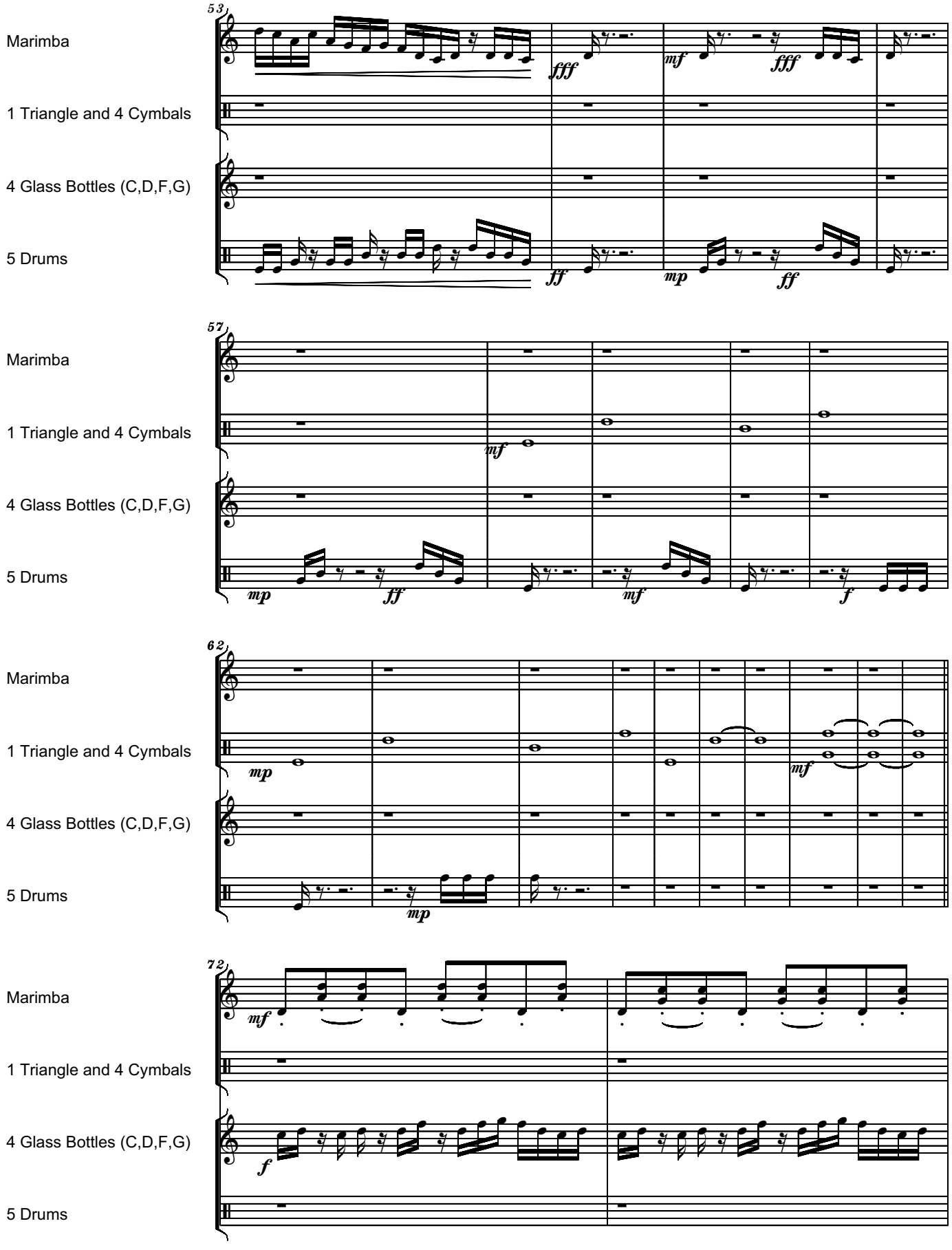
mf
ff
mp
f
49
mf
mp
51
ff
f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mf
fff
ff
mp
ff
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1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
mf
mp
ff
mf
f
62
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
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mf
mp
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4 Glass Bottles (C,D,F,G)
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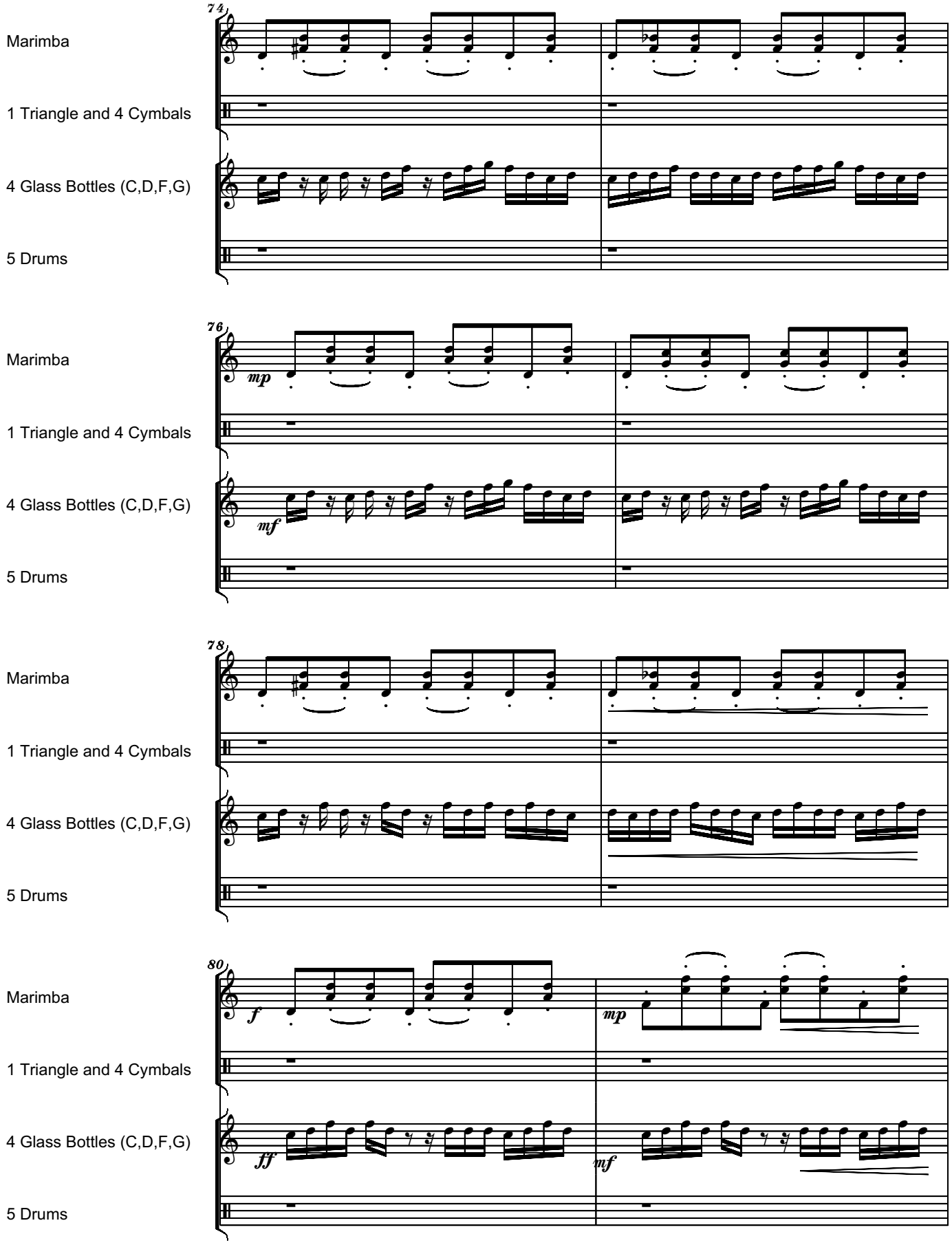
mf
f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mf
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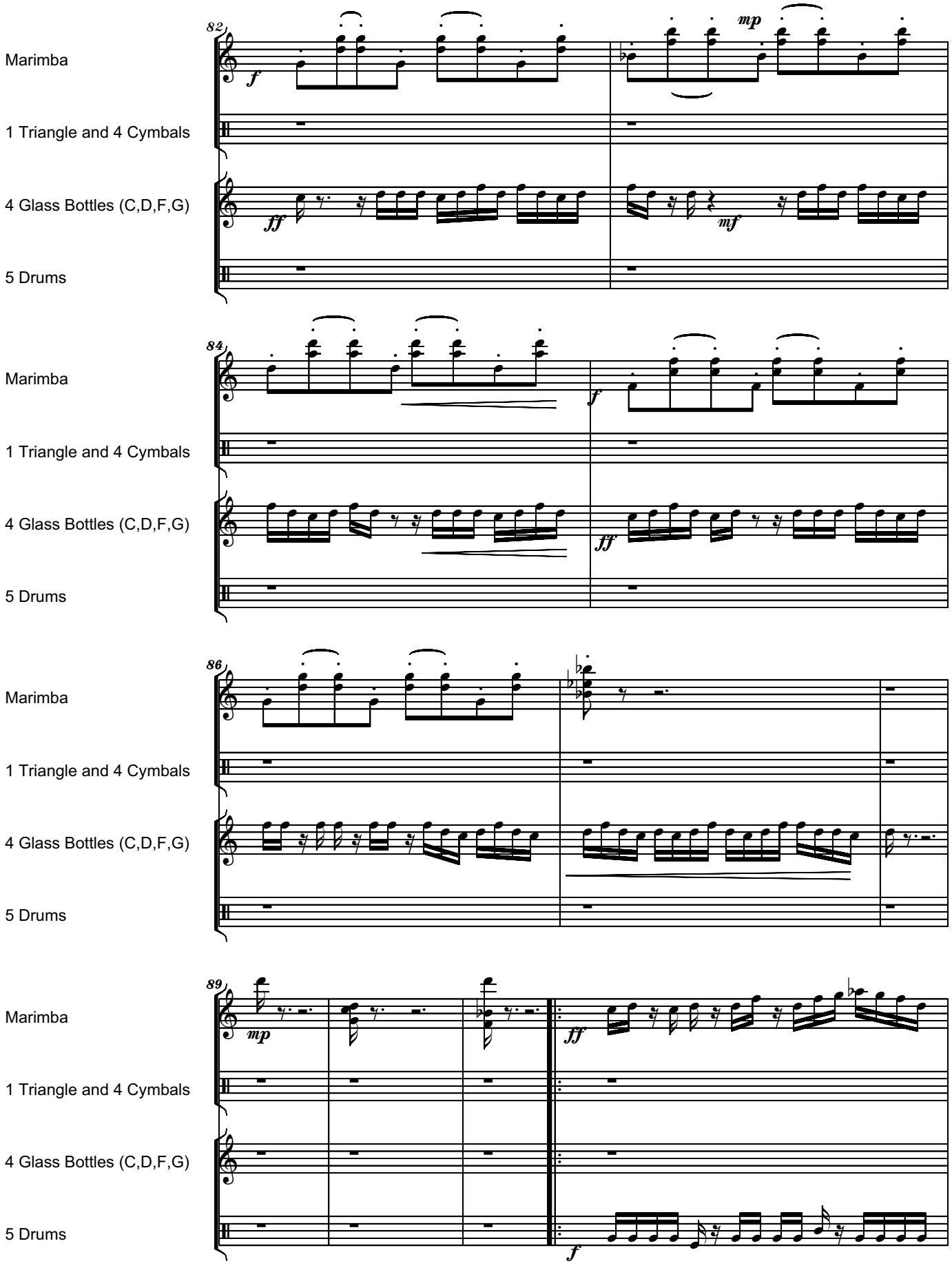
f
mp
ff
mf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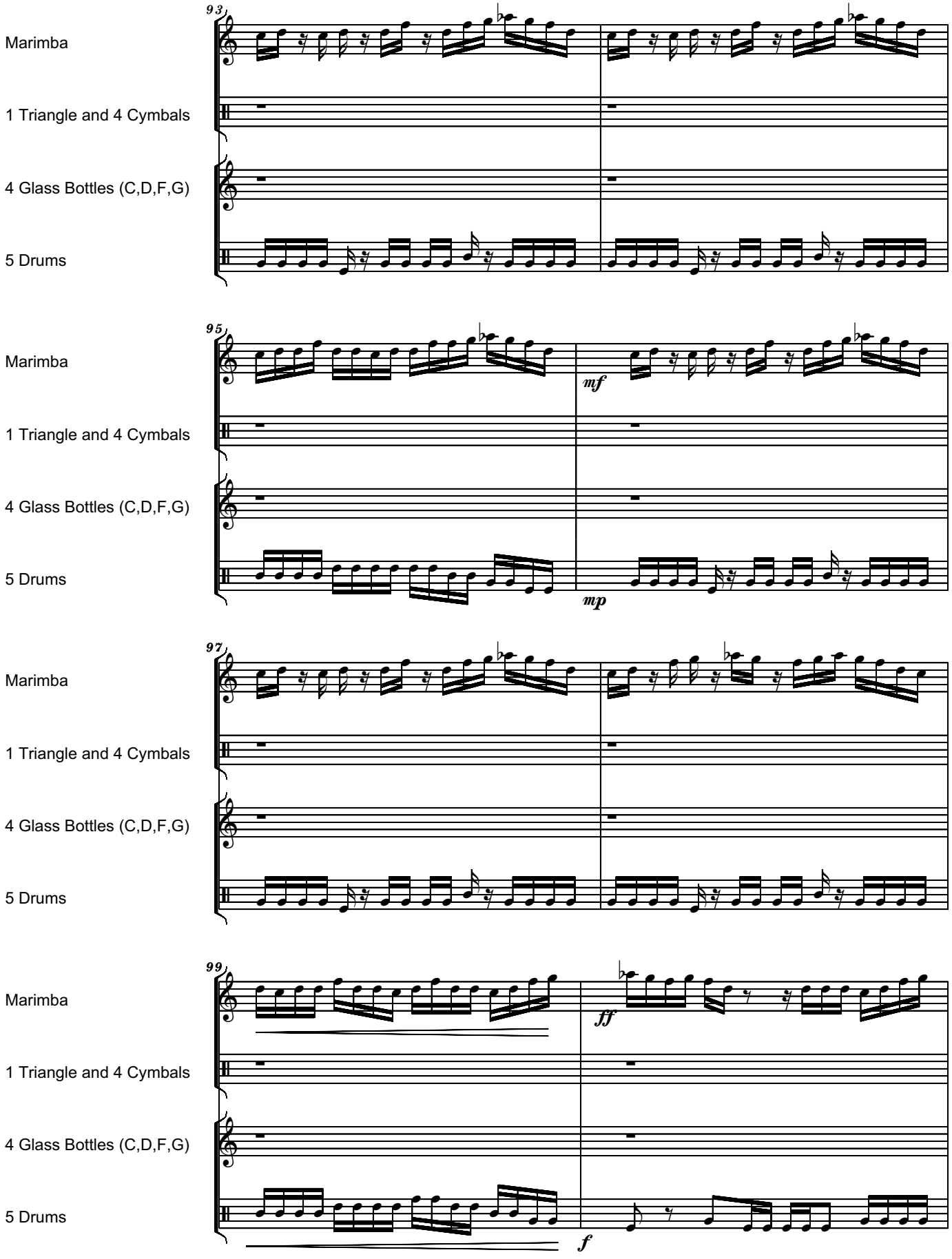
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
f
mp
ff
mf
84
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
f
ff
86
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
89
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
mp
ff
f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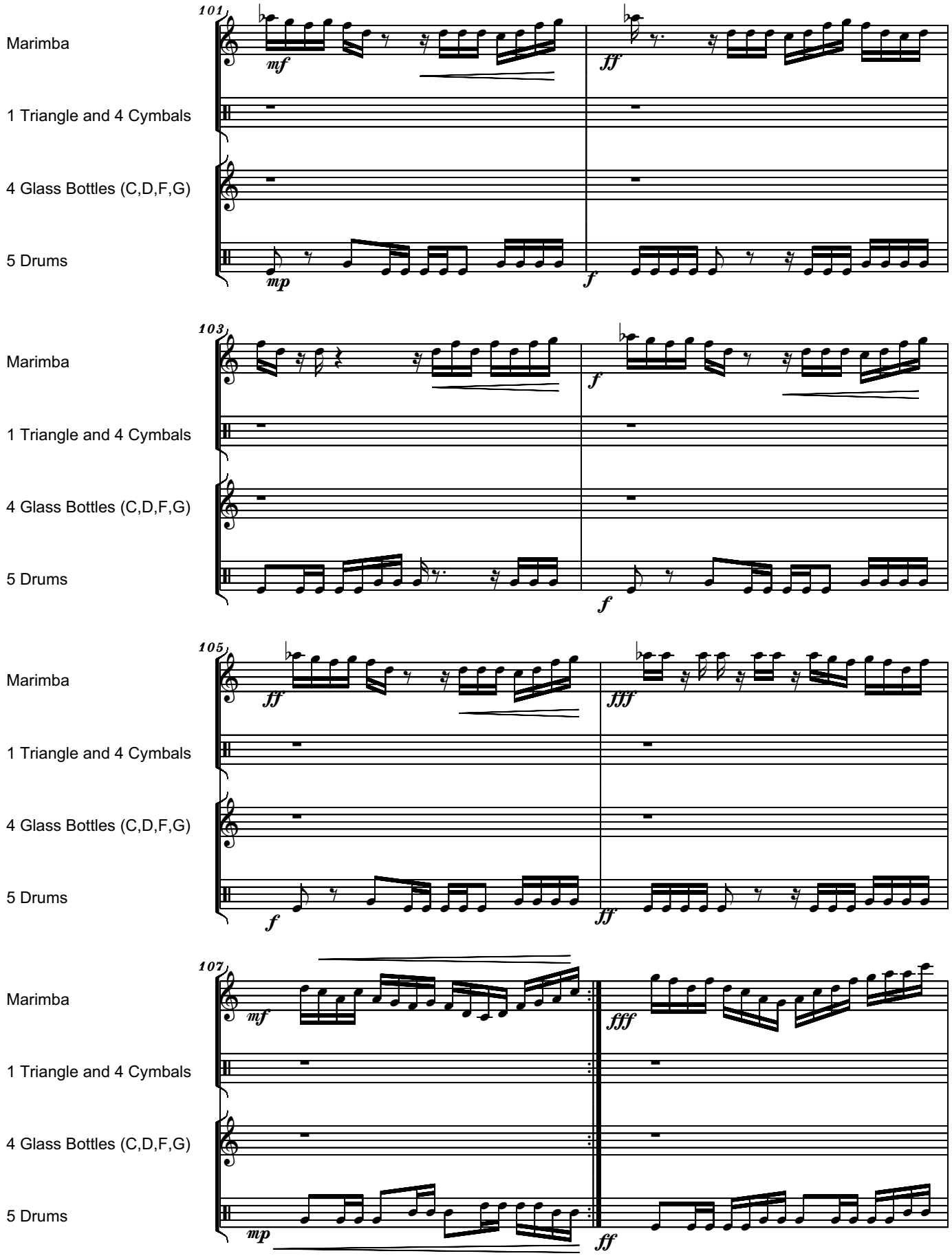
4 Glass Bottles (C,D,F,G)
5 Drums
95
Marimba
mf
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
mp
97
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
99
Marimba
ff
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
f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mf
ff
mp
f
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Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
f
f
105
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
ff
fff
f
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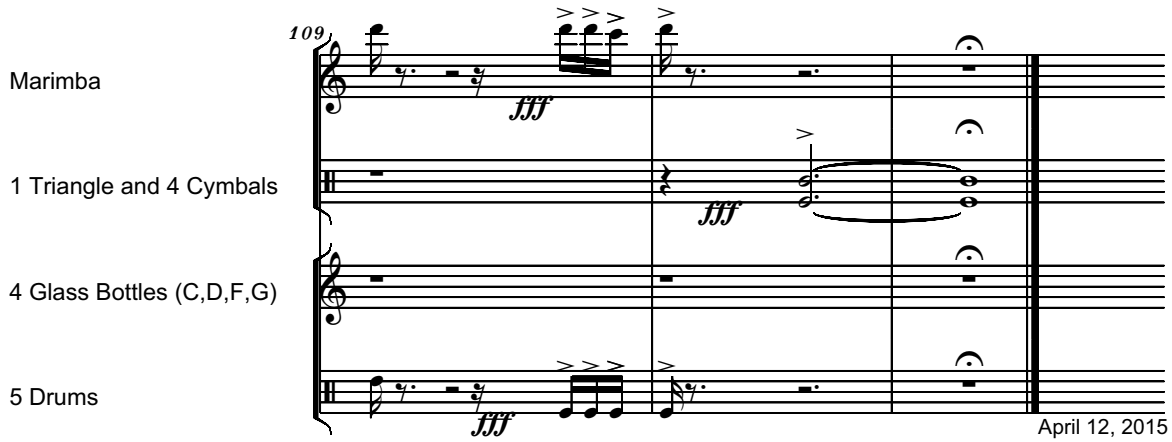
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
mf
fff
mp
ff

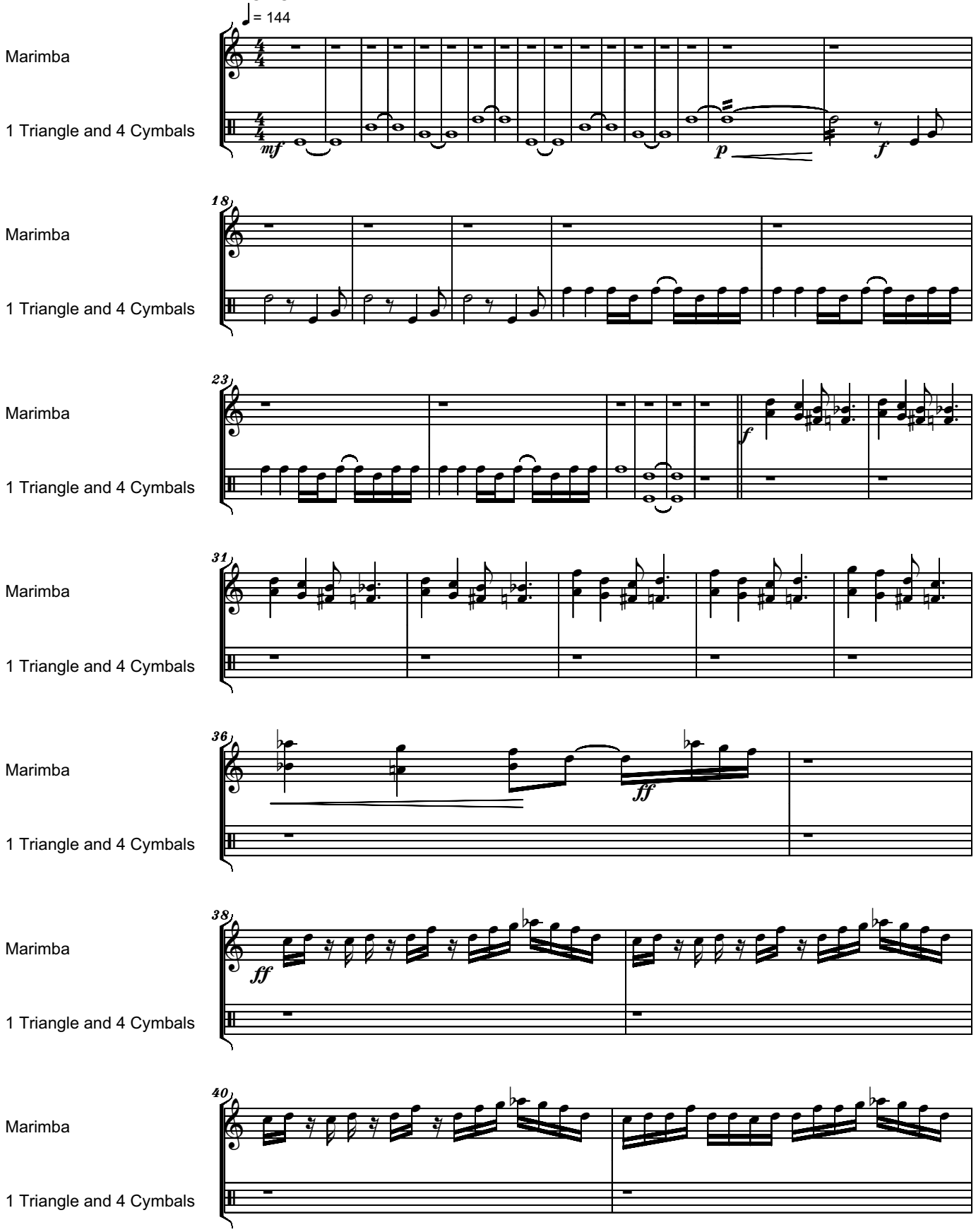

109
Marimba
1 Triangle and 4 Cymbals
4 Glass Bottles (C,D,F,G)
5 Drums
fff
fff
fff
April 12, 2015

File: Percussion1.mz

DANCE
- Dedicated to CISUM PERCUSSION: Nicholas Hall and Josh Zaid -
PERCUSSION I PART

Allegro giusto

Serban Nichifor



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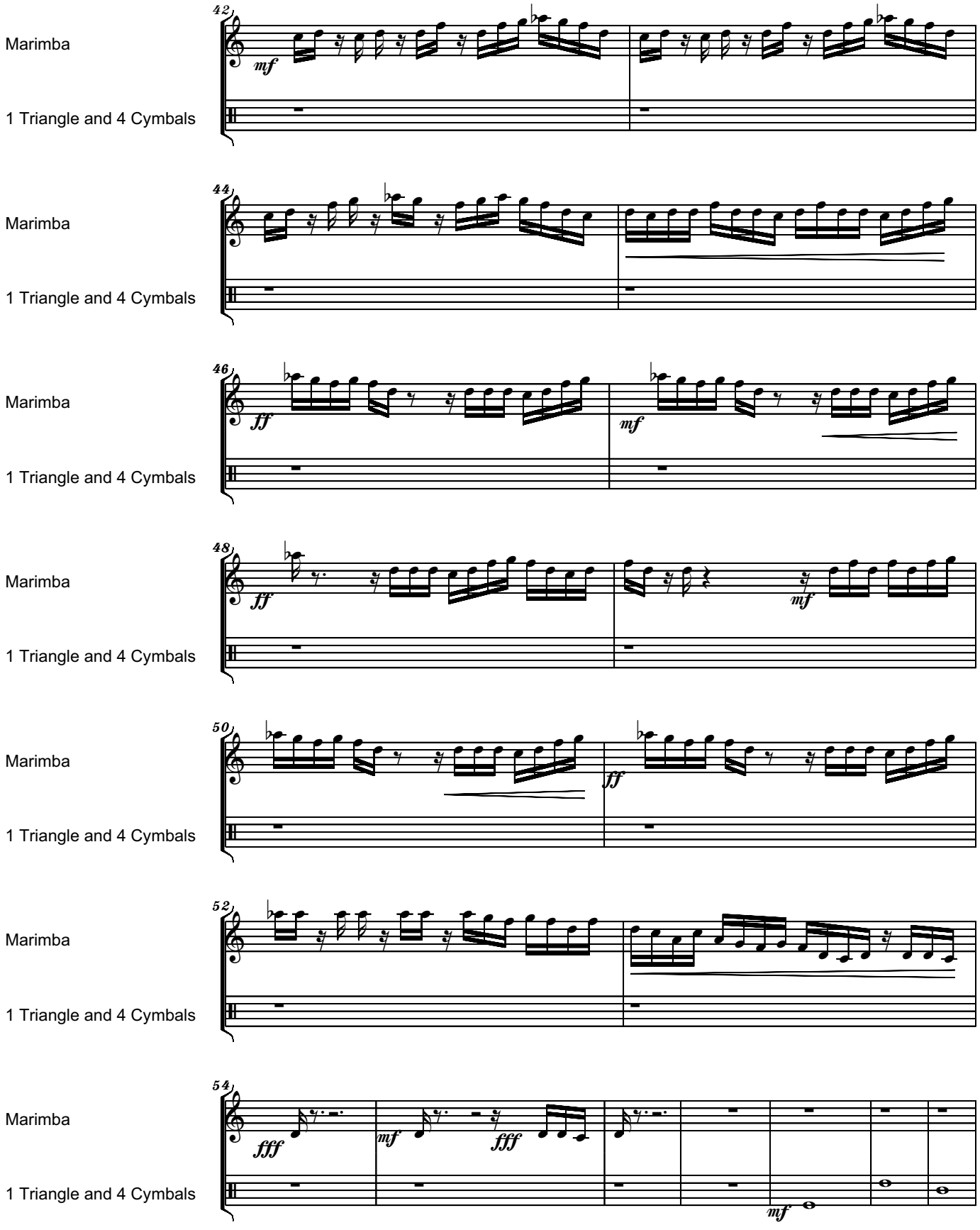
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Marimba
mf
1 Triangle and 4 Cymbals
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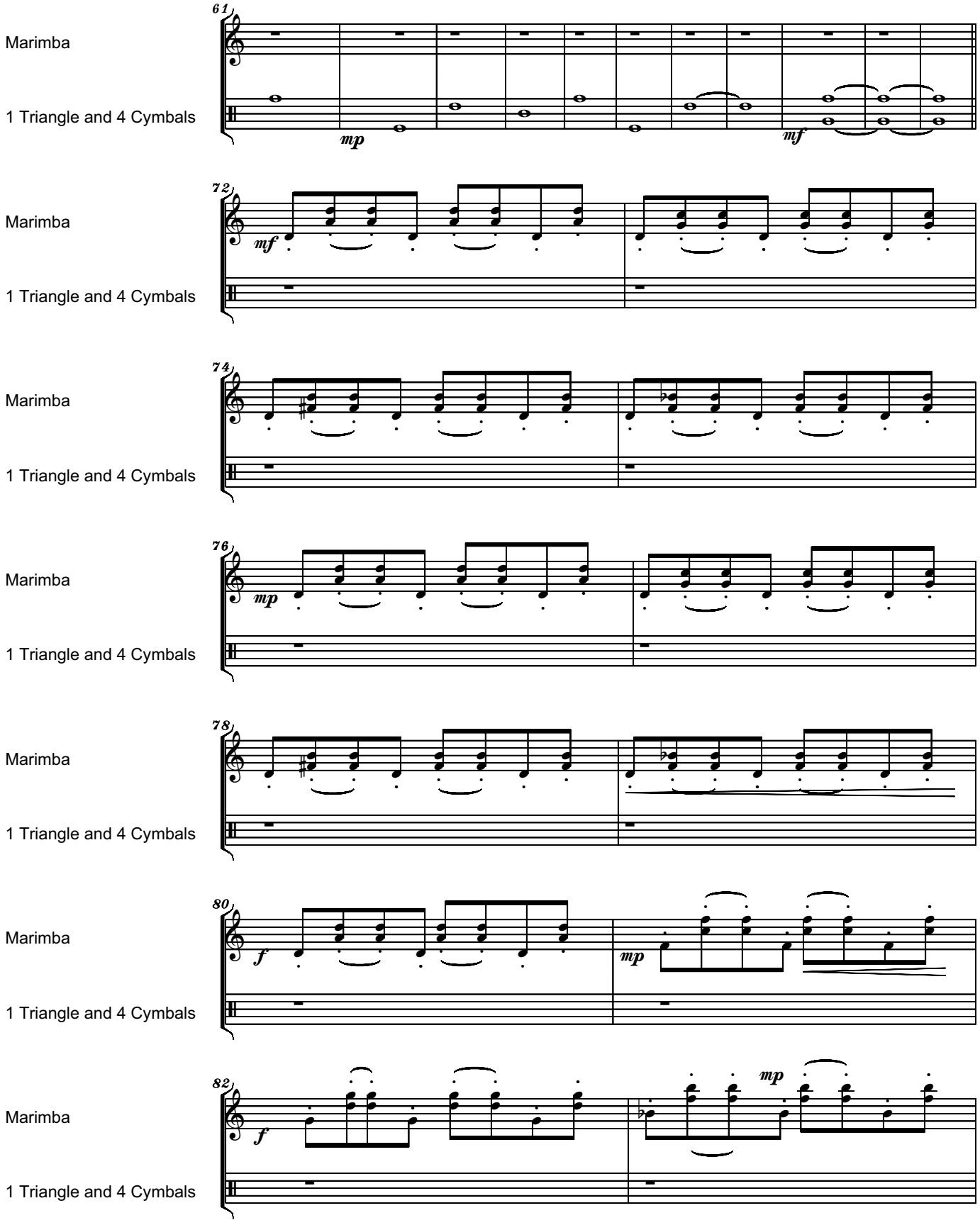
Marimba
1 Triangle and 4 Cymbals
46
Marimba
ff
mf
1 Triangle and 4 Cymbals
48
Marimba
ff
mf
1 Triangle and 4 Cymbals
50
Marimba
ff
1 Triangle and 4 Cymbals
52
Marimba
1 Triangle and 4 Cymbals
54
Marimba
fff
mf
fff
mf
1 Triangle and 4 Cymbals


61
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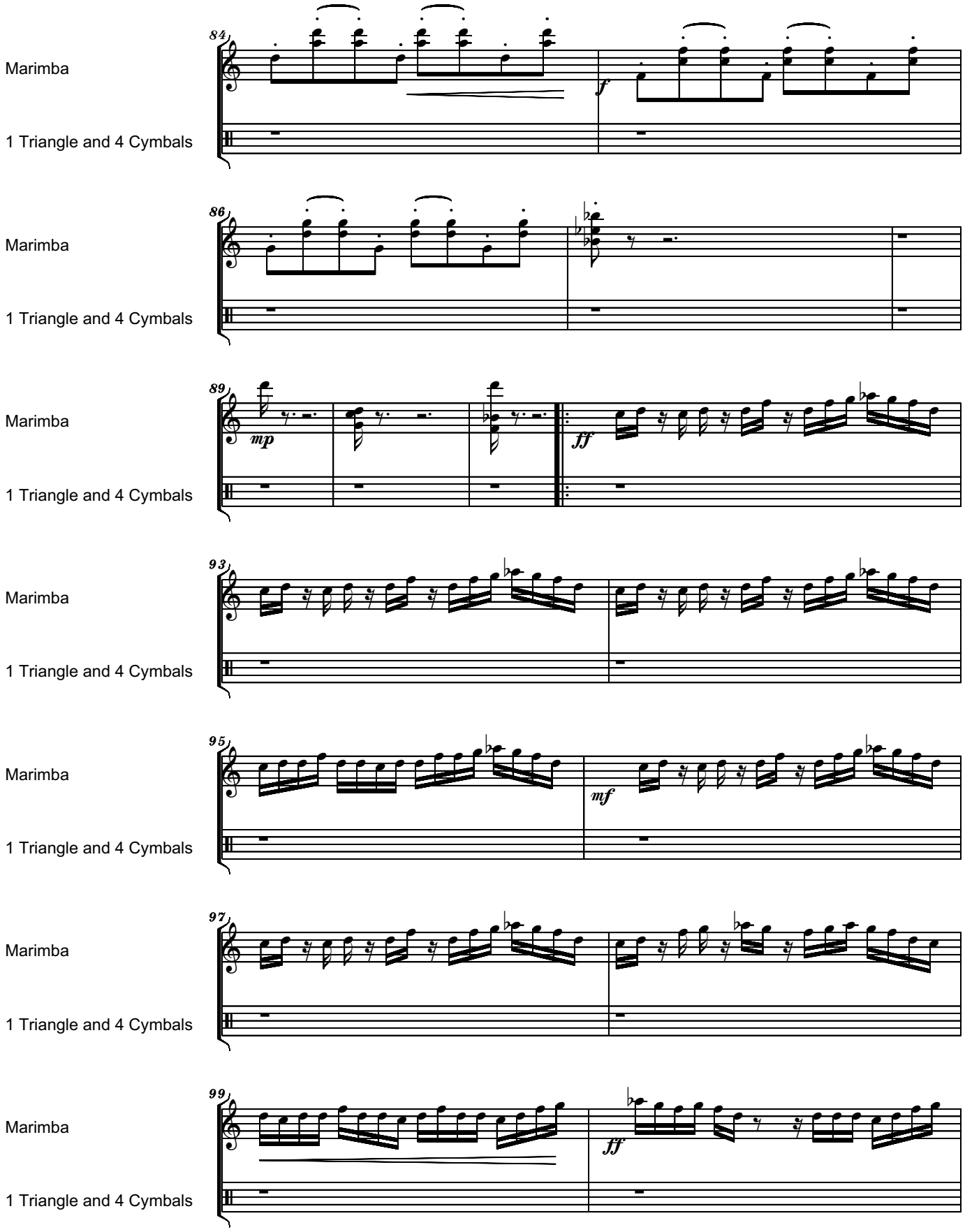
mp
mf
72
Marimba
1 Triangle and 4 Cymbals
mf
74
Marimba
1 Triangle and 4 Cymbals
76
Marimba
1 Triangle and 4 Cymbals
mp
78
Marimba
1 Triangle and 4 Cymbals
80
Marimba
1 Triangle and 4 Cymbals
f
mp
82
Marimba
1 Triangle and 4 Cymbals
f
mp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f
86
Marimba
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Marimba
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93
Marimba
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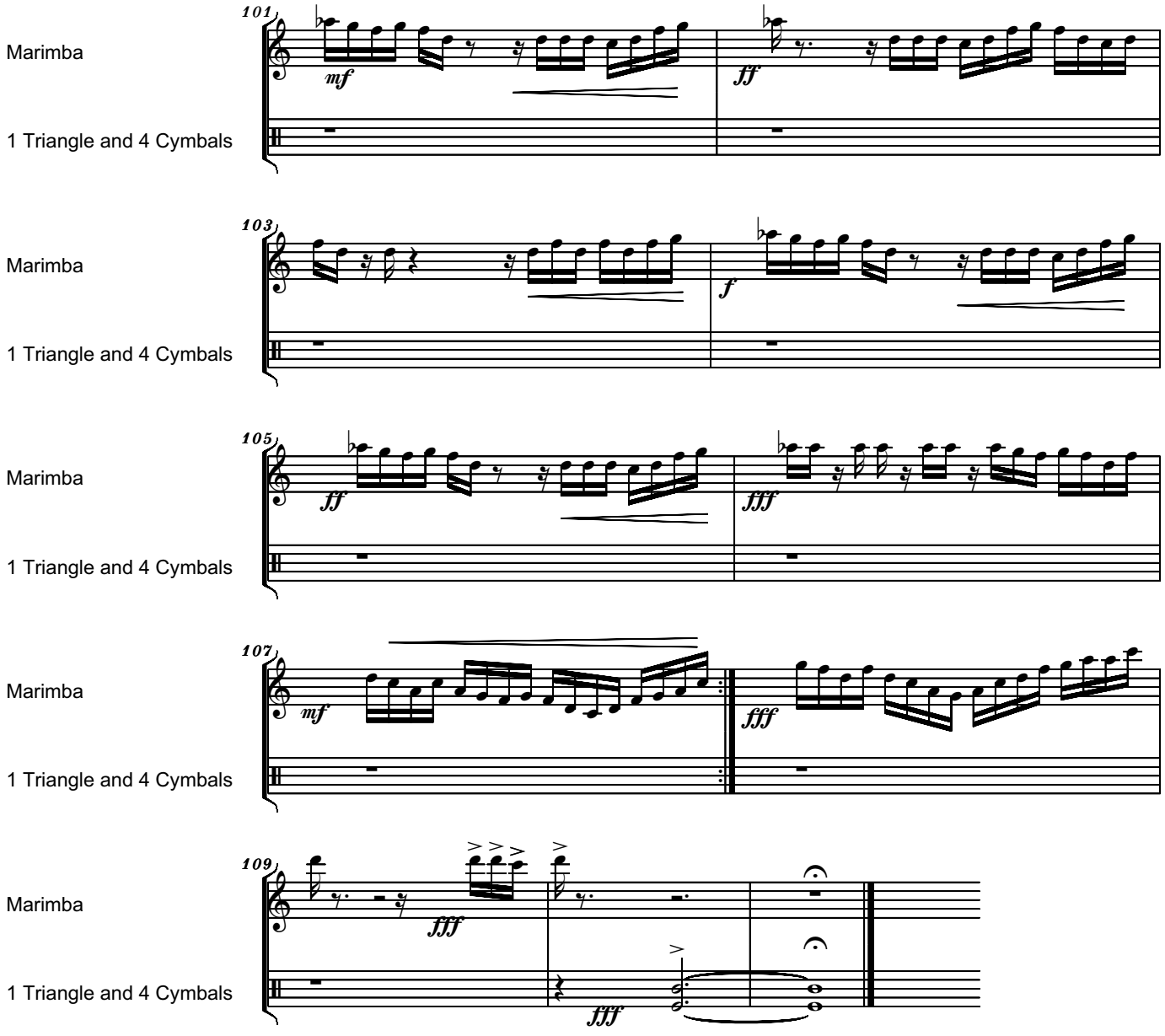
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mf
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103
Marimba
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f
105
Marimba
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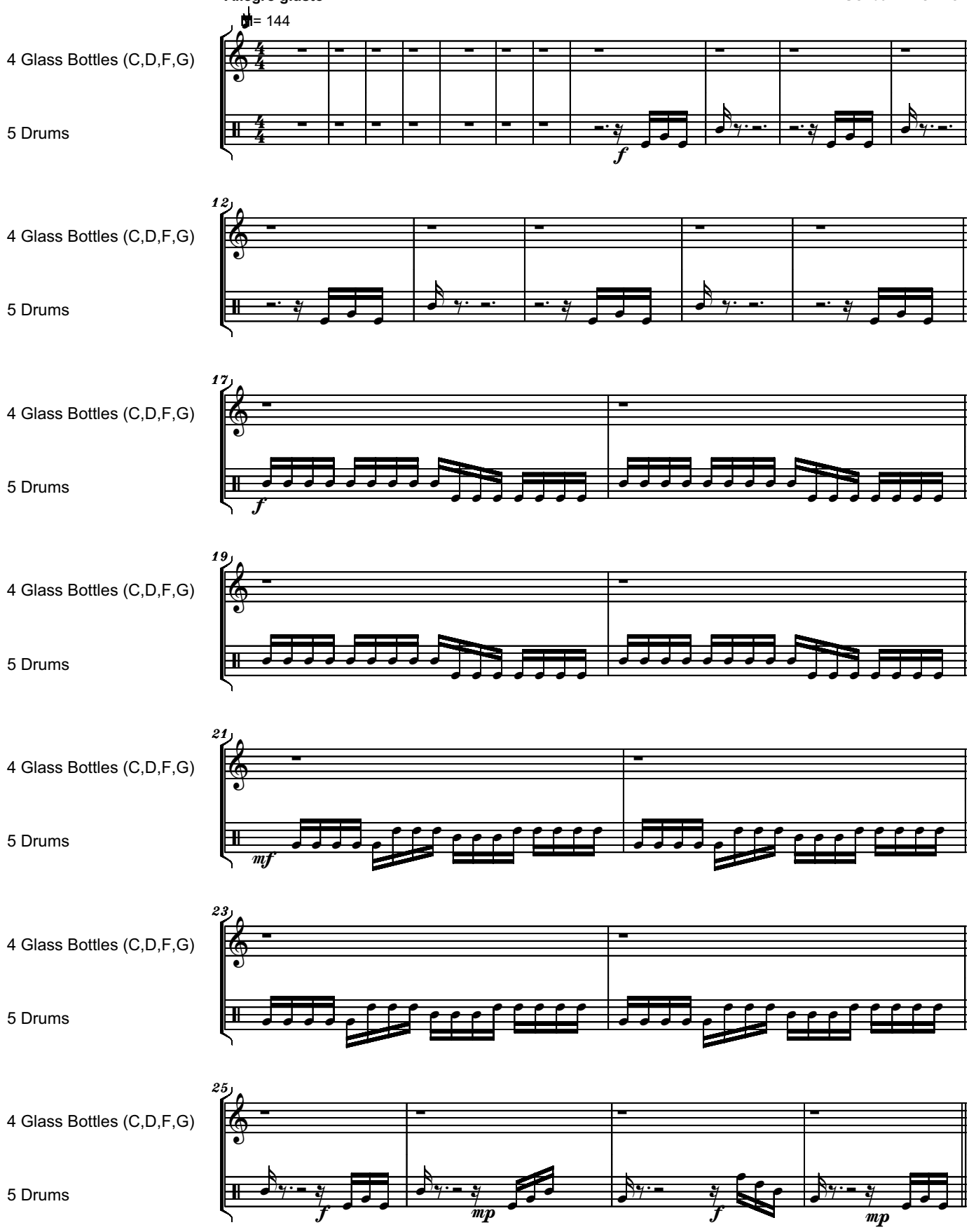
ff
fff
107
Marimba
1 Triangle and 4 Cymbals
mf
fff
109
Marimba
1 Triangle and 4 Cymbals
fff
fff

DANCE
- Dedicated to CISUM PERCUSSION: Nicholas Hall and Josh Zaid -
PERCUSSION II PART

Allegro giusto

Serban Nichifor



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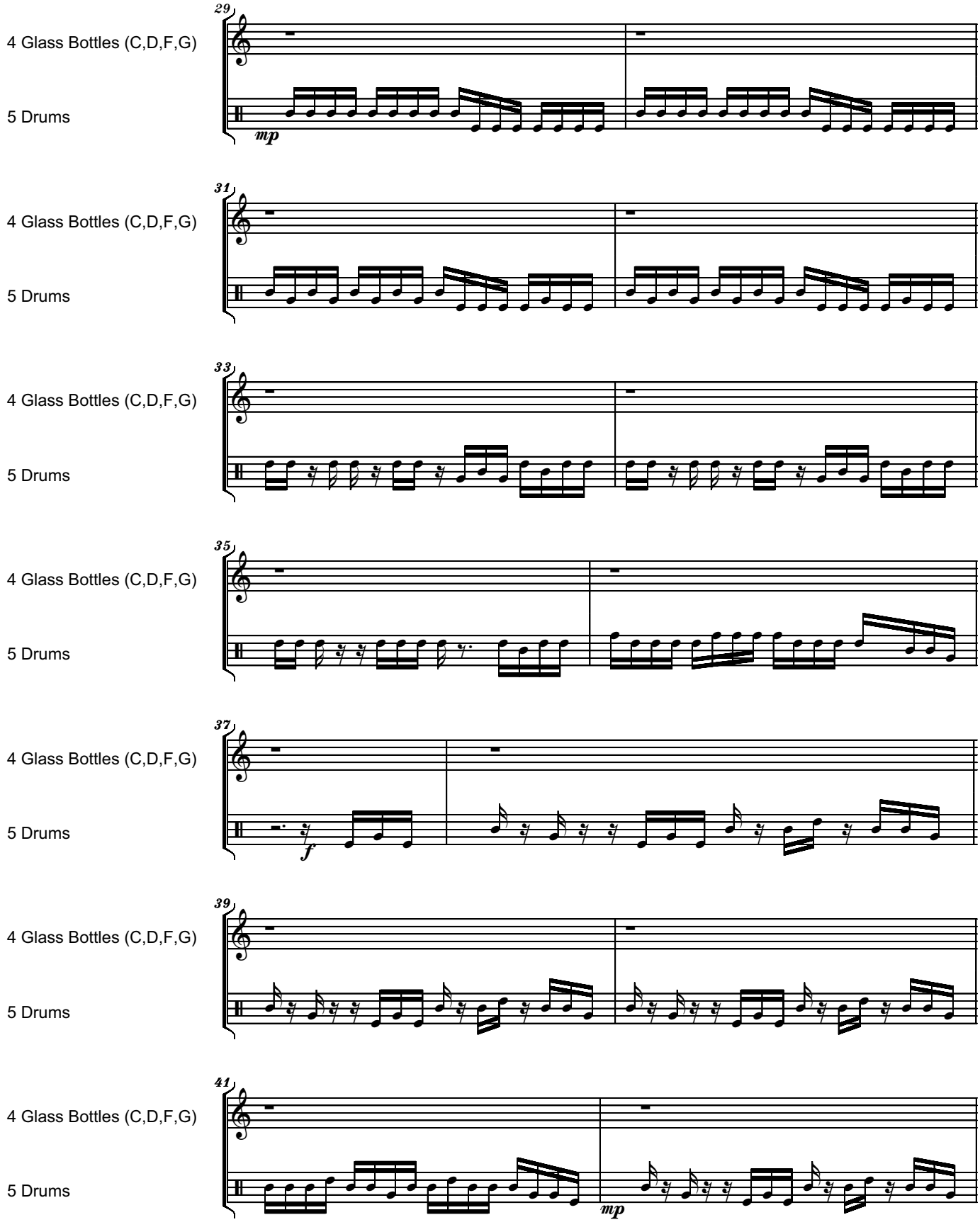
29
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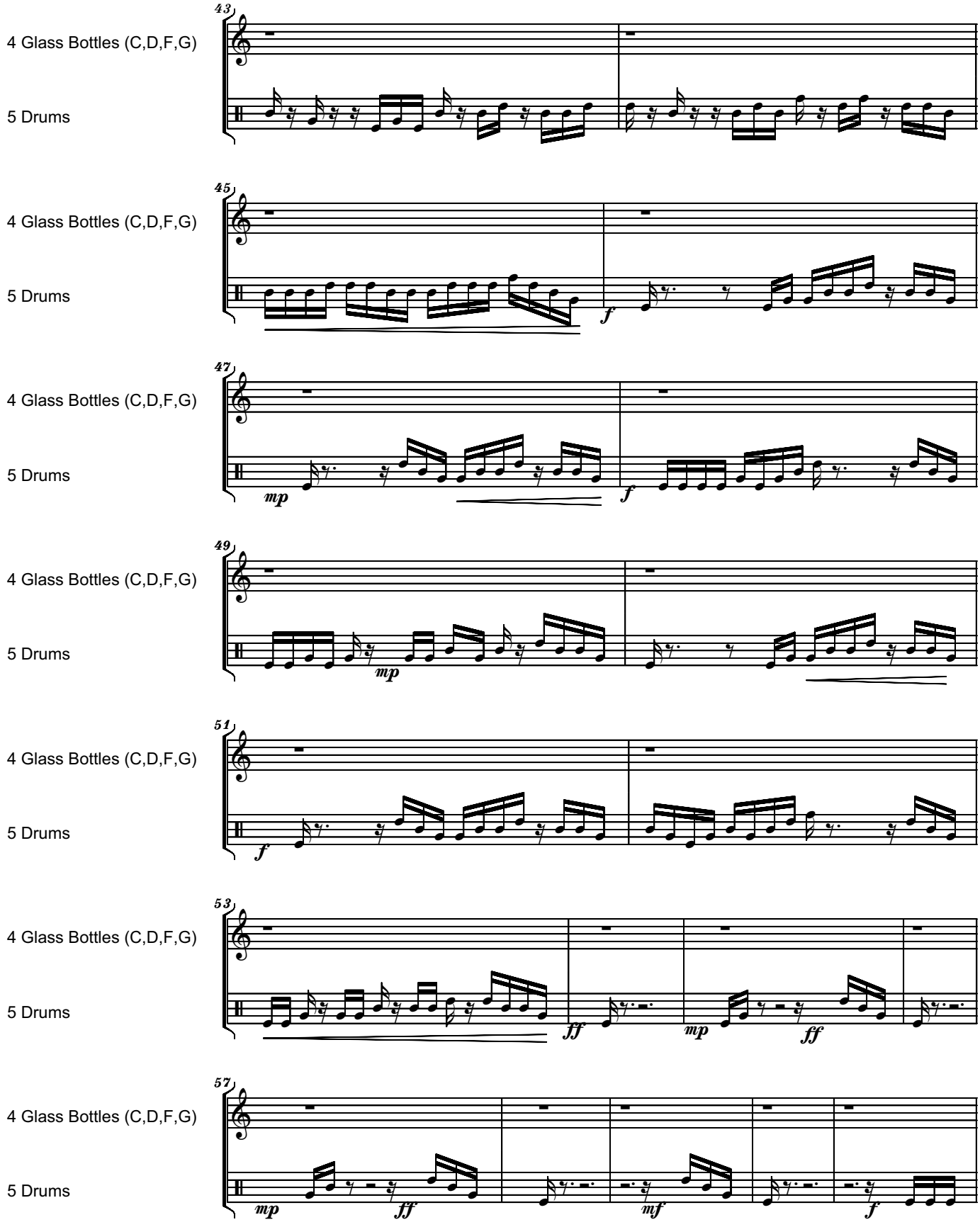
5 Drums
mp
31
4 Glass Bottles (C,D,F,G)
5 Drums
33
4 Glass Bottles (C,D,F,G)
5 Drums
35
4 Glass Bottles (C,D,F,G)
5 Drums
37
4 Glass Bottles (C,D,F,G)
5 Drums
f
39
4 Glass Bottles (C,D,F,G)
5 Drums
41
4 Glass Bottles (C,D,F,G)
5 Drums
mp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5 Drums
mp
f
49
4 Glass Bottles (C,D,F,G)
5 Drums
mp
51
4 Glass Bottles (C,D,F,G)
5 Drums
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53
4 Glass Bottles (C,D,F,G)
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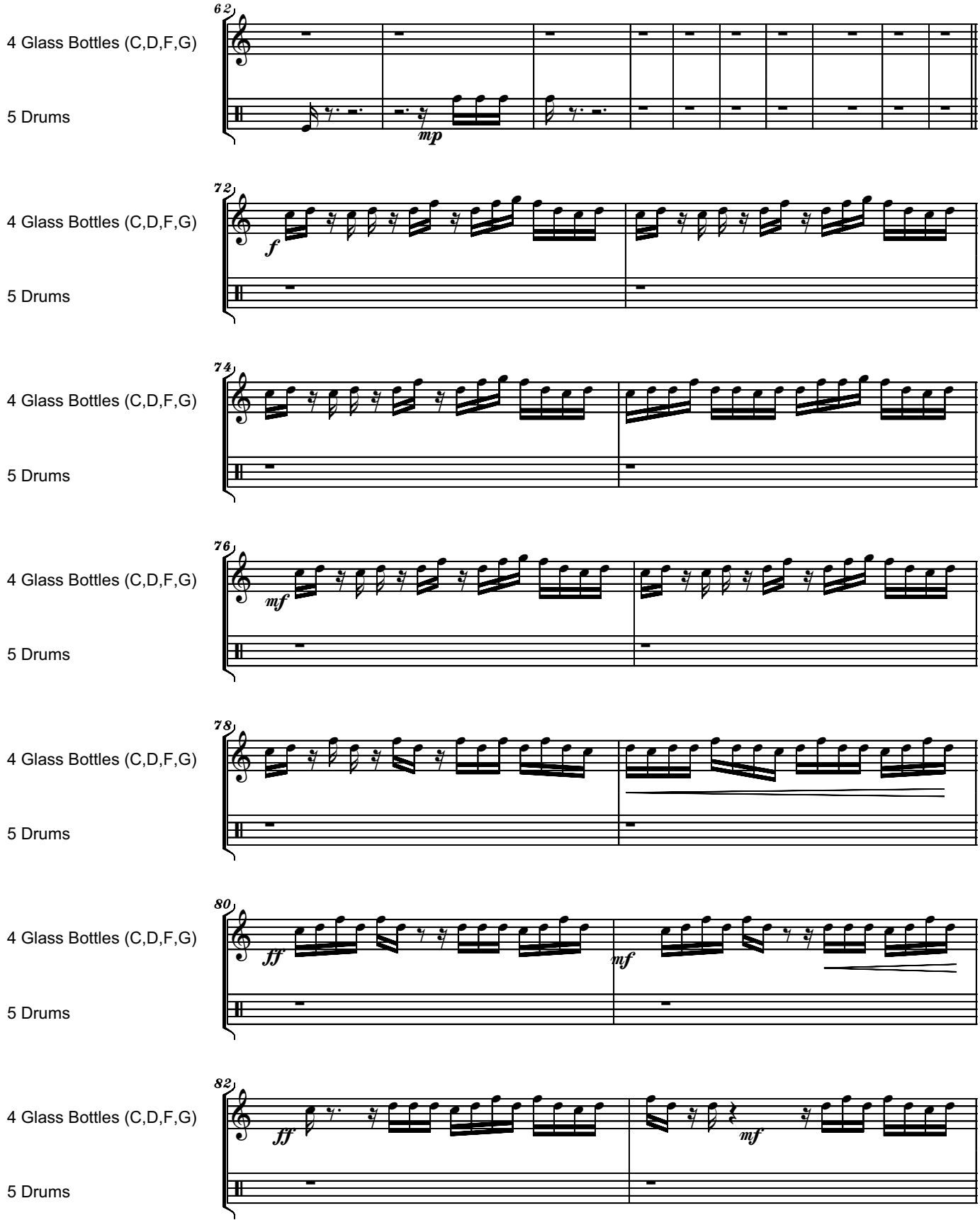
5 Drums
mp
ff
mf
f


62
4 Glass Bottles (C,D,F,G)
5 Drums
mp
72
4 Glass Bottles (C,D,F,G)
5 Drums
f
74
4 Glass Bottles (C,D,F,G)
5 Drums
76
4 Glass Bottles (C,D,F,G)
5 Drums
mf
78
4 Glass Bottles (C,D,F,G)
5 Drums
80
4 Glass Bottles (C,D,F,G)
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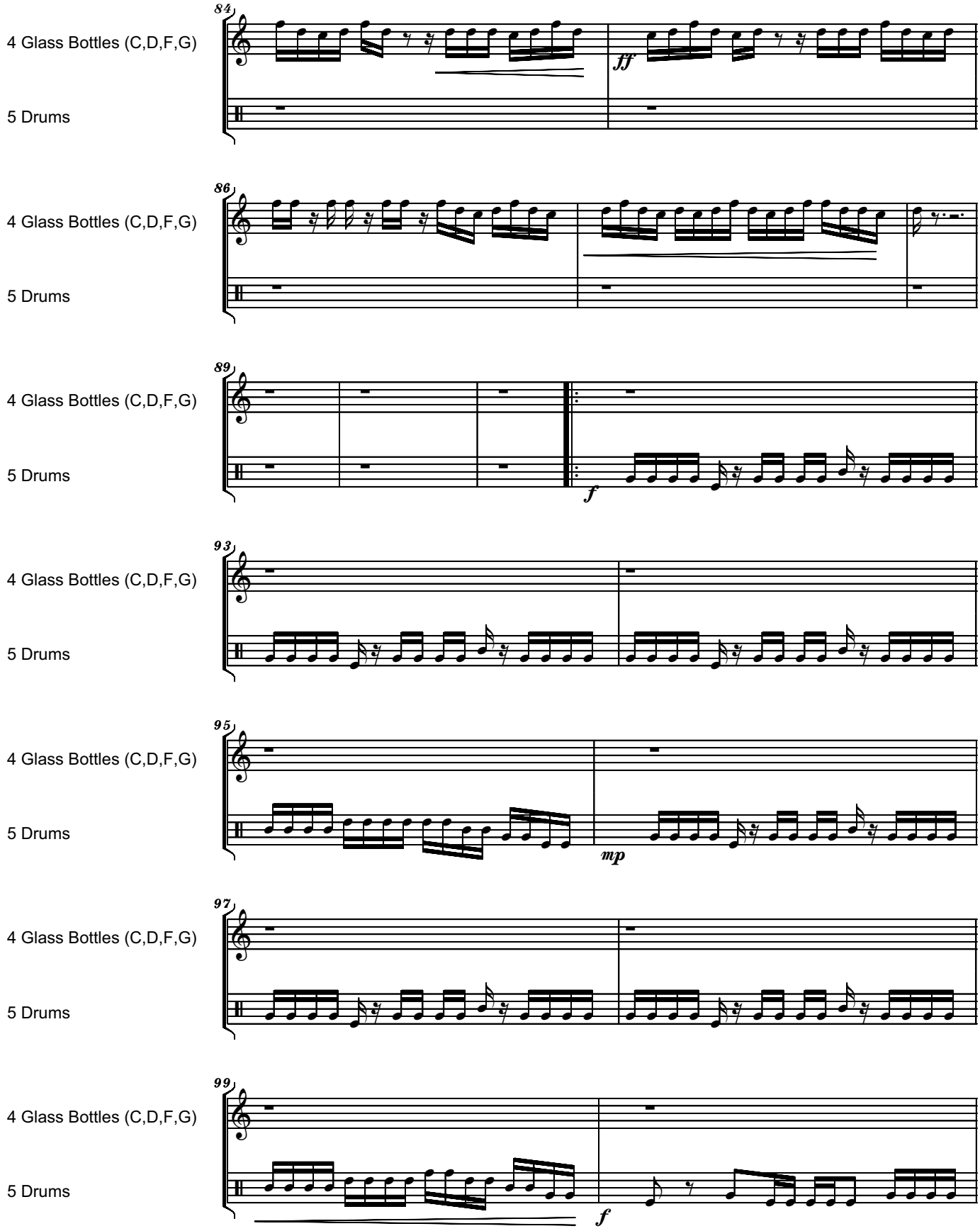
ff
mf
82
4 Glass Bottles (C,D,F,G)
5 Drums
ff
mf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5 Drums
ff
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4 Glass Bottles (C,D,F,G)
5 Drums
89
4 Glass Bottles (C,D,F,G)
5 Drums
f
93
4 Glass Bottles (C,D,F,G)
5 Drums
95
4 Glass Bottles (C,D,F,G)
5 Drums
mp
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4 Glass Bottles (C,D,F,G)
5 Drums
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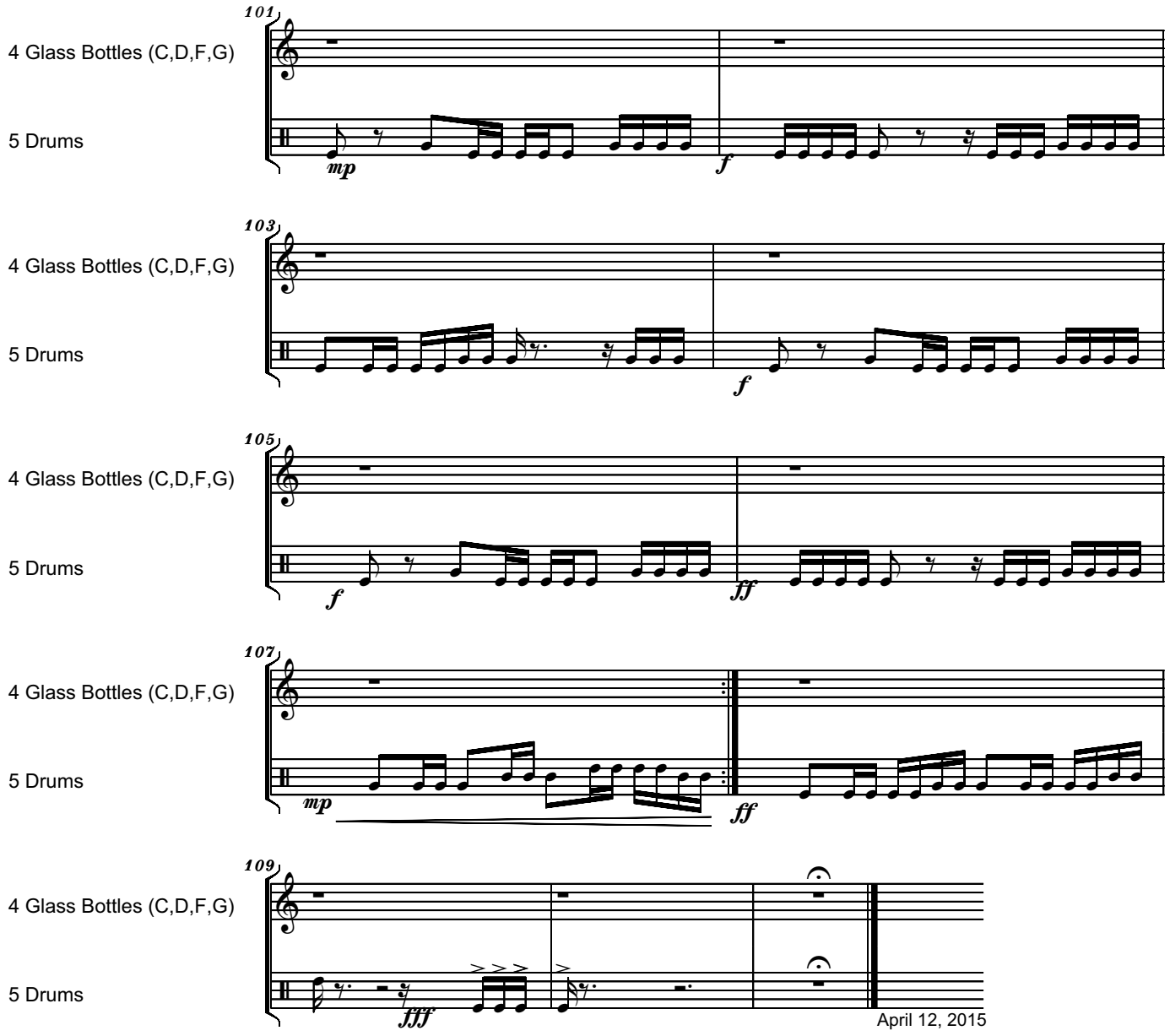
4 Glass Bottles (C,D,F,G)
5 Drums
f


101
4 Glass Bottles (C,D,F,G)
5 Drums
mp
f
103
4 Glass Bottles (C,D,F,G)
5 Drums
f
105
4 Glass Bottles (C,D,F,G)
5 Drums
f
ff
107
4 Glass Bottles (C,D,F,G)
5 Drums
mp
ff
109
4 Glass Bottles (C,D,F,G)
5 Drums
fff
April 12, 2015

Everyone Has A Name
- dedicated to the Holocaust Martyrs -

Serban Nichifor
(SABAM)

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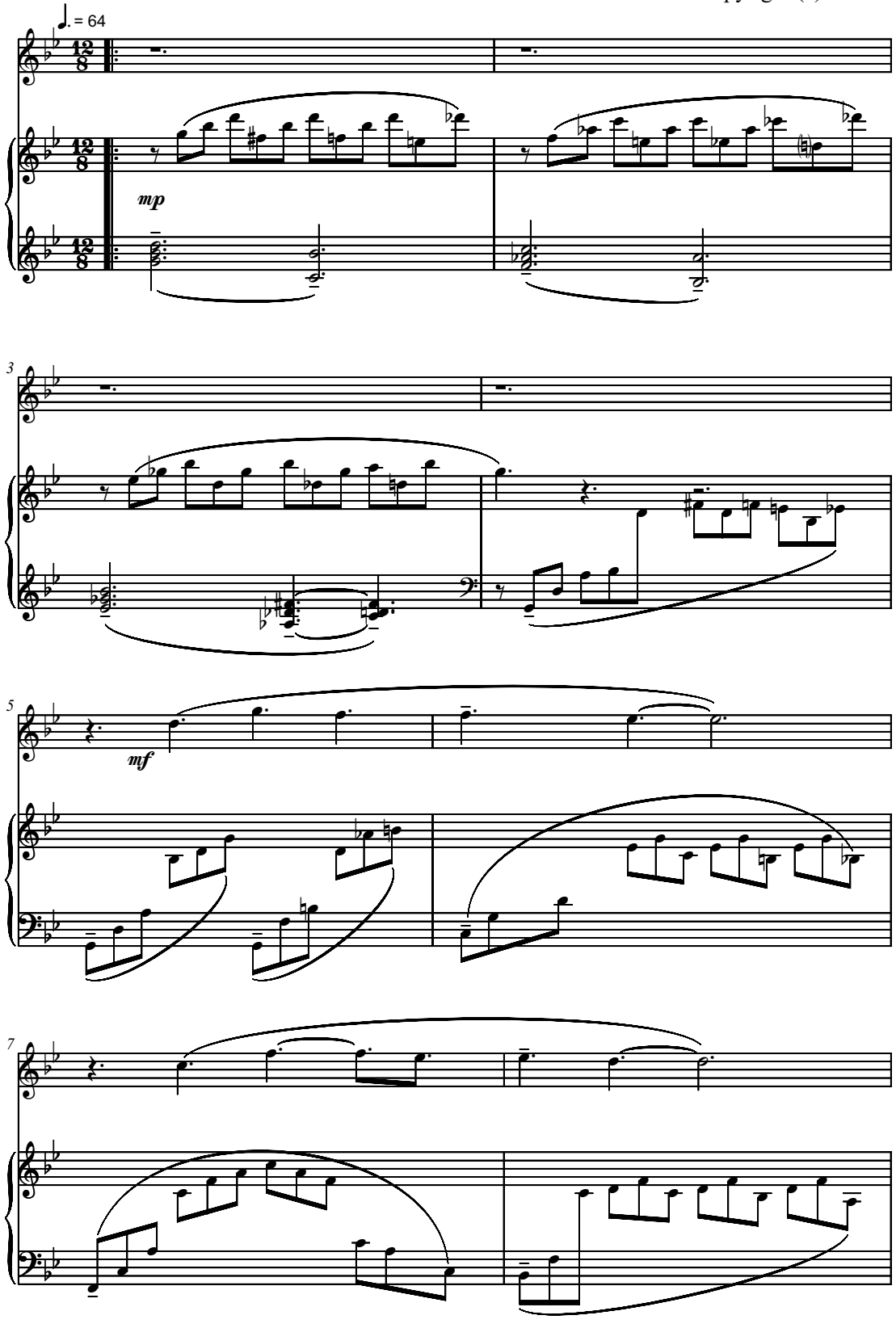
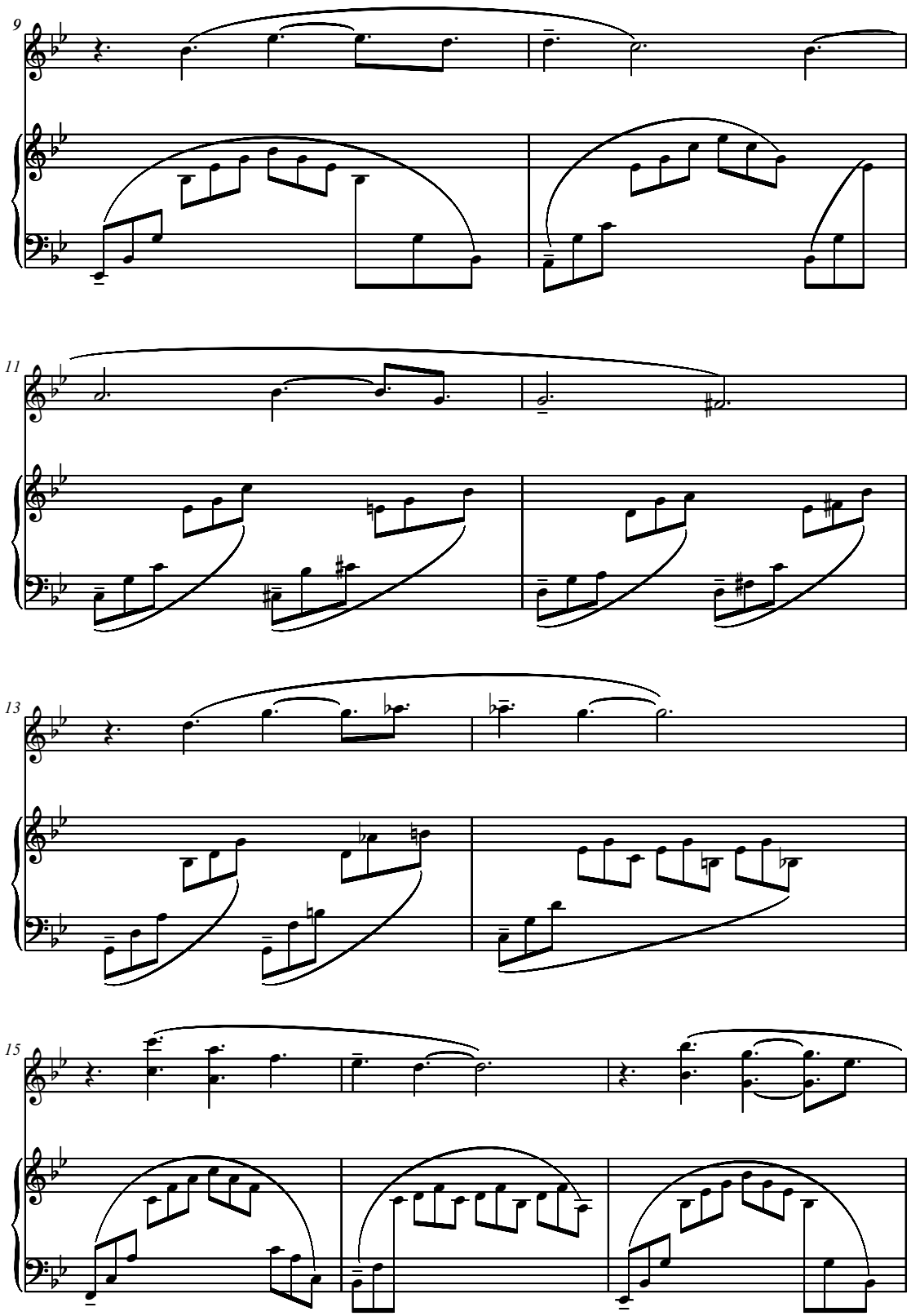
Cantabile Semplice

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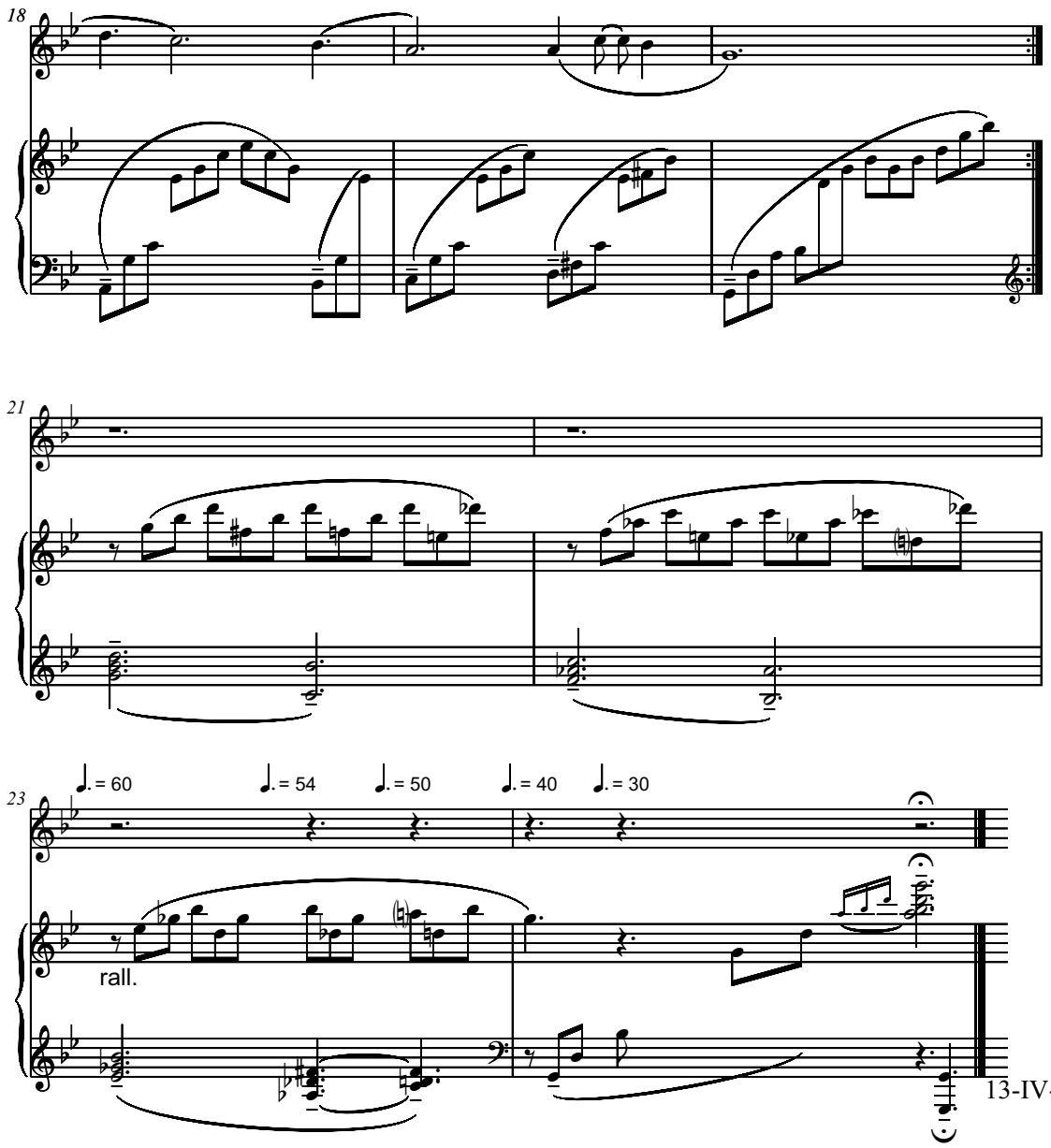

13-IV-2015

Everyone Has A Name
- dedicated to the Holocaust Martyrs -
Solo Part

Serban Nichifor
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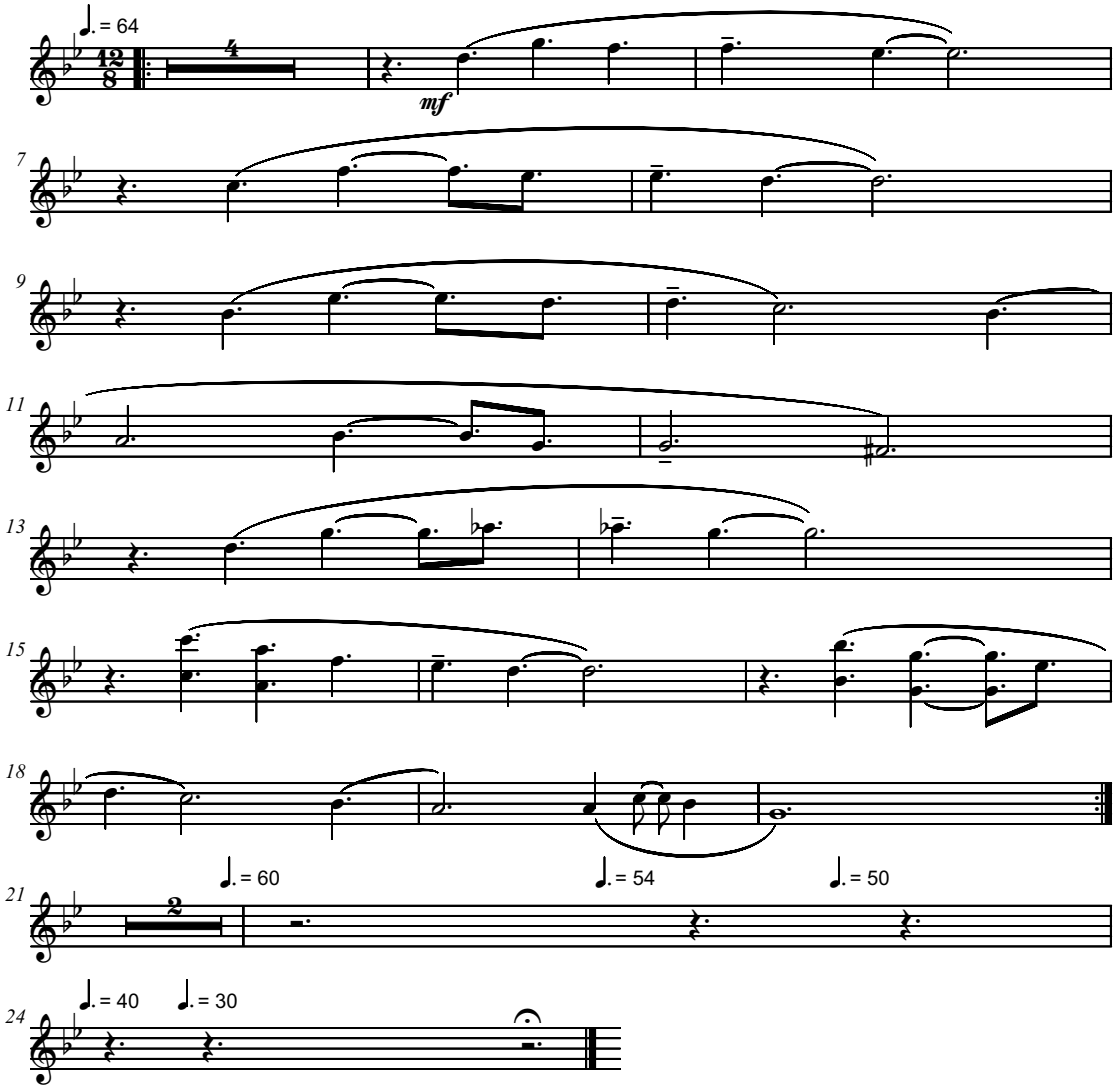
Cantabile Semplice



LIANA ALEXANDRA In Memoriam

SERBAN NICHIFOR

FORM ANALYSIS OF SOME CHAMBER AND CONCERTANTE WORKS FROM THE ROMANIAN AND UNIVERSAL REPERTORY

(manuscript)

Motto:

"Semen eius in sempiternum erit"

Psalm 89 (88-37)

Biblia Sacra Vulgata

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IPI Name No. 46376567
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In Memoriam LIANA ALEXANDRA

ȘERBAN NICHIFOR

(2013)

Analizele formale

ale unor creații camerale și concertante

din repertoriul românesc și universal

(manuscris)

Motto:

"Semen eius in sempiternum erit"

Psalmul 89 (88-37)

Biblia Sacra Vulgata

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IPI Name No. 46376667
IPI Base No. I-000391194-8

Acest volum ilustrează o sinteză a unor cercetări inițiate în domeniul analizei formale a fenomenului muzical.

Schemele au fost utilizate și în cadrul cursului "Muzică de Cameră" susținut de mine la Universitatea Națională de Muzică București, începând din anul 1993.

Șerban Nichifor

21 Mai 2013

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- L. Alexandra: "Visual Modulation of a Musical Structure Motive" - 131
- Ș. Nichifor: "Carnyx" pt. clarinet solo - 136
- Ș. Nichifor: "Anamorphose" pt. cvartet de coarde - 138

Analize Computerizate

- Y. S. Bach: "Arta Fugii" - 146
- L. van Beethoven: Sonata Nr. 5 Op. 24 - 151
- Al. Mendelsohn: "Sonata Brevis" - 154

J. S. Bach – Suita a III-a pt. violoncel solo

– I.) Prélude (coral instrumental elaborat, prefigurând o structură bipartită cu mică repriză)

A

a: I (VI, II, VIII, III, VI, II), V (VIII, II, III, VIII, II, III)
m. 1–20

a': VI (V, I, IV, III, II), V, I
m. 21–44

B

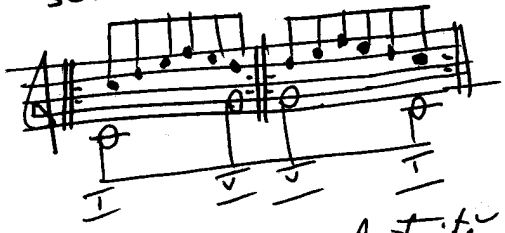
b: V (VI, II, V, I, II, V, I, IV)
m. 45–61

a'': I (V, I) V, I
m. 62–88

– II.) Allemande, Courante, Sarabande, Gigue (toate au forme bipartite):

||: A :|| : B :||
I – V V – I

(– Sau, într-o schemă schenkeriană:



)

– III.) Bourée I – II (formă tripartită compusă, alcătuită din trei structuri bipartite)

A (Do Maj.)
- a: I – V
- a': V – I

B (Do min = omonimă)
- b: I – III (Mib Maj, = relativa maj.)
- b': III – I

A' (reluare A) (Do Maj.)
- a: I – V
- a': V – I

Jean-Marie Leclair – le Cadet (Lyon, 23-IX-1703 / Lyon, 30-XI-1777)

[= fratele mai mic al lui Jean-Marie Leclair – l'Aîné]

→ Compozitor și violonist francez; director al Acad. de Muzică din Besançon (1732), apoi al Acad. de Arte Frumoase din Lyon;

→ virtuos, profesor de vioară și compozitor apreciat:

- 12 Sonate op. 1 pt. vioară și basso continuo (1739) — lucrări păstrate
- 6 Sonate op. 2 pt. 2 viori / sau 2 viole (1750) — lucrări păstrate
- Cantata "Le Rhône et la Saône" (1730) — lucrări pierdute
- "Divertissement champêtre" (1736) — lucrări pierdute
- o Simfonie (1768) — lucrări pierdute
- un motet (1768) — lucrări pierdute

→ Caracterizare stilistică: a realizat (ca și Couperin) fuziunea stilurilor francez și italian (← influența lui Domenico Scarlatti) în sintetizarea formei de sonată monotematică (structură bipartită simplă sau cu mici reprize la nivelul fiecărei părți; îmbogățire armonică prin modulații multiple – bazate și pe secvențări; fanterie ritmică; polifonie imitativă alternând cu momente omofonice; varietate timbrală; virtuozitate instrumentală). Specific perioadei preclasice, "sonata da camera" și "sonata da chiesa" se încadrează în genul instrumental (← "suonare"), diferențiindu-se de genul vocal (← "cantare"). ["Sonata" ↔ "Cantata"]

→ Sonata Nr. 6 pt 2 vioară (ce face parte din ciclul op. 2, compus în 1750) poate fi definită ca o "sonata da camera", fiind structurată în 3 părți contrastante sub aspect agogic (lent-rapid-lent-rapid), textural (polifonie – omofonie – polifonie) și tonal (Re Major – Re minor – Re Major).

— partea I-a se aseamănă unui ricercar (veche formă instrumentală polifonică (imitativă), având o construcție liberă, ce investigează posibilitățile sonore ale instrumentului, dar și cele de tratare contrapunctică a unei idei muzicale); are o formă bipartită cu mică repriză $\boxed{\begin{matrix} A & B \\ a\,a' & b\,a \end{matrix}}$:

A (m. 1-54) — B (m. 55-146)

a (1-28) Re Maj. — a' (29-54) La Maj

b (55-133) travaliu tematic, modulații, secvențări La Maj — Si min — La Maj.

a (134-146) Re Maj

Se remarcă secvențările (cu rol modulator) și textura imitativă aplicată la nivel motivic și în special sub-motivic (ex. efectul de ecou de la măs. 98-107)

— partea a II-a este o arie, având deci o factură omofonică; forma este bipartită simplă $\boxed{a\,b}$:

(= melodie acompaniată)

a (m. 1-8 = o frază!) Re minor

b (m. 9-34 - caracter modulant La Maj - La min - Sol min - Fa min - Fa Maj - Re m

— partea a III-a se aseamănă primei părți: N ricercar [quasi-ricercar], caracter polifonic (imitativ), formă bipartită cu mică repriză $\boxed{\begin{matrix} A & B \\ a\,a' & b\,a' \end{matrix}}$:

A (1-46)

a (1-28) Re Maj. — a' (29-46) La Maj

B (47-133)

b (47-115)

La Maj - Fa# min - Si min - La Maj - Do# Maj - Fa# min - Si Maj - Mi Maj - La Maj - Re Maj - Sol Maj - La Maj

(travaliu tematic, secvențări, numeroase modulații)

a' (116-133) Re Maj

- probleme tehnice (instrumentale)
Soluții (forme de arcuș, nuanțe, digitații, tempo, etc.)

Mozart – Sonată vioară/pian în Sol Major K. 379

– P. I (2 secțiuni)
- Introducere (m. 1–49) – lied bipartit:
  - A (m. 1–33) = Sol M → Re M.
  - B (m. 34–49) = Re M → Sol minor (pe tr. V)
- Sonată – Exp (50–105)
  - T. I (50–73) – Sol minor
  - T. II (74–100) – Sib M.
  - Concl. Exp. (101–105) – Sib M
- Dezv. (106–128)
  - Fasa I (elemente T. II în Sib M) (106–117)
  - Fasa II (elemente T. I în Sol min.) (118–128) cadență pe tr. V
- Repriză (129–192)
  - T. I (129–145) – Sol min.
  - T. II (146–180) – Sol min
  - Concl. Repr. (181–192) – Sol min.

– P. II – Temă cu variațiuni (toate structurile componente având forme de lied bipartit

A	B
Sol Maj →	Re Maj →
→ Re Maj.	→ Sol Maj.

dinamizare progresivă (scriitură tot mai complexă)

- Tema (prima expunere) – trasee melodice simple, configurație omofonică (mel. acomp.)
- Var. I – doar pianul – variaț. binară de factură ornamentală
- Var. II – vln. și pianul – var. ornamentală ternară (triolete)
- Var. III – var. ornamentală – la pian armonic figurată prin dinamizare
- Var. IV – var. de caracter – situații complexe, formulă caracteristică [.T], suprapuni binar/ternar
- Var. V – var. de caracter: tema modificată substanțial, pian solist (cu cadență), vioară acom.; continuă dinamizarea
- Tema (a doua expunere) – traseul melodic simplu contrastează cu var. V (complexă ritmic)

cu Codă (m. 17–33) – pian solistic, vioară pe vocea II (contramelodie)

Mozart: Cvintet în Do Maj. KV 515

P. I – Formă de Sonată

Legendă
T = Temă
G.T. = Grup Tematic
(S.A) = Secția Aurea

- **Exp.**
  - T. I – Do M (m. 1)
  - punte (m. 60)
  - G.T. II
    - 1 – Sol M (m. 86)
    - 2 – Sol M (m. 115)
  - Concl. Exp. (m. 131)
- **Dezv.**
  - Fasa I (m. 152) – elemente din T. I expuse prin secvențare
  - Fasa II (m. 170) – elemente din Concl. Exp. suprapuse unor structuri augmentate ce derivă din G.T. II – 2
  - Fasa III (m. 193) – dinamizare
- **Repr.**
  - T. I – Do M (m. 205)
  - punte (m. 242)
  - G.T. II
    - 1 – Do M (m. 273) ← (S.A)
    - 2 – Do M (m. 305)
  - Concl. Repr. (m. 322)
  - Codă (m. 341)

P. II – Sonată fără dezvoltare

- **Exp.**
  - G.T. I
    - 1 – Fa M (m. 1)
    - 2 – Fa M (m. 13)
  - punte (m. 27)
  - T. II – Do M (m. 33)
  - Concl. Exp. (m. 48)
- **Repr.**
  - G.T. I
    - 1 – Fa M (m. 63)
    - 2 – Fa M (m. 75)
  - T. II – Fa M (m. 93) ← (S.A.)
  - Concl. Repr. (m. 108)
  - Codă (m. 121)

– p. III – Lied Tripartit Campus

A (Menuetto)
- a – Do M (m. 1)
- a' – Sol M (m. 11)
- a var. – Do M (m. 31)

B (Trio)
- b – Fa M (m. 1) [→ Do M.]
- b' – mod. (m. 25) → Fa M.

S.A. → A (Menuetto da Capo) ← a, a', a var.

– p. IV – Formă de Sonată

Exp.
- T. I – Do M (m. 1)
- punte (m. 74)
- T. II – Sol M (m. 103)

Dezv.
- Faza I (m. 140) – elemente T. I tratate polifonic
- Faza II (m. 168) – elemente T. II tratate omofonic
- Faza III (m. 185) – dinamizare

Repr.
- T. I – Do M (m. 212)
- punte (m. 285) + o dezvoltare a punții (m. 297) bazată pe elemente din T. I, incluzând și o dinamizare (m. 333)
- S.A. → T. II – Do M (m. 358) ← S.A.

Codă (m. 297) – incluzând o dezvoltare codală (analogă Dezvoltării principale) în 3 fase (I – m. 297; II – m. 425; III – m. 442) și o "Codă a Codei" (m. 493)

x —— x

Mozart: Concert pentru vioară și orch. Nr. 4, KV 218

Partea I

[Forma de Sonată]

Secțiuni în macro-structură	Dublă Expoziție									Dezvoltare		
	1.) Exp. Orchestră		2) Exp. Solist + Orch.									
Plan Tematic	Grup Tematic I 2 (măs. 1)	G.T. II 2 (m. 19)	G.T. I 1 (m. 42)	G.T. I 2 (m. 58)	punte (m. 66)	G.T. II 1 (m. 74)	G.T. II 2 (m. 87)	Concl. G.T. II (m. 97)	Concl. Exp. (m. 107)	Forța I (elemente G.T. I) (m. 117)	Forța II (modulante, fecvențări) (m. 126)	Forța III (dinamizare) (m. 134)
Plan Tonal	Re Major	Re Maj.	Re Maj	modulant	La Maj. ———					Si minor (prin modulație bruscă)	mod.	Sol Maj → Re Maj.

Secțiuni în macro-structură	Repriză (pe "Secția Aurea")									
Plan tematic	G.T. I 2 (m. 146)	Concl. G.T. I (m. 154)	Punte (m. 157)	G.T. II 1 (m. 165)	G.T. II 2 (m. 181)	Concl. G.T. II (m. 191)	Concl. Repriză (m. 218)	Cadență (m. 212)	Coda (m. 213)	
Plan Tonal	Re Major ———									

Partea a II-a

[formă de "Sonată fără dezvoltare"]
(utilizată de Mozart și în Sonata pt. pian în Fa Major K.V.332)

8

"Secția Aurea"

Secțiuni în macro-structură	Expoziție [A]		[B]			Repriză [A]	[B]		[A]				
Plan tematic	T.I (m.1; se repetă la m.11 ... de subiect)	punte (m.19)	G.T.II 1 (m.21)	G.T.II 2 (m.31)	punte (m.39)	T.I (m.43)	T.II 1 (m.53)	T.II 2 (m.63)	punte (m.71)	Cod.I (m.77)	Cond. Repr. (m.78)	Cod.II (m.85)	Codă (m.86)
Plan tonal	La Major	mod.	Mi Major		modulantă	La Major							

Atenție — această structură formală se poate confunda cu o struct. de lied Tripentapartit (ABABA sau A||:BA:||)

— Nu e lied Trip. deoarece B-ul apare în 2 tonalități distincte: în Mi Major în Exp. și în La Maj (ton. de bază) în Repr.

(dacă B-ul apărea mereu în Mi Maj, era lied Trip.)

Partea a III-a

[formă de "Rondo-Sonată" – A B A C A B A, în care
Re Re Re Sol Re Re Re
Exp. D. Repr.

A < a, a' } = Refren (caracter repetitiv, mereu în Re Maj.)
B, C = Cuplete (diferențiate tematic și tonal)]

Secțiuni în macro-structură	Expo A (Bipontit) (T.I)			zi B (Bip.) (T.II)			ție A (Bip.) (Concl.)		
Plan tematic	a [Andante] (m. 1)	a' [Allegro] (m. 15-29)	punte (m. 30)	b (m. 38	b' (m. 46)	Concl. (m. 58	a [Andante] (m. 70)	a' [Allegro] (m. 85	punte (m. 96
Plan tonal	Re Major		mod.	La Major			Re Maj.		mod.

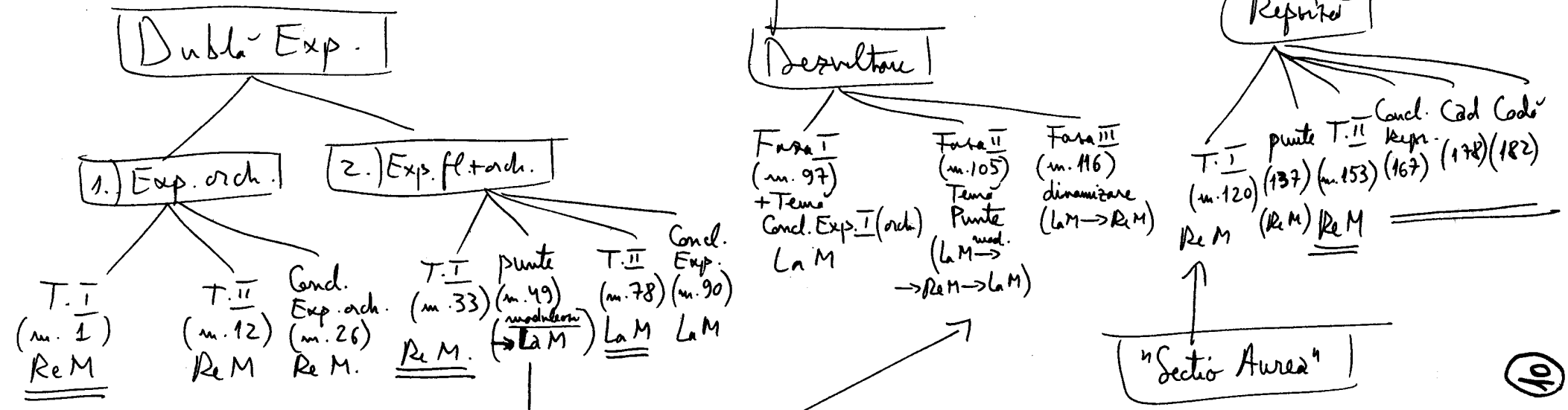
"Sectio Aurea"

Secțiuni în macro-structură	Dezvoltare C (Bip. cu mică repriză)				Re A (T.I)	pri B (T.II					ză A (Bip.) (Concl. + Codă)			
Plan tematic	C (m. 127)	C' (m. 137)	C'' (m. 157)	C (m. 168)	a [Andante] (m. 179	b' [Allegro] (m. 185)	Concl. (m. 197)	Punte (m. 206)	Cadența (m. 210)	Punte (m. 215	a [Andante] (m. 211)	a' [Allegro] (m. 218)	Concl. (m. 225)	Codă (m. 233)
Plan tonal	Sol Major		Mi minor	Re Major	Re Major			mod.	La Major	mod.	Re Maj.			

6

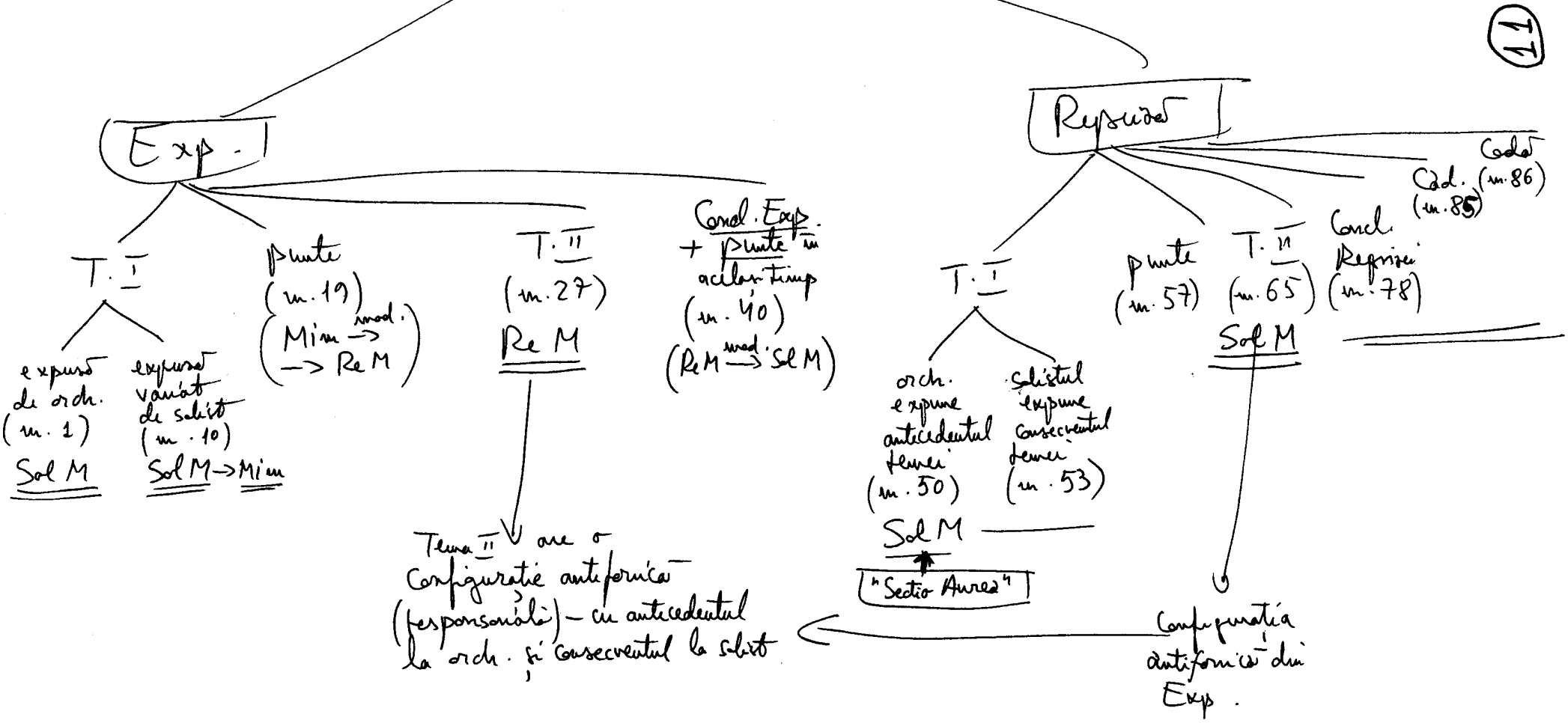
W. A. Mozart – Concert pt. flaut și orch. KV 314

– Partea I-a = formă de Sonată –



Tema Punții
(ce revine în Faza II a Dezv.)
are o configurație antifonică (sau responsorială),
implicând „dialogul" solist – orchestră
în baza unor imitații

- Partea a II-a = forma de Sonată fără dezvoltare -



Partea a III-a = Rondo-Sonată eliptic de refrenul III

Refr. I | R. II | (R. III) | R. IV
1 Cuplet
A B A C ; B A
Re La Re Sol ; Re Re
Exp. | Desv. | Repr. inversată (fără recurență)

= formă de palindrom (*)

A (= Refren I) = Tema I = Grup Tematic Principal
- T. I 1 (m. 1) Re M
- T. I 2 (m. 24) Re M
- T. I 1 var (m. 56) Re M
- T. I 2 (m. 70) Re M
- punte (m. 79) (Re M → La M)

B (= Cuplet) = T. II =
- T. II (m. 91) La M
- Concl. (m. 115)

A (= Refren II) = Concluzia Exp. (bazată pe T. I)
- T. I 1 (m. 124) Re M
- reluare T. I 1 (orch.) (m. 136) Re M
- punte (m. 147) (Re M → Sol M)

C (= Cuplet) = Desv.:
- Forța I (m. 153) Sol M
- Forța II (diminuare) (m. 169) Sol M → La M = treapta V (dominantă) lui Re M

B (= Cuplet) – Tema II
- T. II (m. 181) Re M
- Concl. (m. 197)

"Sectio Aurea"

A (= Refren IV) = Gr. T. Principal
- T. I 2 (m. 205) Re M
- T. I 1 (221)
- Concl. (232)
- Cod. Codă (250) (257)

Exp. — Desv. — Repriză inversată (fără recurență) (12)

(*) Partea a III-a are o formă de palindrom

(a a') A B | AC | B A (a' a)

(sens direct) → Punct de simetrie ← (sens recurent)

A B (a a') → AC ← (a' a) B A

(AC = oglinda în care se reflectă/inversat) AB

lipsește Refren III (deci Rondo-Sonată eliptic de Refren III)

Istoricul lucrării

— Concertele pt. fl. și orch. K.-V. 313 (Sol M) și K.-V. 314 (Re M) au fost compuse în 1778 la Mannheim.
Mozart a compus aceste concerte (precum și cele 2 "Flöten-Quartette" K.-V. 285 și K.-V. 298) la comanda unui bogat olandez numit Dejean (sau Dechamps). Cele 2 concerte și primul cvartet au fost terminate până la 14 Februarie 1778

(13)

— Sub aspect stilistic, cele 2 Concerte de fl. (ce se înscriu în zona "rococo" — ultimi — în spirit german) sunt foarte apreciate expresiv. de Concertele pt. vioară în Re, Sib și Sol Major (compuse în 1775).

Mozart - Conc. clarinet în La Major K. 622

Partea I-a (369 măsuri) = formă de sonată

- Exp. dublă
  - I.) orchestra (1-56)
    - T. I (1-16) - La Maj.
    - T. II variată (37-49) - Si minor → La Maj
  - II.) solist/orch. (57-181)
    - T. I (57-64) - La Maj.
    - Punte (78-99) - La min. → Mi Maj
    - T. II (100-115) - Mi Maj.
    - T. I în stretto (128-163) - Mi Maj.
    - Concluzie Exp. (164-181)
- Dezv. (182-260)
  - Faza I (bazată pe T. I) (182-210)
  - Faza II (bazată pe Tema punții) (211-236)
  - Faza III (dinamizare) - (237-260)
- Repriză (161-369)
  - T. I (261-279) - La Major
  - Punte variată (282-297)
  - T. II (298-325) - La Major
  - T. I în stretto (326-352) - La Maj - "Sectio Aurea"
  - Concluzie (353-365)
  - Codă (366-369

Partea a II (99 m) - formă de lied tripartit

- A (1-32)
  - a (1-16) - Re Maj
  - a' (17-32) - caracter modulator (Re Maj → La Maj)
- B (33-59) - La Maj - măsura 59 = cadenza ad lib. (pe septima pe dominanta a lui Re Maj.
- A' (60-99)
  - a (60-68) - Re Maj — "Sectio Aurea"
  - a' (69-83) - caracter modulator
  - Codă (84-99) - Re Maj.

Partea a III (353 m) - formă de Rondo Sonată:

La M Mi minor — La M
T. I T. II — T. I T. II T. I
A B A | C | A | B' A
Exp. — Dezv. — Repr.
falsă repr.

Tema I		Tema II		T. II		T. I		T. II		T. I			
A	- punte -	B	—	A	-	C	—	A	—	B'	—	A	— Concluzie - Codă
(1-56)	(57-72)	(73-113)		(114-137)		(138-177)		(178-221)		(222-246)		(247-296)	(297-333) (334-353)
La Maj	- modulație -	Mi minor (cu cromatizări)	-	La Maj	-	Fa# minor	-	Re maj (modulator)	-	cromatizare spre La Maj	-	La Maj -	La Maj - La Maj.

Expoziție — Dezv. — Repriză inversată (T. II - T. I)

falsă repriză! (în Re Maj) — "Sectio Aurea"

Joseph Haydn – Cvartet Op. 3 Nr. 5

→ PARTEA I (Presto) – formă de "Allegro de Sonată"

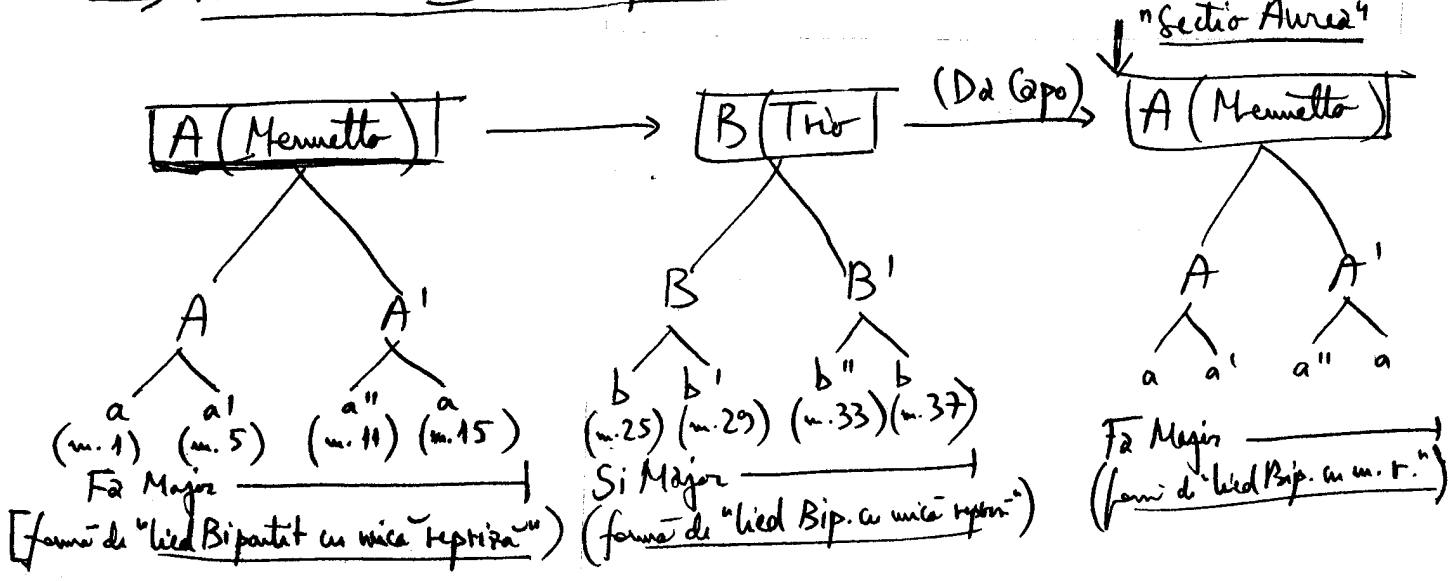
- Expoziție
  - T. I (Fa Maj.) – m. 1 (configurație antifonică, responsorială)
  - Punte (Fa Maj → Do Maj.) – m. 19
  - Grup Tematic II
    - T. II 1 (Do Maj.) – m. 28
    - T. II 2 (Do Maj.) – m. 42
  - Concl. G.T. II – m. 58
  - Concl. Exp. – m. 73
- Dezvoltare
  - Faza I (elemente din T. I) – m. 91
  - Faza II (travaliu prin imitații, secvențări, dinamizare) m. 107
  - Faza III (pregătește Repriza – pedală la viona II) – m. 126
- Repriză (pe "Secțio Aurea")
  - T. I (Fa Maj.) – m. 138
  - Punte – m. 154
  - G.T. II
    - T. II 1 (Fa Maj.) – m. 162
    - T. II 2 (Fa Maj.) – m. 176
  - Concl. G.T. II – m. 192
  - Concl. Repriză – m. 207
  - Codă scurtă – m. 218

→ PARTEA A II-A (Andante cantabile) – formă de "Allegro de Sonată"

- Expoziție
  - T. I (Do Maj.) – m. 1
  - Punte (Do Maj. → Sol Maj.) – m. 13
  - T. II (Sol Maj.) – m. 20
  - Concl. Exp. – m. 28
- Dezvoltare (o singură fază) – m. 34 (elemente T. I)
- Repriză (pe "Secțio Aurea")
  - T. I (Do Maj.) – m. 42
  - Punte – m. 48
  - T. II (Do Maj.) – m. 59
  - Concl. Repriză – m. 67

./.

→ PARTEA A III-A — formă de "Lied Tripartit Compus"



→ PARTEA A IV-A (Scherzando) — formă de "Allegro de Sonată"

- Expoziție
  - T. I (Fa Maj.) — m. 1 (configurație responsorială)
  - Punte (Fa Maj → Do Maj.) — m. 9
  - T. II (Do Maj.) — m. 21
  - Concl. T. II — m. 29
  - Concl. Exp. — m. 36
- Desvoltare (o singură frază) — m. 46 (elemente din T. I)
- Repriză (pe "Sectio Aurea")
  - T. I (Fa Maj.) — m. 62
  - Punte — m. 68
  - T. II (Fa Maj.) — m. 80
  - Concl. T. II — m. 88
  - Concl. Repriză — m. 94

× —— ×

Haydn - Cvartetul Cvintelor Op. 76 No. 2, Re minor

→ P. I = formă de sonată

- Exp. (m. 1-56) ×2
  - T. I (1-12) - Re minor
  - punte (13-31) - spre Fa Major
  - T. II (32-40) Fa minor
  - Concluzie Exp. (41-56)
- Dezv. (57-98) ×2
  - Faza I (57-71)
  - Faza II (72-79)
  - Faza III (80-98) - diminuare
- Repr. (99-154) (Sectio Aurea)
  - T. I (99-109) - Re min.
  - punte (110-117)
  - T. II (118-125) Re min
  - Concluzie (126-138)
- Codă (139-154)

→ P. II = formă de lied tripartit compus

- A (1-15) < a (1-4), a' (5-15) > Re Maj.
- B (16-31) - Re min → Re Maj
- A' (32-67) (Sectio Aurea)
  - a (32-39) - Re Maj
  - a' (40-46) - Si minor
  - a'' (47-50) - Re Maj
  - Concl. (51-57)
  - Codă (58-67)

→ P. III = formă de lied tripartit compus

(Menuet, Trio, Menuet D.C.)
A B A

A < a (1-11), a' (12-37) > Re min

B < b (38-52), b' (53-80) > Re Maj

A - (D.C.) < a, a' (Sectio Aurea)

→ P. IV = forma de sonată

- Exp. (1-92) — T. I (1-20) Re min < a (1-8) / a' (9-20)
  - punte (21-45) - Re min → Fa Maj
  - Grup Tematic II (46-82) Fa Maj < b (46-62) / b' (63-82)
  - Concluzie Exp. (82-92)
- Dezvoltare (93-147) < Faza I (93-113) / Faza II (114-126) / Faza III (127-147) - secvențări, diminuare pe dominantă
- Reprize (148-267) — T. I (148-195) < Re min (148-179) / omonima Re Maj (180-195) ↷ Sectio Aurea
  - punte (196-205)
  - Grup Tematic II (206-243) Re Maj < b (206-222) / b' (223-243)
  - Codă (244-267)

Haydn: Trio Londonez Nr. 1 pt. 2 oboi și fagot

→ Partea I = Sonată

- Exp. - T. I (1-8) - Sib M
  - punte (9-20)
  - GT II < 1 (21-24) / 2 (25-28)] Fa M
  - Concl. Exp. (29-34)
- Dezv. - F. I (35-41) - Sib M / Sib m, elemente T. I
  - F. II (42-47) - Reb M / Mib m, elemente T. I în secvențări
  - F. III (48-54) - Mib m / Fa M, elemente T. I

(S.A.) → - Repr. - T. I (55-62) - Sib M
  - punte (62-69)
  - GT II < 1 (70-72) / 2 (73-79)] Sib M
  - Concl. Repr. (79-83)
  - Coda (84-90)

→ Partea II = Lied Bipartit Compus

- A < a (1-8) - Fa M / a' (9-17) - Do M
- B < b (18-25) - Do M / punte (26-29) - Do M → Fa M / b' (30-39) - Fa M

(S.A.) →

→ Partea III = Rondo

- A (1–10) - Sib M - x2
- B (11-24) - Fa M] x2
- A' (25-34) - Sib M
- C (35-58) < c (35-43) - Sib m
  c' (44-58) - Reb M

(S.A) → - A'' (59-68) - Sib M
- B' (69-82) - Fa M
- A''' (83-92) - Sib M
- Coda (95-100)

α —— α

Carl Stamitz: Concert pentru clarinet și orch. în Mib Major

→ p. I – Sonată (241 măsuri)

- **Dublă Expoziție** (m. 1–125)
  - I Exp. Orch. (m. 1–52)
    - T. I (Mib Maj.) – m. 1–11
    - Punte (Mib M → Sib M) – m. 12–25
    - T. II a (Sib M) – m. 26–38
    - Concl. (Mib M.) – m. 39–52
  - II Exp. Cl. și Orch. (m. 53–125)
    - T. I (Mib M) – m. 53–67
    - Punte (Mib M → Sib M) – m. 68–88
    - T. II b (Sib M) – m. 89–109
    - Concl. (Sib M) – m. 110–125

Deci T. II este un grup tematic: T. II a în Exp. Orch. și T. II b în Exp. Cl.

- **Dezv.** (m. 126–201)
  - Faza I (m. 126–139) – elemente din T. I
  - Faza II (m. 140–192) – numeroase modulații
  - Faza III (m. 193–201) – dinamizare pe tonalitatea de bază

- **Repriză concentrată** (m. 202–241)
  - T. II b (Mib M) – m. 202–220
  - T. II a (Mib M) – m. 221–227
  - Codă (Mib M) – m. 228–241

→ p. II – Lied bipartit multiplicat (triplat) (65 măs.)

(M = major)

I { – A (Sib Maj) – m. 1–8
  – B (Sib M → Fa M) – m. 9–22 } x 1

II { – A (Sib M) – m. 23–30
  – B (Sib M cromatizat) – m. 31–46 } x 2
  ↳ Sib minor

III { – A (Sib Maj.) – 47–55
  – B (Sib Maj.) – 56–65 } x 3

→ p. III – Rondo-Sonată (cu caracter de scherzo)

(252 măsuri)

- teme de vânătoare (semnale de corni de vânătoare)
- alte tonalități / tonalități de bază

A B A C A B A Codă
Exp. Dezv. Repr.

schemă formă de Rondo-Sonată

- A (Mib M) – m. 1–16 = T. I
- B (Sib M) – m. 17–24 = T. II
- A (Mib M) – m. 25–41 = T. I

} Exp.

- C (Sib M) – m. 42–95 = Dezv.

- A (Mib M) – m. 96–137 = T. I
- B (Mib M) – m. 138–189 = T. II
- A (Mib M) – m. 190–205 = T. I
- Codă (Mib M) – m. 206–252

} Repr.

C. M. von Weber: Concert pt. clarinet și orch. Nr. 1

- P. I
  - Exp. (1-160)
    - Intr. (1-47) - Fa m. - bazat pe T. II
    - T. I (48-83) - Fa m.
    - Grup Tematic II
      - a (84) Re b M
      - b (110) La b M
      - b' (130) " - dinamizare
      - b'' (144) " - continuă dinamizare
    - Cadenza (160) - ca o Concl. exp.
  - Desv. (161-247)
    - Fase 1 (161) - La b M - doar orch.
    - Fase 2 (187) - Do m - intrăcl.
    - Fase 3 (209) - Si b M - dinamizare
  - Repr. (248-304)
    - T. I (248) - Fa m
    - T. II a (266) - Fa m
    - Concl. (275) - Fa m.
    - Coda (290) - Fa m - bazată pe T. II

- P. II
  - Lied tripartit Campus
    - A (1-40)
      - a (1) - Do M
      - a' (31) - Do m
    - B (41-65) (41) - Mi b M
    - punte scurtă (66-69)
    - A' (70-86) (70) - a - Do M.

- p. III - Rondo: A B A C A D A

- A (FoM) - 1 - 34
- B (DoM) - 35 - 71
- A (FoM) - 72 - 123
- C (Rem) - 124 - 201
- A (FoM) - 202 - 231
- D (SibM) - 232 - 295
- A (FoM) - 296 - 359

Beethoven:

Sonata op. 24 pentru vioară și pian

[NB - Analiza computerizată la p. 151-153]

- Partea I (forma de Sonată) în Fa Major

- Expoziția (1-86)
  - T. I (1-25) - Fa M → Do M
  - Punte (26-37) - caracter modulant
  - T. II (38-69) - Do M
  - Concluzia T. II (70-78)
  - Concluzia Exp. (79-86), ce implică un grup cadențial modulant spre Fa M (vol. I) / La M (vol. II), aplicabil în Dubla Expoziție
- Dezvoltarea (87-123)
  - Faza I (87-97) - elemente din T. I și T. II în planul modulatoriu La M → Si M → Sib m
  - Faza II (98-115) - dinamizarea elementelor constitutive în planul modulatoriu Sib m → Fa m → Do m → Sol m → Re m
  - Faza III (116-123) - pregătirea Reprizei pe o pedală dinamizată pe La = dominanta lui Re m, dar și treapta III din Fa M.
- Repriză (124-248)
  - T. I (124-149) - Fa M → Do M
  - Punte (150-161) - caracter modulant
  - T. II (162-202) - Fa M
  - Concluzie (203-209) - Fa M → Re M
  - Coda (210-231) - cu dezvoltare codală în planul modulatoriu Re M → Mib → Cromatizări → Fa M;
  - Concluzia Codei (232-248) - elemente din T. I în Fa M.

Sectio Aurea →

- Partea a II-a (Temă cu variațiuni) în Sib Major

- Tema (Sib M) < (a) m. 1-9 (la Pian) și (a') - m. 10-17 (la Vioară)
  (b) m 18-29 (dialog "antifonic" Vioară / Pian)
- Var. I (Sib M) - m. 30-37 (la Pian, ornamentală)
- Var. II (Sib min.) - m. 38-53 (la Vioară; modulații Sib m → Sol b M → → Re M → Sib M)
- S.A → Var. III (Sib Maj.) - m. 54-73 (fixarea tonalității Sib M, prin cadențe; tema trece de la Pian - în progresii - la Vioară)
  - include Coda (64-73), pe cadență autentică I - V - I.

Partea a III (Scherzo) în Fa Major

- Formă Tripartită compusă

- Scherzo - A < a - Fa M; a' - La M → Fa M
- Trio - B < b - Fa M (dominantă do); b' - Sib M → Sol m. → Fa M
- S.A → Scherzo - A < a - Fa M; a' - La M → Fa M

./.

- Partea a IV-a (Rondo Sonată) în Fa Major

- Exp.
  - A < a (1-18) / a' (18-25)] - Fa Maj.
  - punte (26-38) - Fa M → Do min.
  - B (38-46) - Do min.
  - punte (46-55)
  - A' (56-73) - Fa Maj.
- Dezv.
  - C < c (73-89) / c' (89-105)] Re min
  - punte (105-123) - include o falsă reprizăă (112-115) în Re Maj.
- Repriză
  - A'' < a (124-141) / a' (141-149)] Fa Maj.
  - punte (149-161)
  - B' < b (161-165) / b' (165-167)] Mi♭ min
  - punte (167-188)
  - A''' (189-205) - Fa Maj
  - Coda (206-223) - inflexiuni modulatorii, 2 pași cadențe pentru fixarea lui Fa Maj.
  - Concluzia Codei (224-243) - Fa Maj.

S.A. →

METHOD FOR COMPARATIVE ANALYSIS OF MUSIC PERFORMANCES BASED ON "ACID PRO 7" SOFTWARE

SERBAN NICHIFOR

- SUBJECT:
Beethoven Violin Sonata No. 5 ("Spring") in F Major Op.24, Part I

- SONATA-ALLEGRO FORM ANALYSIS:
EXPOSITION (measures 1- 86/Volta I)
Subject 1 (m. 1 - 25)
Transition (m. 26 – 37)
Subject 2 (m. 38 – 69)
Codetta (m. 70 – 86/Volta I)
EXPOSITION x 2 – *ad libitum* (exposition may then be repeated)
DEVELOPMENT (measures 86/Volta II – 123)
Phase 1 (m. 86/Volta II – 97)
Phase 2 (m. 98 – 115)
Phase 3 (m. 116 – 123)
RECAPITULATION (measures 124 – 247)
Subject 1 (m. 124 - 149)
Transition (m. 150 – 161)
Subject 2 (m. 162 – 193)
Codetta (m. 194 - 209)
Extended Coda: Phase 1 (m.210 –231) and Phase 2 (m. 232 – 247)

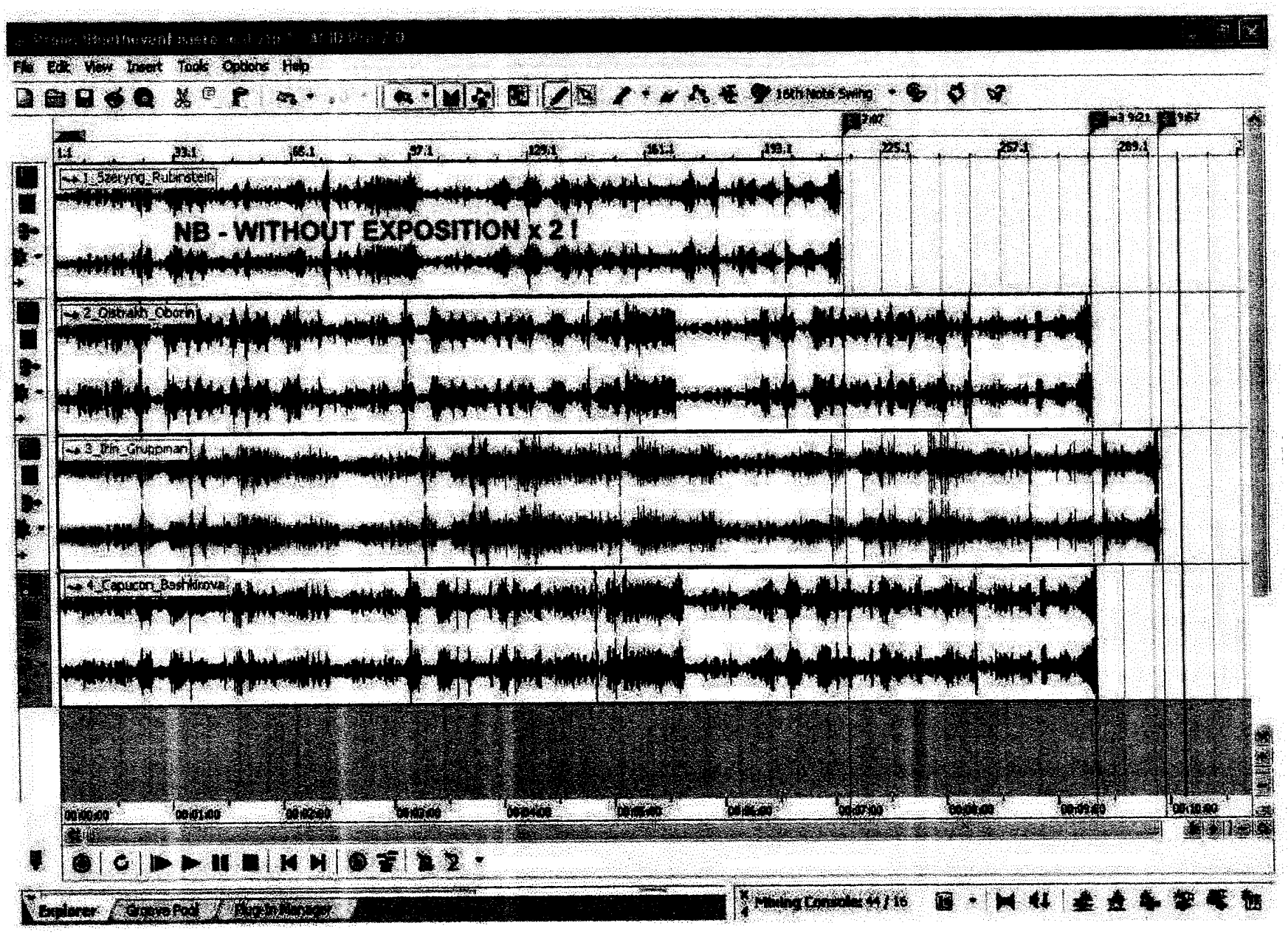
- PERFORMERS:
- Track 1: Henryk Szeryng & Arthur Rubinstein - 7:07 (without Exposition x 2)
http://www.youtube.com/watch?v=mAcWGVC4Nqc

- Track 2: David Oistrakh & Lev Oborin - 9:21
http://www.youtube.com/watch?v=n0pIO4zq_1w

- Track 3: Ilya Itin & Igor Gruppman - 9:57
http://www.youtube.com/watch?v=VjWmhhVe5UM&feature=related

- Track 4: Renaud Capuçon & Elena Bashkirova - 9:21
http://www.youtube.com/watch?v=QzccW7ZvDZc

- SOFTWARE:
"ACID Pro 7 software is a DAW powerhouse that combines full multitrack recording and mixing, MIDI sequencing, and ACID looping functionality for a seamless music-creation and post-production environment. With its Transparent Technology™ design, ACID Pro 7 software removes typical barriers to the creative workflow so you can effortlessly transform ideas into real results."
http://www.sonycreativesoftware.com/acidpro



1

2

3

4

DURATIONS

Beethoven: Sonata Nr. 8 Op. 30 Nr. 3 pentru vioară și pian

→ Partea I – Formă de Sonată

- Exp. (1-92)
  - T. I (1-19) – Sol Major
  - punte (20-49)
  - Grup Tematic II
    - a (50-66) Re minor
    - b (67-80) Re Major
  - Concluzia Exp. (81-92)
- Dezv. (93-116)
  - Faza I (93-102)
  - Faza II (103-116) – dinamizare
- S.A. → Repriză (117-202)
  - T. I (117-135) Sol Maj.
  - punte (136-157)
  - Gr. Tematic II
    - a (158-174) – Sol minor
    - b (175-188) – Sol Major
  - Concluzie (+Codă) (189-202)

→ Partea a II-a – Formă de lied tripentapartit (ABABA)

lied tripentapartit compus S.A. →

- A
  - a (1-16) – Mib Major
  - a' (17-29) – Do minor
  - a (30-37) – Mib Maj
  - a' (38-50) – Do min
  - a (51-58) – Mib Maj

  formă tripentapartită simplă
- B
  - b (59-74) – Mib Maj
  - b' (75-90) – Mib min

  formă bipartită simplă
- A
  - a (91-106) – Mib Maj
  - a' (107-119) – Do min.
  - a (120-127) – Mib Maj.
  - a' (128-140) – Do min
  - a (141-148) – Mib Maj

  formă tripentapartită simplă
- B
  - b (149-177) Mib Maj. – formă monopartită simplă
- A
  - a (178-196) Mib Maj – formă monopartită simplă

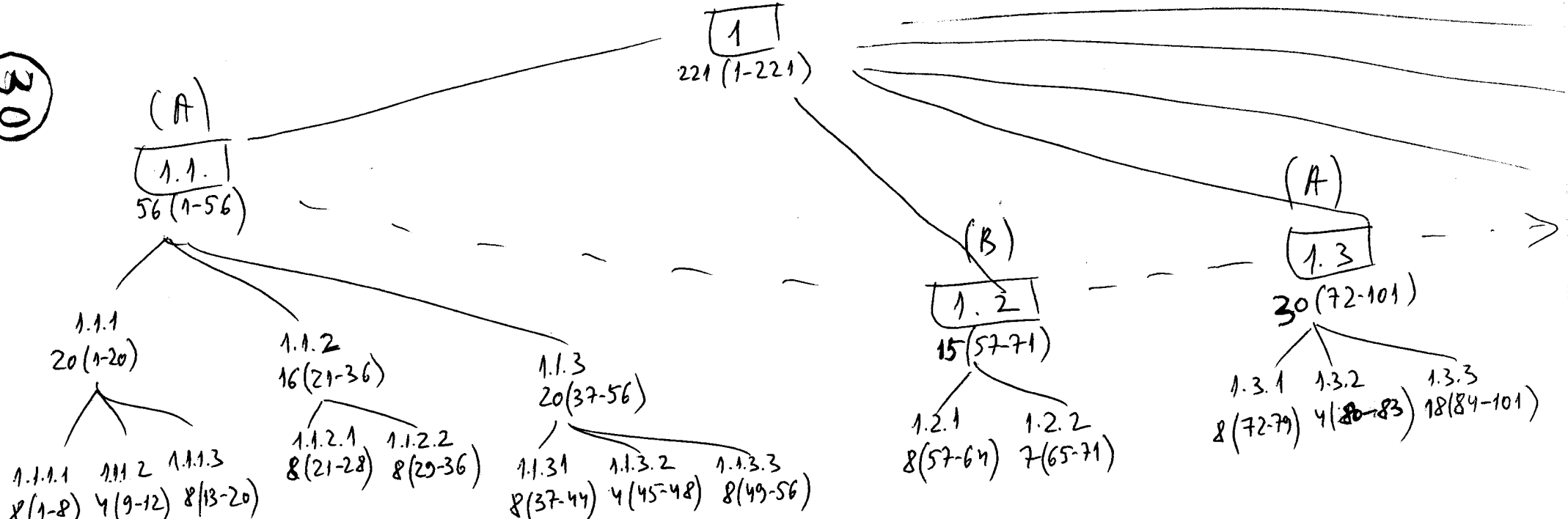
→ Partea a III-a – Formă de Rondo (ABACA – Codă)

- A (1-56) – Sol Maj.
- B (57-71) – Mi min
- A (72-101) – Sol Maj.
- C
  - 1 (102-113) – Do Maj
  - 2 (114-132) – La min → Si Maj (punte) guasi
  - 3 (133-141) – Si Maj.
- S.A. → A (142-172) – Sol Maj.
- Codă (173-199) – Mib Maj → Sol Maj (guasi punte)
- Coda Codei (200-221) – Sol Maj.

(30)

Beethoven – Sonata Nr. 8, Op. 30 Nr. 3 pt. vioară și pian

Partea a III-a – arbore de sintaxă



(Beethoven - S.8 - p. III - Contrumane)

31

1

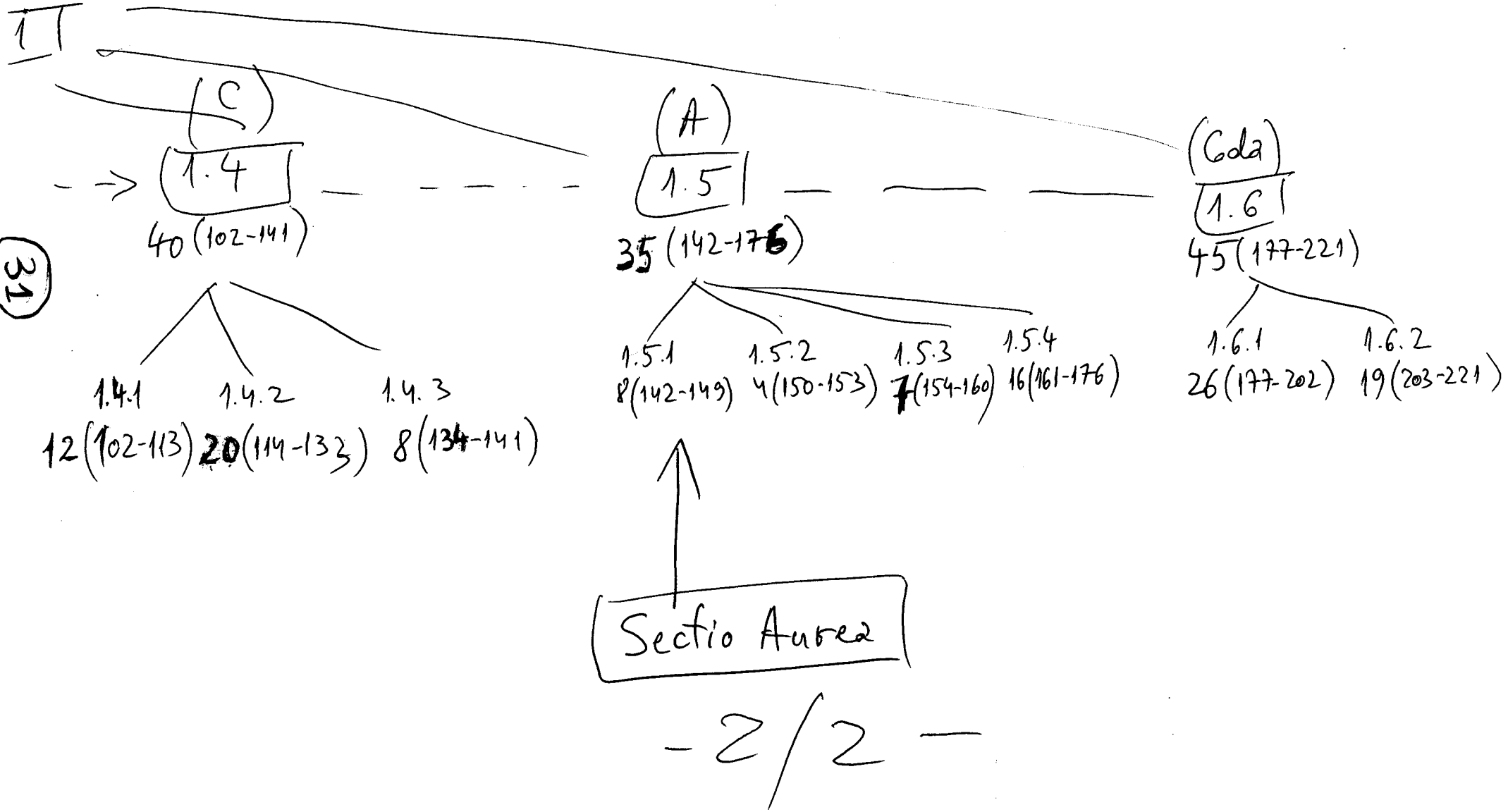
(C) 1.4 — 40 (102-141)

- 1.4.1 — 12 (102-113)
- 1.4.2 — 20 (114-133)
- 1.4.3 — 8 (134-141)

(A) 1.5 — 35 (142-176)

- 1.5.1 — 8 (142-149)
- 1.5.2 — 4 (150-153)
- 1.5.3 — 7 (154-160)
- 1.5.4 — 16 (161-176)

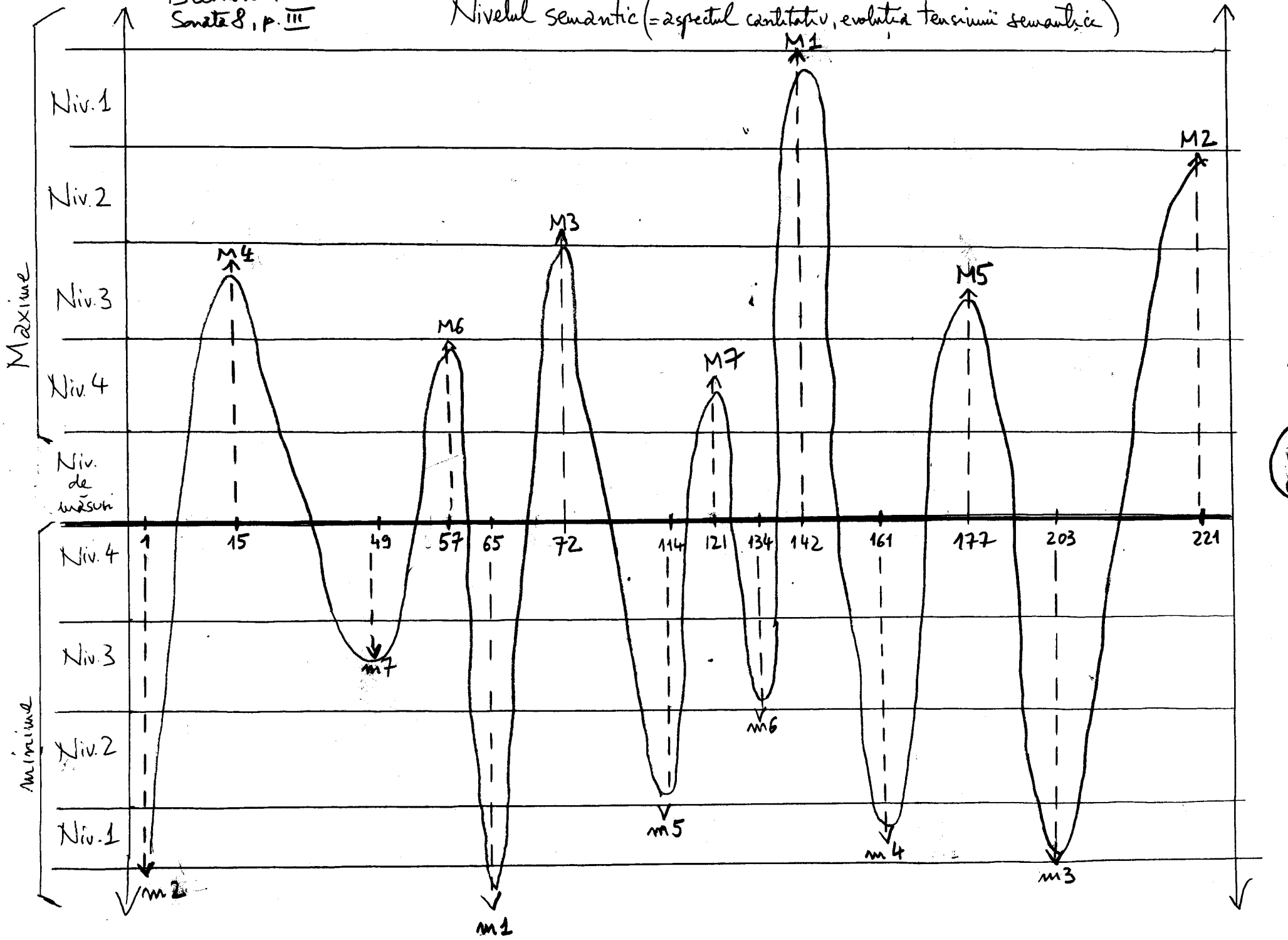
(Coda) 1.6 — 45 (177-221)



- 1.6.1 — 26 (177-202)
- 1.6.2 — 19 (203-221)

Sectio Aurea

- 2/2 -


Beethoven:
Sonata 8, p. III
Nivelul semantic (=aspectul cantitativ, evoluția tensiunii semantice)
Maxime
Niv. 1
Niv. 2
Niv. 3
Niv. 4
Niv. de măsură
Niv. 4
Niv. 3
Niv. 2
Niv. 1
minime
M1
M2
M3
M4
M5
M6
M7
m1
m2
m3
m4
m5
m6
m7
1
15
49
57
65
72
114
121
134
142
161
177
203
221

Beethoven - Sonata I cello și pian

- Partea I - Introducere (Adagio sostenuto)
  = Lied bipartit compus
  - A < a (m. 1-10) - Fa Major
    a' (m. 11-21) - punte
  - B < b (m. 22-28) - Do Major
    b' (m. 29-34) - punte

- Partea II (Allegro) = Sonată
  - Exp. - T. I (35-56) - Fa Major
    - punte (57-92), cu temă punte (73-92)
    - Grup Tematic II [GT II-1 (93-115) / GT II-2 (116-126)] Do Major
    - Concluzie GT II (127-142)
    - Concluzie Exp (143-160)
  - Dezv. - Faza I (161-177) bazată pe T. I (La Maj.)
    - Faza II (178-193) - motiv T. I secvențat
    - Faza III (194-220) - dinamizare
  - Sectio Aurea → Repriză - T. I (221-253) - Fa Major
    - GT. II [GT. II-1 (274-296) / G.T. II-2 (297-307)] Fa Maj
    - Concl. GT II (308-324)
    - Concl. Repr. (325-347)
    - Coda (348-385) - cu dezvoltare codală (specifică lui Beethoven)
    - Coda codei (386-100) - T. I în Fa Maj.

- Partea a III-a = Rondo Sonată

- Exp. →
  - A (= Tema I) (1-23) - Fa Major
  - punte (24-41)
  - B (= Tema II) (42-59) - Do Major
  - punte (60-65)
  - A' (= Concluzia Exp.) (66-75) - Fa Major
- Dezv. →
  - C (76-116) - Si♭ minor
  - punte (117-140)
- Repriză →
  - A'' (= Tema I) (141-166) - Fa Major
  - punte (167-190)
  - B' (= Tema II) (191-204) - Fa Major
  - punte (205-234)
  - A''' (= Concluzia Rept.) (235-267) - Fa Major
  - Codă - cu dezvoltare codală (268-282) - Fa Major
  - Coda codei (283-290) - Fa Major

(Secțiunea)

Beethoven - Sonata II ullo și pian

- Partea I - Introducere (Adagio) = Lied tripartit compus
  - A < a (1-6) Sol minor
    a' (7-14) Sol minor
  - B < b (15-21) = elemente din a - Mib Major
    b' (22-27) - modulații de la Fa Maj la La b Maj
  - Sectio Aurea → A' < a'' (asemănător a'; cu secvențări) (28-32) La b Maj, apoi modulații
    punte (33-26) mod. de la Re min la Sol min
    a''' (= a variat) (27-44) Sol min.

- Partea a II-a:
  - Sonată (Allegro)
    - Exp. G.T. I < 1 (1-25) - Sol min.
      2 (26-39) - Sol min.
      punte (40-61), cu Tema punții (44-49)
      T. II (62-99) - Sib Major
      Concl. T. II (100-120)
      Concl. Exp. (121-171)
    - Dezv. Fasa I (172-189) - elemente din Concl. Exp. și din GT I-2
      Fasa II (190-219) - elemente GT I.2 (La b Maj, apoi în secvențări)
      Fasa III (220-270) (dinamizări și secvențări ale unei Teme sintetice = m. 230-237)
    - Repriză G.T. I < 1 (271-295) - Sol min
      2 (296-313) Mib Maj → Sol min
      T. II (314-351) - Sol Major (omonima tonalit. inițiale
      Concl. T. II (352-381)
      Concl. Repr. (382-435) - Sol minor
      Codă (435-493) - dezvoltare codală pe elemente GT I-1
      Coda codei (494-509) - elemente GT I-1

Sectio Aurea

- Partea a III-a = Rondo Sonată

Exp.
- A = T. I (1-16) - Sol Major
- punte (17-32)
- B = GT. II < 1 (33-51) - Re Major / 2 (52-59) - Re minor
- punte (60-65)
- A' = Concl. Exp. (66-81) - Sol Major
- punte (82-99)

Dezv. →
- C tripartită < c1 (100-115) - Do Major / c2 (116-125) - La minor / c1 (126-133) - Do Major / c2 (134-143) - La minor / c1 (144-151) - Do Major
- punte (152-158)
- falsă repriză (159-166) - Re b Major

Repr. →
- A'' = T. I (167-182) - Sol Major
- punte (183-195)
- B' = GT II < 1 (196-214) - Sol Major / 2 (215-222) - Sol minor

Secțiunea Aurea →
- punte (223-227)
- A''' < a1 = Concl. Exp (228-239) - Sol Major / punte (240-245) / a2 (246-256) / a3 (257-263) = Variațiune I (la A = T. I) / a4 (264-268) / a5 (269-279) / a6 (280-297) = Variațiune II / a7 (298-304) = Coda Codei

Coda cu dezvoltare codală

Beethoven – Sonata III cello / pian

→ P. I = Sonată

- Exp. (1-94)
  - T. I în La Maj (1-24)
  - punte (25-36)
  - G.T. II
    - (a) în Mi Maj (= trisonul major descendent) (37-70)
    - (b) în Mi Maj – la cello (71-78)
  - Concl. (79-94) – la măs. 89-94 apare ţi o temă a concluziei

- Dezv. (95-151)
  - Fasa I (95-106) – dezvoltă elemente din T. I
  - Fasa II (107-136) – apare o temă nouă minoră derivată din trisonul descendent specific T. II a; de la măs. 115, accentă nouă temă este dinamizată progresiv
  - Fasa III (137-151) – elemente din T. I pregătind acordul de dominantă (V) al lui La Maj.

Sectio Aurea → - Repr. (152-280)
- T. I în La Maj. (152-163)
- punte (164-178)
- G.T. II
  - (a) în La Maj. (179-201)
  - (b) în La Maj. (202-215)
- Concl. (216-231)
- Codă (cu dezvoltare codală specifică lui Beethoven) (232-280); de la măs. 253 începe "coda codei"

→ P. II = Lied Tripentapartit (AB A'B'A'')

- A ← a (1-30) – La minor; a' (31-82) – Mi minor cu modulaţii (Do Major); a (83-109) – La minor
- B ← b (110-141) – La Major; b' (142-161) – Mi Major; b (162-196) – La Major
- A' ← a (197-226); a' (227-277); a (278-305) – la fel ca A
- B' ← b (306-337); b' (338-357); b (358-392) – la fel ca B
- A'' ← a (393-422); a' (423-473); a (474-504); Coda (505-519) – la fel ca A

→ P. III = lied Monopartit - A < a, a'

A (1-18) — a (1-8) - tema la pian
a' (9-18) - tema la cello

→ P. IV = Sonată

- Exp. (19-75)
  - T. I (19-33) - La Major
  - punte (34-45)
  - T. II (46-60) - Mi Major
  - Conclusie (61-75)

- Dezv. (76-111)
  - Fasa I (76-88) - elemente T. I
  - Fasa II (89-103) - elemente punte
  - Fasa III (104-111) - elemente T. I

Secția Aurea → - Repr (112-220)
  - T. I (112-126) - La Maj.
  - punte (127-141)
  - T. II (142-156) - La Maj.
  - Concl. (157-172)
  - Codă (cu dezvoltare codală) (173-220); de la măs. 207 - "codă codei"

x — x

Concl - bogăția materialului tematic; elemente cu caracter variațional (în succesiunea ideilor) ce conferă un suflu quasi-improvisatoric, potențat prin complexitatea planului armonic.

Beethoven – Sonata IV pt. cello / pian

- Sonatele op. 102 (1815) fac tranziția spre marile cvartete; se remarcă o reiterare a formelor baroce – ce includ însă un nou conținut specific beethovenian.
- Sonata op. 102 nr. 1 poartă subtitlul „freie Sonata" și are un pregnant caracter ciclic; formele sunt concise și perfect echilibrate
- materialul tematic derivă dintr-un motiv unic, bazat pe un tetracord descendent (do-si-la-sol), se apare pe parcursul lucrării în diferite ipostaze.

formează o unitate

- P. I = Lied Monopartit: A < a (1–16), a' (17–27)] Do Major
  Cu un caracter introductiv; motivul generator (tetrac. desc.) apare chiar la început, expus de cello.
- P. II = Sonată

- Exp. (28–75)
  - T. I (28–39) – La minor
  - punte (40–45)
  - T. II (46–65) – Mi minor
  - Concl. (66–75)

- Dezv. (76–97)
  - Fasa I (76–88) – elemente T. I
  - Fasa II (89–93) – scurt coral
  - Fasa III (94–97) – falsă repriză (în Re minor)

Secția Aurea → – Repr. (98–154)
  - T. I (98–106) – La minor
  - punte (107–114)
  - T. II (115–134)
  - Concl. (135–144)
  - Codă (145–154) – elemente T. I

formează o unitate

- P. III - Lied Bipartit (1 - 16)
  - A (1 - 6) - Sol Major
  - punte (7 - 9) - Temă nouă (modul. Sol M → Do M).
  - B (10 - 16) - reiterează elemente din p. I - Do Major (în spiritul ciclic al lucrării)

- p. IV - Sonată

- Exp. (17 - 74)
  - scurtă introducere (17 - 20)
  - T. I (21 - 38) - Do Maj → (motivul generator inversat: ascendent)
  - punte (39 - 50)
  - T. II (51 - 58) - Sol Maj
  - Concl. (59 - 74)

- Dezv. (75 - 121)
  - Faza I (75 - 93) - bazat pe motivul generator inversat (ascendent)
  - Faza II (94 - 113) - dezvoltare polifonică a motivului
  - Faza III (114 - 121) - dinamizare

Sectio Aurea → - Repr. (122 -
  - T. I (122 - 139) - Do Maj.
  - punte (140 - 159)
  - T. II (160 - 167) - Do Maj
  - Concl. (168 - 183)
  - Codă (cu dezvoltare codală) (184 - 249), cu "coda codei" de la mis. 217.

x —— x

Beethoven - Sonata V allo și prim

- Partea I = Sonată

- Exp
  - G.T. I
    - 1 (1-12)
    - 2 (13-17)
    - Concl. (18-21)

    ] Re Major
  - punte (22-28)
  - T. II (29-42) - La Major
  - Concl. Exp. (43-53)
- Dezv
  - F. I (54-60) - elemente din T. I - 1
  - F. II (61-83) elemente din T. I și punte - Do Major
  - Falsă Repriză (84-88) - Sol Major
- Repr
  - G.T. I
    - 1 (89-94)
    - 2 (95-97)

    ] Re Major
  - punte (98-102)
  - T. II (103-116) - Re Major
  - Concl. Repr (117-128)
  - Coda (129-142) - dezvoltare codală pe elemente din T. II
  - Coda Codei (143-147)

Secțiă Aurea →

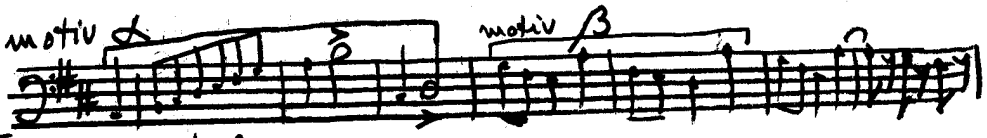
- Partea a II-a = < Lied Tripartit Compus / Temă cu Variațiuni

- A
  - a (1-8) = Temă (quasi coral luteran) - Re min. → La min.
  - a' (9-20) = Variațiunea I - liberă și ornamentală - La min → Re min.
- punte (21-24)
- B (Variațiunea II - de caracter)
  - b (25-33)
  - b' (34-39)
  - b (40-50)

  ] Re Major
- A'
  - a (= Var. III - strictă și ornamentală) (54-58) - Re min. → La min.
  - a' (= Var. IV - liberă și ornamentală) (59-66) La min. → Re min.

Secțiă Aurea →

- Codă / Punte - cu temă specifică (67-85) - mică dezvoltare codală, caracter modulatoriu:
  Re min → Sib Maj. → Do min → Sib Maj → Re min → Do# min → Re Maj



- Partea a III = Fugă la 4 Voci

- Scurtă introducere (1-4) - Re Major
- Expoziție (5-34)
  - Subiect la Vocea 3 (5-10) - cu motiv α (5-7) și motiv β (8)
  - Răspuns Tonal la Vocea 2 (11-16) în stretto
  - Subiect la vocea 1 (17-22) în stretto
  - Răspuns Tonal la vocea 4 (23-29) în stretto
  - Interludiu (30-34)

  } Re Major
- Contraexpoziție (35-83)
  - Subiect la vocea 2 (35-41) - Re Major
  - Interludiu (42-46)
  - Răspuns la vocea 1 (47-54) - La Major
  - Interludiu (55-56)
  - Subiect la vocea 4 (57-62) - Re Major
  - Interludiu (63-72)
  - Răspuns la vocea 3 (73-83) - Si minor
- Dezvoltare / Divertisment (84-142), modulații cromatice, secvențări, inversări, restructurări ritmice (de pildă S. la măs. 98-99, prin augmentare)
- Punte (143-154) prin apariția vocilor și apariția unui nou motiv generat prin augmentarea unei celule din motivul α

Secțiunea Aurea →

- Reprizã (155-244) - Re Major
  S (155-159); R (160-164); Interludiu (165-168); S (169-173); Interludiu (174-185); R în Pedală pe dominantă (186-192); Interludiu (193-198); Pedală pe tonică (199-226)
- Codă (227-234) - Re Major
  - prima celulă a motivului α apare proiectată în sensul ascendent și cel descendent, prin dinamizare
- Coda Codei (235-244) - Re Major
  a doua celulă a motivului α apare intens dinamizată.

BEETHOVEN – Concert pentru vioara si orcherstra

→ Partea I - Forma de Sonata (Exp. - Dezv. - Repr. - Coda) cu Cadența inclusă

- Dubla Expozitie (masurile 1-223)
  - Expozitie I Orchestra (masurile 1-88)
    - Tema I (m. 1-27) Re Major
    - Tema II (m. 43-76) Re Major
    - Concluzie (m.77-88)
  - Expozitie II Vioara si Orchestra (m. 89-223)
    - Tema I (m.101-134) Re Major
    - Tema II (m. 144-177) Do Major
    - Concluzie (m.178-223)
- Dezvoltare (m.224-364) ← faza 1 (224 - 246), faza 2 (247 - 283), faza 3 = dinamizare progresivă la vioară (284 - 364)
- Repriza (m.365-496)
  - Tema I (m. 365-383) Re Major
  - Tema II (m. 418-439) Re Major
  - Concluzie (m.452-496)
- Coda (m.497-535) ← faza 1 (497 - 510), Cadența = faza II, faza III (Coda Cadenței) (511 - 535)

→ Partea a II-a – Forma de Lied tripartit variat (ABA'Coda)

- A (m.1-40) – Tema (m.1-10), Variatiunea I (m.11-20), Variatiunea II(m.21-30), Variatiunea III(m.31-40)
- B (m.41-55)
- A' (m.56-65)
- Coda (cu reluarea B-ului) (m.66-91)

→ Partea a III-a – Forma de Rondo-Sonata (ABA=Expozitie; C = Dezvoltare; ABA = Repriza) (Exp. Dezv. Repr. ABACABACoda)

Exp.
- A (m.1-45) = Tema I Re Major
- B (m.59-68) = Tema II La Major
- A (m.93-126) = Concluzie Expozitie

Dezv. → C (m.127-158) = Dezvoltare

Repr.
- A (m.174-218) = Tema I Re Major
- B (m. 234-243) = Tema II Re Major
- A (m.256-268) = Concluzie Repriza

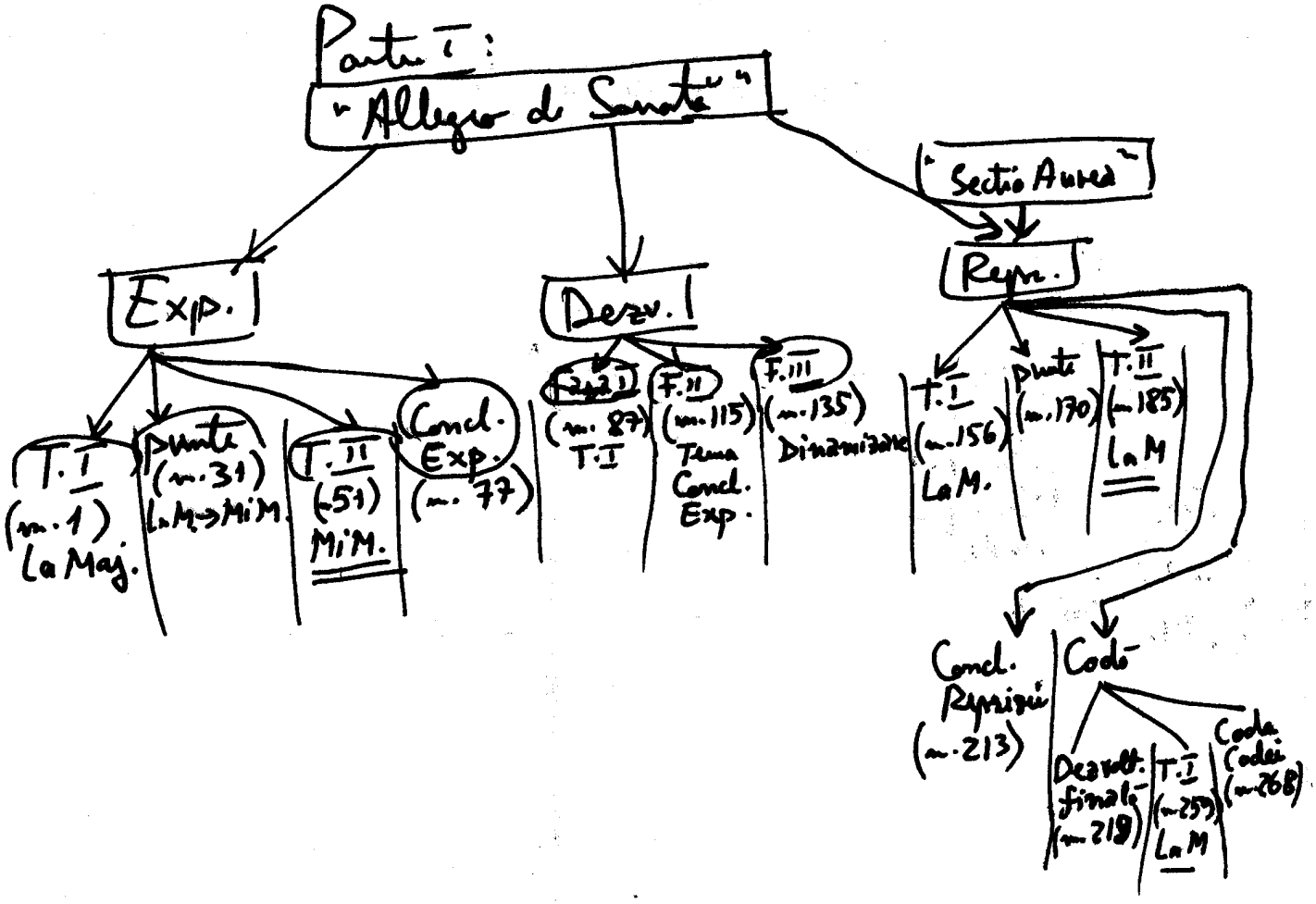
Coda (m.269-360)

"Secția Aurea" ("Secțiunea de aur" = culminația):

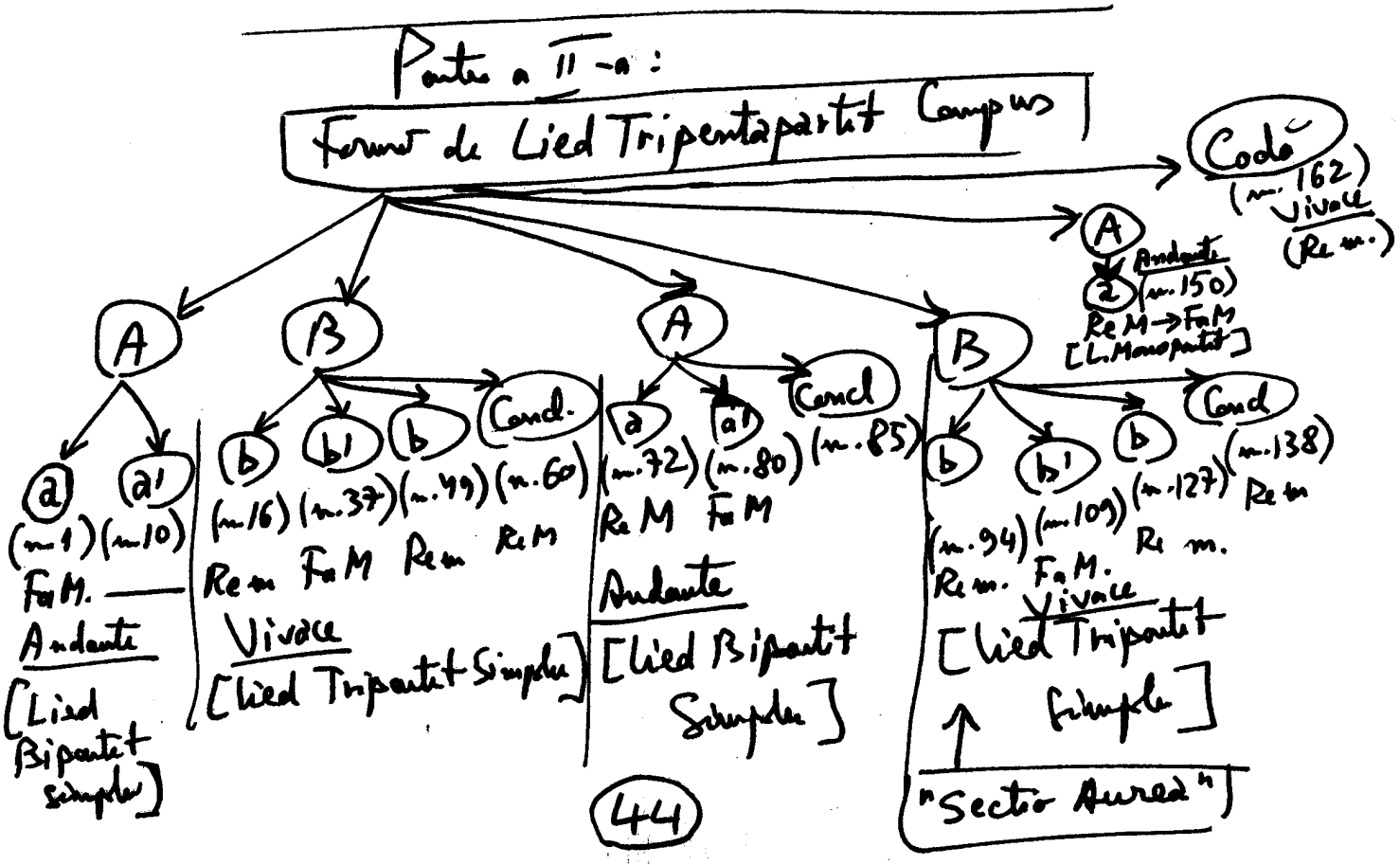
- în partea I – la Repriza (m. 365)
- în partea II – la A' (m. 56)
- în partea III – la Repriza (m. 174)

Problemas – Sonata II pt. vioară și pian

Partea I:



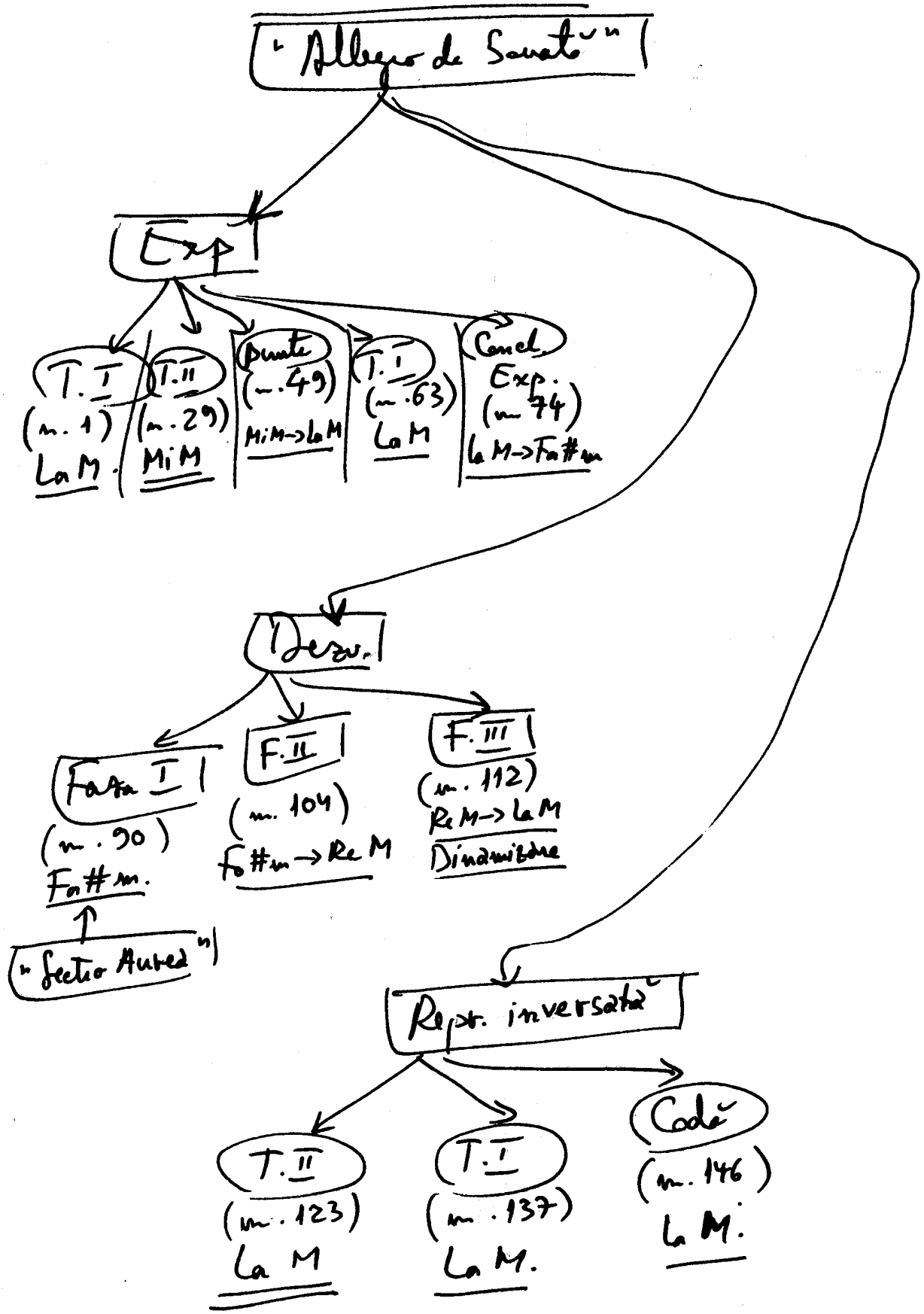
Partea a II-a:



Partea a III-a

"Allegro de Sonată"

- Exp
  - T. I (m. 1) La M.
  - T. II (m. 29) Mi M
  - Punte (m. 49) Mi M → La M
  - T. I (m. 63) La M
  - Concl. Exp. (m. 74) La M → Fa#m
- Dezv.
  - Faza I (m. 90) Fa#m.
    - "Sectio Aurea"
  - F. II (m. 104) Fa#m → Re M
  - F. III (m. 112) Re M → La M Dinamizare
- Repr. inversată
  - T. II (m. 123) La M
  - T. I (m. 137) La M.
  - Codă (m. 146) La M.



Brahms – Sonata a III-a pt. vioară și pian

– p. I – "Allegro de Sonată"

– Expoziție
  – Tema I (m. 1 vioară) – Re minor
  – punte (m. 24)
  – Tema II (m. 48 pian) – Fa Major
  – Concluzie exp. (m. 72)

– Dezvoltare
  – Fasa I (m. 84)
  – Fasa II (m. 108)
  – Fasa III (m. 120)

– Repriză
  – Tema I (m. 230 vioară) – Re minor
  – punte amplă (m. 253)
  – Tema II (m. 286) – Re Major (armonizată tot re minor)
  – Concl. (m. 308)
  – Codă (m. 318)
    (include o "codă a codei" – m. 358)

– p. II – "Sonată-fără dezvoltare"

– Expoziție
  – Tema I (m. 1 vioară) – Re Major
  – punte (m. 17)
  – Tema II (m. 21) – La Major
  – Concl. (m. 29)

– Repriză
  – Tema I (m. 37) – Re Major
  – punte (m. 49)
  – Tema II (m. 53) – Re Major
  – Concluzie (m. 63)
  – Codă (m. 67)

- p. III - "All. de Sonată"

- Expoziție
  - Tema I (m. 1 pian) - Fa # minor
  - Tema II (m. 54 cu auftakt vioară) - La Major
- Dezvoltare
  - Faza I (m. 65)
  - Faza II (m. 91)
  - Faza III (m. 105)
- Repriză
  - Tema I (m. 119 pian) - Fa # minor
  - Tema II (m. 144 cu auftakt pian) - Fa # minor
  - Codă (m. 155)

- p. IV - "Allegro de Sonată"

- Expoziție
  - Introducere scurtă (m. 1) - Re minor
  - Tema I (m. 5) - Re minor, expusă de vioară
  - Punte (m. 17) - modulează de la Re min la Do Maj.
  - Grup Tematic II
    - T. II 1 (m. 39) - Do Major, expusă de pian
    - T. II 2 (m. 77) - La min., expusă de vioară
    - Concl. G.T. II (m. 96)
  - Concl. exp. (m. 108)
- Dezv.
  - Faza I (m. 114) - bazată pe motive din T. I = teză
  - Faza II (m. 130) - bazată pe motive din G.T. II = antiteză
  - Faza III (m. 172) = sinteză T. I / G.T. II = Sectio Aurea (Climax)
- Repr. inversată
  - T. II 1 (m. 218) - Fa Maj. (= rel. maj. a ton. de bază)
  - T. II 2 (m. 256 - Re min
  - Concl. G.T. II (m. 276) - include T. II 2 (m. 287)
  - T. I (m. 297) - Re min
  - Concl. (m. 307)
  - Codă (m. 311) - Codă codei (m. 331)

Brahms - Sonata I în mi minor op. 38 pentru violoncel și pian

- **Partea I** - Formă de Allegro de Sonate
  - Exp. (m. 1-91)
    - T. I (mi minor, liric) - m. 1-20 (+ reluare pian)
    - Punte (T. I în Do major cu tr. 6 cob.) - m. 34-57
    - T. II (și minor, dramatic) - m. 58-65 (+ reluare pian)
    - Concl. exp. - m. 79-91
  - Dezv. (m. 92-161)
    - Fasa I (≃ T. I - modulații) - m. 92-125
    - Fasa II (≃ T. II - modulații) - m. 126-144
    - Fasa III (dinamizare, figurații arm. + pedale și ostinate) - m. 145-161
  - Repriză (m. 162-281)
    - T. I (mi minor, liric) - m. 162-181 (+ reluare pian)
    - Punte (T. I în Fa major + tr. 6 cob.) - m. 195-218
    - T. II (mi minor, dramatic) - m. 219-226 (+ reluare pian)
    - Concl. repr. - m. 240-264
    - Codă (lirică) - m. 265-281

- **Partea a II-a** - Formă de Lied Tripartit Compus

  A (a a' a'' a) B (b(x2) b'(x2)) A (a a' a'' a)

  Bip. cu mică repriză — Bib. simplu — Bip. cu mică repriză = reluare A

  A - a (la minor, cello - m. 1-15), a' (la min., pian - m. 16-29), a'' (re major + modulații - m. 30-59), a (la min., cello - m. 60-76

  B - scurtă introducere (m. 77-78), b (fa# min. - m. 79-89), b' (fa# min. + modulații - m. 90-108), Concluzie - Punte (m. 109-115)

- **Partea a III-a** - Sinteză All. de S. și Fugă dublă
  - Exp. (m. 1-75) - Grup Tem. Princ. (mi minor) (m. 1-60) (caracter riguros, baroc)
    - Subiect 1 (m. 1-4, pian)
    - Răspuns Tonal 1 (m. 5-8, cello)
    - Subiect 1 (m. 9-12, pian) + S. 2 (cello)
    - interludiu (m. 13-15)
    - S. 2 (m. 16-19, cello) + S. 1 (pian)
    - R. Tonal 2 (m. 20-21, pian) + S. 1 (cello)
    - expuneri succesive (în diferite tonalit.) cu S. 1 în formă directă și inversă (oglindă)
    - contrast = caracter giocoso
  - T. II (m. 61-75) (sol major)
  - Dezv. = Divertisment (m. 76-135): Fasa I (≃ S. 1 - m. 76-94); F. II (≃ S. 2 - m. 95-114); F. III (dinam., motive supr. pedalelor - m. 115-135)
  - Repr. concentrată (m. 136-198) - doar Gr. T. Princ. (m. 136-174)
  - Codă (dinamizare - Più Presto) (m. 175-198)

Brahms - Sonata a II-a în Fa Major op. 99 pentru violoncel și pian

→ **Partea I** - Formă de Sonată
- Exp. - T. I (1-21) - Fa Maj.
  - punte (22-33)
  - T. II (34-59) - Do Maj.
  - Concluzie (60-65)
- Dezv. - Faza I (66-73) - Fa # min
  - Faza II (74-91) - cromatizări, secvențări
  - Faza III (92-127) - dinamizare
- Reprizǎ - T. I (128-150) - Fa Maj.

Sectio Aurea → - T. II (151-177) - Fa Maj.
- Codǎ (178-211) - cu dezvoltare codalǎ (terminalǎ)

→ **Partea II** - Lied Tripartit Compus
- A < a1 (1-11) - Fa # Maj.
  a2 (12-19) - Fa # Maj.
- B < b1 (20-32) - Fa min.
  punte (33-44) - Reb Maj, cu modulații cromatice

S.A. → - A < a1 (45-55) - Fa # Maj.
  a2 (56-62) - Re Maj.
- Coda < a1 (63-65) - Fa # Maj.
  b1 (66-71) - Fa # Maj. - tema B-b1

→ **Partea III** - Lied Tripartit Compus
- A < a (1-50) - Fa min.
  a' (51-84) - Mi min.
  a (85-125) - Fa min.
- punte scurtǎ (126-128)
- B < b (129-144) - Fa Maj.
  b' (145-179) - Reb Maj.
  b (180-191) - Fa Maj.
- punte scurtǎ (192-195)

S.A. → - A (reluare)

→ **Partea IV** - Rondo Sonată
- A < a1 (1-16)] Fa Maj. = G.T. I
  a2 (17-22)]
- B - b1 (23-44) - La min = T. II
- A < a1 (45-51)] Fa Maj. = Concluzie
  punte (52-56)]
  ] = Exp.
- C - c1 (57-84) - Si b min, temă asemănătoare p. II - B - b1 (caracter ciclic) = Dezv.
- A < a1 (85-95) - Sol b Maj (falsă repriză)
  a2 (96-101) - Fa Maj. (repriză reală) G.T. I
- B - b1 (102-125) - Re min (= relativ Fa Maj.) = T. II
  punte (126-128)
- A - a1 (129-144) - Fa Maj. = Codă

S.A. →] = Repriză

Brahms - Sonata Nr. 2 Op. 120 Nr. 2 pentru clarinet (vioară) și pian (1894

- Partea I = Sonată
  - Exp. (1-55) – T. I (1-21) - Mib M
    – T. II (22-39) - Sib M
    – Concl. Exp. (40-47)
    – Punte (48-55)
  - Dezv. (56-102) – Fasa I (56-64) - Sib M, cromatisări T. I
    – Fasa II (65-88) - Sol m, cromatisări T. II
    – Fasa III (89-102) - tr. V Mib M, cromatisări dinamizate
  - Repr. (103-173) – T. I (103-119) - Mib M
    – T. II → Dob M (120-125) / Mib M (126-137) (S.A.)
    – Concl. Repr. (138-145) - Mib M
    – Punte (146-153) - Sol M
    – Coda (154-161) - dezvoltare codală (terminală)
    – Concl. Codei (162-173)

- Partea II = Lied Tripartit Compus
  - A (1-80) – a (1-27) - Mib m
    – a' (28-36) - Dob m
    – a (37-48) - Mib m
    – Concluzie (49-80) - Mib m
  - B (81-138) – b (81-108) - Sib M
    – b' (109-120) - Sol# M
    – b (121-133) - Si M
    – Punte (134-138) – Si M → Mib M
  - A' (139-223) (S.A.) → – a (139-167) - Mib m
    – a' (168-176) - Dob m
    – a (177-188) - Mib m
    – Concl. (189-205) - Mib m
    – Coda (206-223) - Mib m, cu inflexiune

/.

- Partea III = Temă cu Variațiuni

- Tema (1-14) - Mi♭ M;
- Var. I (15-38) - Mi♭ M - motiv derivat din temă și secvențat;
- Var. II (39-52) - Mi♭ M - figurativă;
- Var. III (53-66) - Mi♭ M - var. de caracter;
- Var. IV (67-80) - Mi♭ M - var. armonică;
- Var. V (81-107) - Mi♭ m - la omonimă; var. ornamentală;
- S.A. → Var. VI (108-155) - Mi♭ M - var. liberă;
- Var. VII (156-173) Mi♭ M - dinamizare pe celula motivică inițială, ce este secvențată în forme concentrate

x —— x

Johannes Brahms: Concert pt. vioară și orch. op. 77

Partea I (= formă de "Allegro de Sonată")

Dublă Exp.	Dezv.	Repriză
T.I-G.T.II (1+2)-T.I-G.T.II-Cond.	Faze I-III	T.I-G.T.II-Cond.-Cad.-Coda

→ Dublă Expoziție

Exp. 1 (ORCH.)

Tema I (mós. 1 →) Re Maj → punte (m. 17) → Grup Tematic II (2 teme secundare) → ① (m. 65) Treapta V (dom.) Re minor armonic; ② (m. 78) Re Minor

punte (m. 84) cu caracter dezv. → vioară (elemente T.I) (m. 90) → T.I (vioară) (m. 136) Re Maj. →

Exp. 2 (vioară) → - - -

(Exp. 2)

→ Gr.T.II (vioară) → Concluzia Exp. (orch.) (m. 260)

Gr.T.II → ① (m. 204) La Maj.; ② (m. 246) La min.

→ Dezvoltare

Faza I (elemente din T.I și T.II 1) (m. 272) (La minor) → Faza II (dezv. motiv ritmic derivat din T.II 2) (m. 303) → Faza III (dinamizare) (m. 340)

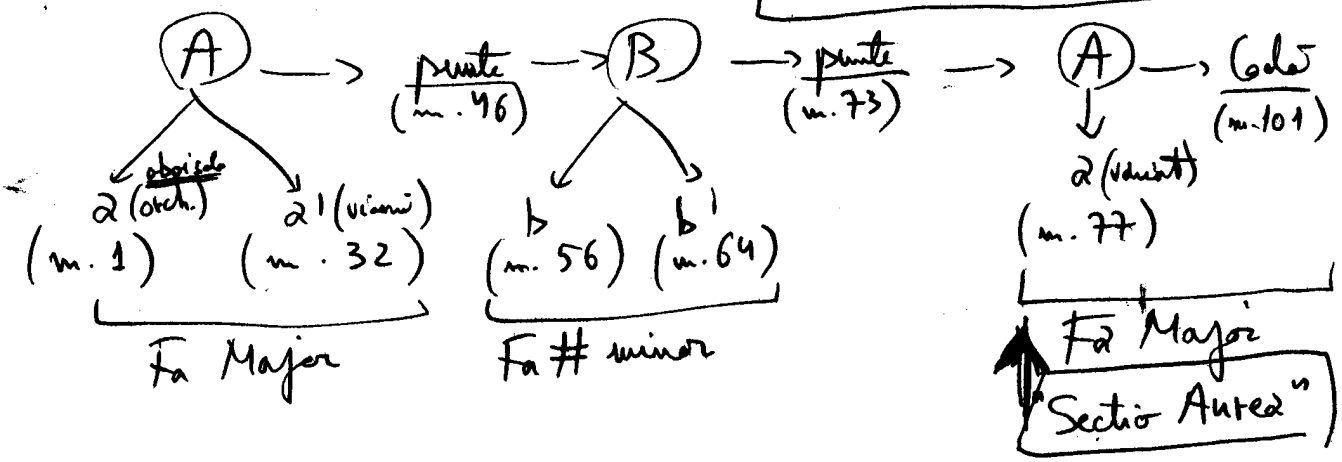
→ Repriză = "Sectio Aurea"

T.I (orch.) (m. 481) Re Maj. → G.T.II (vioară) → punte (561) → ① (m. 543) Fa# Maj; ② (m. 587) Re minor (armonizat Re Maj.) (= tonalit. de bază)

punte (m. 601) → Concluzie (Coral cu elemente T.I) (m. 614) → Cadență (vioară sola) (m. 626 +) → Coda (v. + orch.) (m. 627)

- Partea a II-a ("Lied Tripartit Campus")

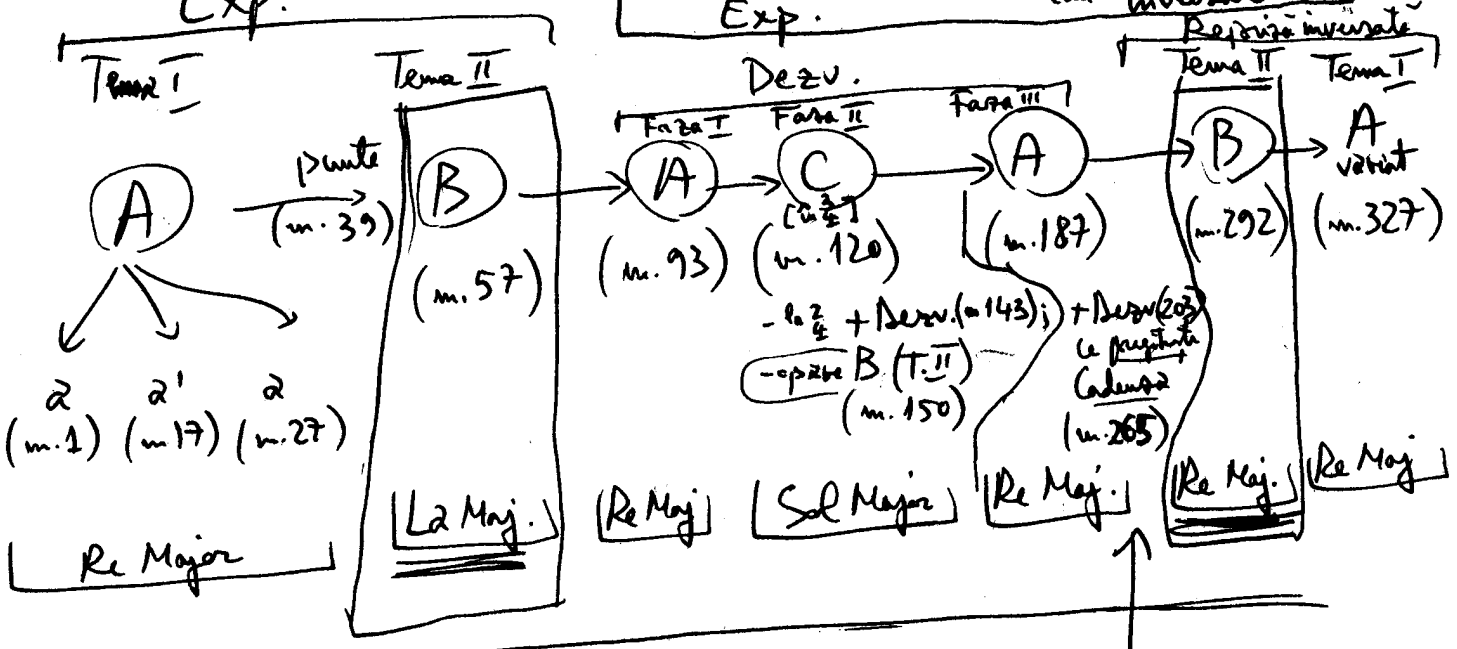
[A (a a') B (b b') A (a)]



- Partea a III-a ("Rondo-Sonată")

[A (Re) – B (La) – A (Re) – C (Sol) – A (Re) – B (Re) – A (Re)]

T.I – T.II (Exp.) Dezv. Cad. T.II – T.I (Repriză inversată)



"Cadenza" (m. 266) marchează "Sectio Aurea"

– Compus: 1878;
– Prima audiție:
Ianuarie 1879 la Leipzig;
având ca solist pe Joseph Joachim

– R. Schumann: "Märchenbilder" (= "File de poveste" / "Imagini de poveste")
pentru viola și pian, Op. 113 (1851)

→ Macrostructura:

Formă de lied tripartit compus

=> caracter specific ("fantastic", poetic, epic, "liber") → pus rubato, quasi improvizando

Schema formei

Introducere (m. 1-8) – Re min

A (m. 9-29)
- a (m. 9-16) – Re min (mod.) → Fa Maj
- a' (m. 17-29) – Fa Maj → La min

B (m. 30-45)
- b (m. 30-37) – La min → Re min → La min
- b' (m. 38-45) – La min → La Maj (tr. V Re min) →

A' (m. 46-64)
Secțio Aurea (la cca 2/3 din întreg)
- a (m. 46-57) – Re min → Sol min → Re min [tr. I → tr. IV → tr. I => cadență plagală]
- a' (m. 58-64) – Re min

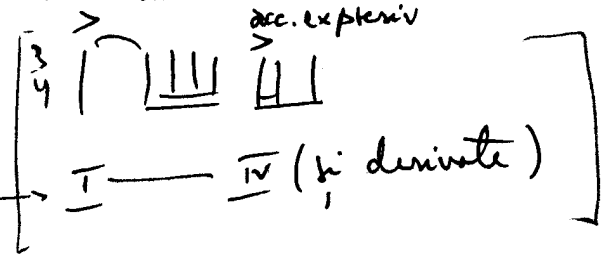
Coda (m. 65-72)

Plan tonal: Re m. → Fa M. → La m. → Re min. → La min. → La M. (+ tr. V Re m.) → Re min. → Sol m. → Re m.
(Intr + A) (B) (A') + Coda

→ Microstructura:

– motiv tetrasilab cu 2 accente pe cadență de sorginte plagală

acc. metric → acc. expresiv



– motivul proliferează prin secvențări în diferite tonalități, într-o quasi modulație continuă

– configurația texturii discantului (= melodiei) este antifonică, responsorială (= dialog viol/pian)

-1/2-

↦ Schumann – Cello Concerto Op. 129 (1850)

{ Caracter ciclic = legătură fenomenologică între părți, unitate melodică a părților I-III, circulația liberă a temelor (vezi punctul părții II).

↦ P. I → Exp. – Introducere = La min., cadență plagală (I-IV-I) – m. 1-4
(= forma de sonată)
– T. I : La min. – m. 5 – 33
– Punte : La min. → Do Maj. – m. 34-49
– T. II : Do Maj. – m. 50 – 95
– Concl. : Do Maj. → Fa Maj. – m. 96 – 104

→ Dezv. – Faza I : Fa Maj. (elemente T. II) – m. 105 – 133
– Faza II : Fa Maj → modulații (secvențări) – m. 134 – 152
– Faza III : Fa # min (T. I în falsă reprisă) – m. 153 – 175

→ Repr. – T. I : La min. – m. 176 – 204
– Punte : La min → La Maj. – m. 205 – 217
– T. II : La Maj. – m. 218 – 263
– Concl. și totodată punte spre P. II [m. 264 – 279 = Concl. P. I; m. 280 – 285 = Punte]

↦ P. II (= formă de lied bipartit cu unică reprisă)

→ A – a : Fa Maj – m. 285 – 294
– a' : Do Maj → Fa Maj – m. 295 – 302

→ B – b : Fa Maj – m. 303 – 311
– a'' : Fa Maj – m. 312 – 319

– Punte spre P. III (evidențiază caracterul ciclic al lucrării)
– Tema I din P. I : La min – 320 – 327
– Tema P. II : Do Maj. – 328 – 330
– punte pr.-zisă în formă de recitativ, influxiuni spre Re minor – m. 331 – 344 (= treapta IV în La minor => cadență plagală ca în introducere P. I).

Sectio Aurea | → Exp.

↦ P. III – G.T. I → (a) La min. (pe cadență perfectă compusă I-IV-V) – m. 345 – 364
(= formă de sonată)
(a') Do Major (grup tematic) – m. 365 – 401
La minor
– Punte : La min (FaM) → Do Maj. – m. 402 – 409
– T. II : Do Major – 410 – 463
– Concl. Exp. : Do Maj → Si Maj – m. 464 – 475.

Dezv. – Faza I : Si Maj. (elemente T. I-a) – m. 476 – 493
– Faza II : La min (modulații, secvențări) – m. 494 – 531
– Faza III : Sib Maj. (dinamizare motiv T. I-a) – m. 532 – 548

Repr. – G.T. I < (a) : La min – m. 549 – 568
(a') Do Maj → La min – m. 569 – 605
– Punte : La min → Re Maj → La Major – m. 606 – 613
– T. II = La Major – 614 – 667
– Concl. + punte – m. 668 – 684
– Cadență – m. 685 – 721
– Coda – m. 722 – 756

Analiza Schenkeriană (sistem Heinrich Schenker)

Summary of Form

– Part I (Sonata Form) –

Exposition

Theme 1: I (A minor) – Transition: I–III – Theme 2: III – Closing Theme (III)
1–33 34–49 50–95 96–104

Development:

Part 1 – Part 2 – Part 3 (various "keys")
105–133 134–152 153–175

Reprise

Theme 1: I – Transition: I – Theme 2: I – Closing Theme/Transition
176–204 205–217 218–263 264–279 280–285

– Part II (Two-Part Form with Reprise) –
(Rounded Binary Form)

A – A¹ – B – A
VI III VI VI
285–294 295–302 303–311 312–319

Transition (with T. I/1 and T. II)
Part 1: I – Part 2: III – Part 3: IV
320–327 328–330 331–344

– Part III (Sonata Form) –

Exposition

Theme 1: I – Transition: I–III – Theme 2: III – Closing Theme (III)
Part 1 – Part 2
345–364 365–401 402–409 410–463 464–475

Development

Part 1 – Part 2 – Part 3 (various "keys")
476–493 494–531 532–548

Reprise

Theme 1: I – Transition (I) – Theme 2: I – Closing Th./Transition – Cadenza – Coda
Part 1 – Part 2
549–568 569–605 606–613 614–667 668–684 685–721 722–756

Exposition
Development
Reprise
Background (Macro-Structure Level)

Schubert: Cvartet op. 29 (1824)

→ I.) Sonata

- Exp. (1-100)
  - T. I (3-31) — La minor (3-22); La Major (23-31)
  - Punte (32-58) — modulatorie
  - T. II (59-68) — Do Major
  - Conclusione Exp. (69-100)
- Desv. (101b-167)
  - Fasa I (101b-129) — elemente T. I
  - Fasa II (130-140) — elemente T. II
  - Fasa III (141-167) — elemente T. I dinamizare
- Repr. (168-296) (pe Sectio Aurea)
  - T. I (170-187) — La Minor → La Major
  - Punte (188-221)
  - T. II (222-231) — La Major
  - Concl. Repr. (232-265)
  - Codă (266-296)

→ II.) Sonata fără dezvoltare

- Exp. (1-52)
  - T. I (1-16b) — Do Major
  - Punte (17-27)
  - T. II (28-42) — Sol Major
  - Concl. Exp. (43-52)
- Repr. (53-125)
  - T. I (53-68) — Do Major
  - Punte (69-95)
  - T. II (96-109) — Do Major ← Sectio Aurea
  - Concl. Repr. (110-117)
  - Codă (118-125)

→ III) Lied Tripartit Campus

- (A) = Allegretto
  - (a) (1-20)
  - (a') (21-77)
  - Punte (78-81)
- (B) = Trio
  - (b) (1-10)
  - (b') (11-30)
  - Punte (31-34)
- (A) = Allegretto (da capo) - pe Sectio Aurea

→ IV Sonata pour desvelhare

- Exp. (1-129)
  - T. I (1-26) - La Major
  - Concl. T. I (27-36)
  - Punte (37-71)
  - T. II (72-103) - Do # minor
  - Concl. T. II (104-112)
  - Concl. Exp. (113-129)
- Repr. (130-318)
  - T. I (130-159) - La Major
  - Concl. T. I (160-216) - desvelhata ! ← (S.A)
  - Punte (217-253)
  - T. II (254-269) - Fa # minor (belatem minorem) La Major
  - Concl. T. II (270-278)
  - Concl. Repr. (279-291)
  - Codo (292-318) - elemento T. I

Chopin – Sonata op. 65 pt. cello / pian

→ P. I – Formă de Sonată

– Exp. (m. 1–114)
- G.T. I (1–41) < a (1–23), b (24–41) > Sol minor
- punte (42–60)
- T. II (61–91) < antecedent/anacruză (61–68), T. II pr. zisă (69–91) > Si b Maj
- Concl. Exp. (92–114)

– Desv. (115–175)
- Faza I (115–122)
- Faza II (123–137)
- Faza III – dinamizare (138–175)

] tranzalin tematic (secvențări, modulații, dinamizări)

– Repr. concentrată (176–236)
- doar T. II (176–207)
  - antecedent/anacruză (176–184)
  - T. II pr. zisă (185–199) – Sol Major (omonima majoră a tonalității de bază)
  - Concl. T. II (200–207) în Sol minor (ton. de bază)
- Concl. Repriză (208–219)
- Codă (220–236)

→ P. II – Formă de Lied tripartit compus

– A (1–132)
- a (1–40) – Re minor
- a' (41–88) – Fa # Major
- a (89–132 – Re minor

– B (133–210)
- b (133–163) – Re Major
- b' (164–195) – dublu expus (cu repetiție) Fa # minor
- punte (196–210)

– A (211–257)
- a (211–238)
- Codă (239–257)

→ P. III - Formă de lied monopartit simplu

- A (1-27) - (a) (1-17) - Sib Major - modulație continuă
  Codă (18-27) - Sib minor → Sib Major

→ P. IV - Formă de Sonată

- Exp. (1-72)
  - T. I (1-18) - Re minor - modulatorie
  - punte (19-29) - Lab Maj → Do min
  - Gr. T. II (30-56) - a (30-44), b (45-56) > Do minor
  - Concl. Exp (57-72)

- Desv. (73-147)
  - F. I (73-109)
  - F. II (110-135)
  - F. III - dinamizare (136-147)

  tranzitiv tematic (secvențe și modulații dinamizare)

- Repr. concentrată (148-199)
  - doar T. I (148-164) - în Re minor (ton. de bază)
  - Codă - în Sol Major (omonimă ton. de bază a p. I)
    (pt. p. IV și pt. Întreaga Sonată)
    - reliefează caracterul ciclic (Foarte Important)

Trăsături generale:

- caracter ciclic (temele p. I-IV sunt însudite), subliniat și prin planul tonal (ex: Codă p. IV e și Codă întregii Sonate)
- modulație continuă → caracter quasi-improvizatoric.
- aplicarea liberă a schemelor formale (sonată și lied)
- planurile dinamice și agogice subliniază caracterul quasi-improvizatoric — ca ipostază a unei concepții eminamente romantice

 x — x

Paganini: Concert Nr. 1 pt. vioară și orchestră

- Partea I - forma de "Allegro de Sonată"

→ **Dublă Expoziție**

1.) Exp. orchestrei
- Tema I 1 (măs. 1) - Re Maj., caracter introductiv
- Tema I 2 (măs. 12) - Re Major
- Concluzia T. I (m. 28)
- punte (m. 32) - modulează spre La Major
- Tema II (m. 43) - La Major
- Tema I 2 (măs. 62) - Re Major
- Concluzia exp. orchestrei (m. 79)

2.) Expoziția solistului
- Tema I 1 variată (m. 95) - Re Maj, caracter introductiv
- Tema II 2 variată (m. 110) - Re Maj.
- punte (m. 127) - modulează spre La Major
- Tema II (m. 143) - La Major
- Tema II variată cu rol de Concluzie a expoziției (m. 164) - La Major

→ **Dezvoltare** - Fasa I (m. 198) - doar orchestra
- la măs. 221 apare o temă de sinteză ["Maggiore"] în Si Major

- Fasa II (m. 231) - intră solistul
- quasi Cadența 1 (m. 231)
- Tema de sinteză, variată (m. 235) (= T.S. 1)

– quasi Codeuza 2 (m. 243)
– tema de sinteză, variată (m. 247)
(t.s. 2)
– o nouă variațiune a temei de sinteză (m. 260)
(t.s. 3)

– Faza III – Tema de sinteză la vioară (m. 280)
("Maggiore") – Si Major
– variațiunea temei de sinteză (m. 290)
(t.s. 3)
– pregătirea reprisei (m. 302)
și a T. II (m. 307)

→ Repriză inversată

– T. II (m. 311) – Re Major
(tonalitatea de bază)

– T. I₂ (m. 332) – Re Maj.
– Concluzie (m. 340)
– Codă (m. 366)
– Codeuza ad lib. (m. 378)
– Concluzia Codei (m. 380)

– Partea II – formă de Lied Bipartit Compus

Intr. – A – B – Codă

a a' b b' — Si minor — Re Major — Si minor

– Introducere (m. 1) – Si minor (orchestra)
– A – a (m. 8) – Si minor (solist)
– a' (m. 19) – Si minor – modulează spre Re Major
– B – b (m. 31) – Re Major
– b' (m. 43) – Re Maj. – modulează spre Si minor
– Coda (m. 56) – Si minor – în final Si Major
("majorul lui Bach")

– Partea III – formă de "Rondo-Sonată"

plan tonal → → A – Re Major – $\boxed{\text{B La Maj}}$ – A – Re Maj. – C – Sol Maj – A – Re Maj – $\boxed{\text{B Re Maj}}$ – A – Re Maj – Codă – Re Maj

Tema I, Tema II, Tema I — Expoziție; Dezv.; Repriză

– $\boxed{\text{Expoziție}}$ – (A) = Tema I (mis. 1) – Re Major
(= grup tematic)

- T. I 1 (m. 1)
- T. I 2 (m. 31)
- Concluzia T. I (m. 46)
- punte (m. 67) – modulează spre La Major

– (B) = Tema II (m. 94) – La Major
(= grup tematic)

- T. II 1 (m. 94)
- T. II 2 (m. 126)
- T. II 2 variată (m. 142)
- Quasi Cadenza viară (m. 170)
- punte (m. 182) – modulează spre Re Major

– (A) = Tema I (m. 206) – Re Major
(= grup tematic)

- T. I 1 (m. 206)
- T. I 2 (m. 234)
- Concluzie (m. 251) – se termină pe treapta I din Re Major, care este și tr. V (dominanta) din Sol Major – deci modulație bruscă

– **Desvoltare** – (C) (mas. 271) – Sol Major
- c (m. 271)
- c_1 (m. 322) – o variațiune
- punte (m. 349) – modulează spre Re Major

– **Repriză** – (A) = Tema I (= grup tematic) (mas. 365) – Re Major
- T. I$_1$ (m. 365)
- T. I$_2$ (m. 386)
- punte (m. 395)

– (B) = Tema II (m. 402) – Re Major
- apare în forma T. II$_2$ (m. 402)
- T. II$_2$ variată (m. 418)
- Quasi Cadență vioară (m. 446)

– (A) = Tema I (m. 458) – Re Major
- apare în forma T. I$_1$ variată, cu rol de Concluzie a reprizei
- Codă (m. 474)

× ——— ×

Dvořák – Trio Dumki (Trio Nr. 4, 1891)

– Caracteristici generale:

– "Dumki" derivă din "Dum-Ka" = cântec popular slav alternând stările de bucurie și tristețe

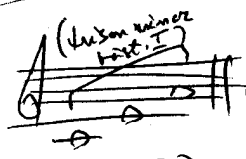
⇓

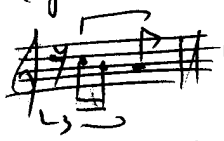
– Consecințe în plan formal → structură rapsodică, liberă, fără dezvoltări de tip sonată

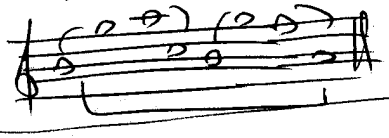
→ numeroase modulații la omonimă și la relativă (alternând Majorul cu minorul)

→ mari contraste dinamice și agogice

→ configurație ciclică, bazată pe motivele α (alfa), β (beta) și γ (gamma):

(α) = 

(β) =  (motiv sitinic descendent)

(γ) =  (sexte descendente)

– structurat în 6 părți în forme de sorginte populară: lied bipartit dublu (p. I și II), lied tripartit compus (p. III, IV și V) și rondo (p. VI).

→ (p. I) = lied bipartit dublu – ABA'B'

- A < a (m. 1–12), a' (m. 13–34)] Mi minor
- B (m. 35–72) – Mi Maj.
- A' < a (m. 73–81), a' (m. 82–102)] Mi minor
- B' (m. 103–137) – Mi Maj.

→ (p. II) = lied bipartit dublu – ABA'B'

- A < a (m. 138–152) – Do# minor/Major; a' (m. 153–162) – Do# Maj; a (m. 163–178) – Do# min. (alternanți Do# minor / Major)
- B < b (m. 179–210) – Do# min; b' (m. 211–226) – secvențări; b (m. 227–234) – Do# minor; punte incluzând și Cadență violoncel (m. 235–253)

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- A'
  - a (n. 254 - 266) - Do # minor / Major
  - a' (n. 267 - 276) - Do # Major
  - a (n. 277 - 283) Do # min
  - punte cu secvenţă şi mai contraste dinamice, ca un început de dezvoltare (n. 284 - 294)
- B'
  - b (n. 295 - 318) - Do # min.
  - b' (n. 319 - 332) - Do # min, caracter conclusiv.

- p. III = lied tripartit compus - ABA' Codă
  - A
    - a (333 - 374) - La Maj.
    - a' (375 - 385) - Fa # Maj.
    - a (386 - 400) - La Maj.
  - B
    - b (401 - 125) - La min
    - b' (126 - 451) - La min
    - b'' (452 - 466) - La Maj. (temă ulla pizzi)
  - A' (467 - 496) - La Maj.
  - Codă (497 - 514) - La Maj.

- p. IV = lied tripartit compus - ABA' Codă
  - A (tripartit)
    - a (515 - 536) - Re minor
    - a' (537 - 545) - Fa Maj.
    - a (546 - 563) - Re minor
    - a'' (564 - 586) - Re Major
    - a (587 - 604) - Re min.
  - B
    - b (605 - 614)] Re Maj.
    - b' (615 - 636)]
    - b (637 - 646) ≈ punte modulatoria
  - A' (647 - 662) - Re min
  - Codă (663 - 684) - Re Maj.

- p. V - lied tripartit compus - ABA' Codă
  - A
    - a (685 - 713). Mi b Maj.
    - a' (714 - 734) - Mi b minor
  - B (735 - 756) Fa # min
  - punte (757 - 767) - modulatoria
  - A'
    - a (767 - 799) - Mi b Maj.
    - a' (780 - 823) - Mi b min
  - Codă (824 - 844) - La b min, apoi Mi b min

- (P VI) - Rondo . Intr. - A - B - punte - A' C - A''

punte

- Introducere (845-866) - Do minor
- A (867-904) - Do minor
- punte (905-930) - Do Maj, apoi Do min (917)
- B (931-954) - Do min, în final Do Maj
- punte (955-969) - Do min -> Fa min (elemente din intr.)
- A' (970-1007) - Fa min
- C (1008-1019) - Do Maj.
- A'' (1020-1050) - Do Maj - în final cu alternanțe la omonimă (Do min) - caracter concluziv.

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Concluzii

- Plan tonal general foarte variat.

I	II	III	IV	V	VI
Mi (M/m)	Do# (M/m)	La (M/m) și Fa#M	Re (m/M) și Fa M	Mib (M/m) și Lab m	Do (m/M) și Fa m

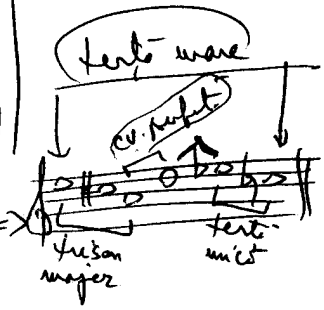
Evoluția tonală:

terță mare

cv. perfect

trison major

terță mică



- Material tematic foarte unitar (derivând din motivele α, β și γ), cu apariții ciclice
- Omogenitatea formei impune analizarea ei ca un întreg, ca o structură monolitică, proiectând în ipostaze contrastante (modul, agogic și dinamic) temele folclorice.

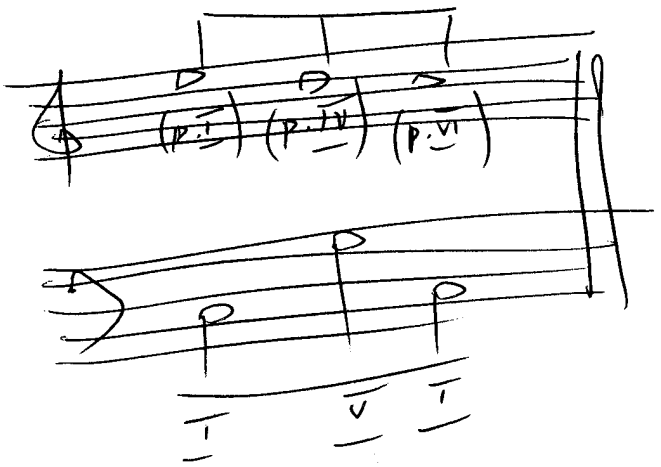
./.

— Temele sunt intuite (intervalul și ritmic), derivând din motivele generatoare α, β și γ expuse chiar la începutul lucrării.

— Într-o analiză schenkeriană (operând prin reducție fenomenologică), întreaga lucrare poate fi artful considerată drept o mare sonată, în care:

- Exp. < T. I = P. I
  T. II = P. II
- Dezv. < Forța I = P. III
  Forța II = P. IV
  Forța III = P. V
- Repriza concentrată = P. VI

— La nivel "Background" se poate sintetiza structura schenkeriană de tertă:



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α —— 2

Borodin – Cvartet Nr. 1

Partea I (formată din 2 secțiuni: α și β)

α) – Introducere lentă (Moderato) – lied tripartit simplu (68 măsuri)
- (A) măsurile 1–23
- (B) m. 24–56
- Concluzie/Punte – m. 57–68

β) – Allegro (formă de sonată) (823 măsuri) – Exp. (m. 1–209)
- Tema I – La Major (m. 1–73)
- Punte (m. 74–116) – modulează spre Mi Major
- T. II – Mi Major (m. 117–171)
- Concl. Exp. (m. 172–209)

– Dezv. (m. 291–517)
- faza I (m. 210–291) – elemente T. I
- faza II (m. 292–404) – elemente T. II
- faza III (m. 405–517) – dinamizare, spre sfârșit apar pedalele ce prejudiciu Repriza

– Repriza (518–823) – apare pe Sectio Aurea ("secțiunea de aur")
- T. I – La Major (m. 518–584)
- Punte (m. 585–627)
- T. II – La Major (tonalitate de bază) (m. 628–683)
- Concl. Repriza (m. 684–746)
- Codă (m. 747–823) – elemente din T. II (în La Maj.) – final irizat (pedale în registrul acut) (armonice)

Partea a II – lied tripartit compus

(A) – (B) (fugato) – (A')
a a' — a a''

– (A) (m. 1–68) – Andante – Fa # minor
- a (m. 1–16) – fa # minor
- punte (m. 17–22)
- a' (m. 23–68) – instabilitate tonală (multe inflexiuni modulatorii, cromatisme)

-/-

- (B) - Fugata (m. 69 – 131) (Re minor – Re Maj.)
  - expoziție de fugă (m. 69 – 96) (alternante S – R. real. urmate de interludiu, apoi intrări în stretto)] Re minor
  - divertisment (m. 97 – 125) – Re Major
  - punte (m. 126 – 131) –

"Secția Aurea" → – (A') - A Tempo (m. 132 – 180) Fa # minor
  - a (m. 132 – 158) – fa # minor
  - punte (m. 159 – 163) –
  - a'' (m. 164 – 180) – caracter conclusiv (fixează Fa # minor)

Partea III-a – Scherzo
{ A (Sonata)
B (lied tripartit simplu)
A (Sonata = reverse)

(– lied tripartit compus –)

– (A) – Formă de Sonată (m. 1 – 295) Prestissimo
  - Exp. (m. 1 – 98)
    - T. I (m. 1 – 33) – Fa Major, caracter antifonic (responsorial)
    - punte (m. 34 – 51)
    - T. II (m. 52 – 82) – La minor, apoi Fa minor (secvențare), caracter omofonic
    - Concl. (m. 83 – 98)

– Dezv. (m. 99 – 201) = T. I și II în 5 secvențări:
Re b Maj (m. 99 – 120), Fa # min. (m. 121 – 142),
Re Maj (m. 143 – 164), Fa Maj (165 – 193),
Re min (194 – 201)

– Repriză (m. 202 – 295)
  - T. I – Fa Major (m. 202 – 218) – antifonic
  - punte (219 – 234)
  - T. II – Re minor (= relativa minoră Fa Maj, deci acelaș material intonațional) (m. 235 – 257)
  - Codă (m. 258 – 295)

(B) – Trio – lied tripartit simplu: b – b' – punte – b – codă (m. 1 – 69)

– punte scurtă (m. 1 – 4)
– b (m. 5 – 20) < Temă (melodici) / Perpetuum Mobile] supropuse

în Re Maj

– b' (m. 21 – 29) – în Fa Major (secvențare)

– punte (m. 30 – 39) – secvențări ale celulei 2 din motivul generator (celula 2 fiind augmentată la valori de pătrimi pe intervalul caracteristic de cvintă)

– b (m. 40 – 55) – în Re Maj

– Codă (m. 56 – 69) – reia textura punții (secvențări ale celulei 2), făcând tranziția spre reluarea A-ului și modulând spre Fa Major

(A) – reluarea primei secțiuni (formă de sonată)
– Fa Major – = "Sectio Aurea"

Partea a IV – 2 secțiuni < α (intr. lentă) / β (sonată)

– α) Introducere lentă – Andante (m. 1 – 26)

formă bipartită simplă < a (m. 1 – 10) / a' (m. 11 – 20) = secvențare a punte scurtă (m. 21 – 26)

– β) – Allegro risoluto – formă de sonată
(m. 1 – 270)

– Exp. (m. 1 – 67)
(dacă se repetă, este dublă – expoziție)
- T. I (m. 1 – 18) – La minor
- punte (m. 19 – 32)
- T. II (m. 33 – 53) – Do Major
- Concl. exp. (m. 54 – 67)

– Dezv.
(m. 68 – 144)
- fasa I (m. 68 – 89) – elemente T. I
- fasa II (m. 90 – 128) – elemente T. II
- fasa III (m. 129 – 144) – suprapune T. I cu T. II, în dinamizare, impunând dominanta lui La minor (pe Mi)

Secția Aurea → "secțiunea de aur")
– Repriză
(m. 145 – 270)
- T. I în La minor (m. 145 – 160)
- punte (m. 161 – 178)
- T. II în Fa # minor – relativa minoră a omonimei tonalității de bază (La Major – omonima lui La minor)
(m. 179 – 206)
- Concluzie repriză (m. 207 – 218)
- Codă (219 – 270), cu "Coda Codei" (m. 258 – 270), fixează omonima La Major (caracter optimist!)

Atenție! Se poate afirma că introducerile părților I și IV, împreună cu partea a II, formează o mătcă lentă (caracter melancolic, nostalgic) din care se nasc mișcările rapide. Așadar "mătca lentă" are structura:

$$\text{I}\alpha \dashrightarrow \text{II} \dashrightarrow \text{IV}\alpha$$

* Debussy - Sonata pt. vlă și pian (1915)

(22-VIII-1862, Saint Germain-en-Laye — 25-III-1918, Paris)

→ p. I (m. 1-51) — Allegro de Sonată (f. concentrat: 51 măsuri!)

- Expoziție (m. 1-15)
  - T. I (m. 1-4)
  - T. II (m. 8-15)
- Desvoltare (m. 16-38) – în 3 fază –
  - faza 1 (m. 16-20) - elemente T. I
  - faza 2 (m. 21-28) - elemente T. II dinamizate (≈ Htem)
  - faza 3 (m. 29-38) - T. I variată
    ↳ marchează Sectio Aurea (Secțiunea de aur = culminație, apogeu)
- Reprizã inversată (m. 39-51)
  - T. II (m. 39-44)
  - T. I (m. 45-47)
  - Codă sonată (m. 48-51)

NB - Nu este muzică tonală, deci nu funcționează principiul final ci cel al ethosului (caracterului) temelor ⇒ contraste de caracter.

→ p. II (m. 1-64) — Rondo (ABACA + punte p. III, legată prin atacca)

- A
  - a1 (m. 1-4)
  - a2 (m. 5-7)
  - a3 (m. 8-12)
- B - b1 (m. 13-20)
- A
  - a2 (m. 21-25)
  - a3 (m. 26-27)
- C
  - c.1 (m. 28-30)
  - c.2 (m. 31-43)
  - c.3 (m. 44-53) ← Sectio Aurea (p. II)
- A
  - a1 (m. 54-55)
  - a2 (m. 56-58)
- punte spre p. III (59-64) – "atacca p. III"

NB - a1, a2, a3, c1, c2, c3, etc = idei muzicale (în cadrul secțiunii A sau C)

→ p. III (1-123) – Rondo (ABACA + Codă) ← S.A. pt. toate Sonatele (p. I, II, III)

– A
- a 1 (m. 1-14)
- a 2 (m. 15-22)

– B – b 1 (m. 23-36)

– A
- a 1 (m. 37-44)
- a 3 (m. 45-56)
- a 4 (m. 57-68) premoniția Morții ← S.A. pt. părțile II + III, ce formează un tot (au o structură monolitică)

– C – c 1 (m. 69-84)

– A
- a 1 (m. 85-95)
- a 2 (m. 96-103)
- a 4 dinamizat (m. 104-114) → S.A. pt. p. III

– Codă (m. 115-123) ← elemente din T. 1 / p. I (caracter cadențial, improvizatoric)

Caracteristici

– cea de a III-a perioadă de creație (sinteză neoclasică, îmbinând inovația cu tradiția)

– caracter improvizatoric, după modelul preclasicilor francezi (Couperin, Rameau)

– face parte dintr-un proiectat ciclu de 6 Sonate franceze (a sens doar S(I) pt. cello/pian, S(II) pt. flaut/violă/harpă și S(III) pt. vioară/pian)

– scrisă în vara lui 1915 la Pourville / S. pt. cello/pian, S. pt. flaut/violă/harpă, 12 Études (Studii) pt. pian (Stațiune la Oc. Atlantic, Canalul Mânecii, lângă Dieppe, unde a locuit între 12-VII – 12-X-1915) – NB – este operat de cancer pe 7-XII-1915 (are premoniția Morții).

– trăsătura stilistică generală: panteism, sistem supratonal (tonal + modal ← armonicile naturale), duplicația frazelor scurte (celulelor), geotropism pozitiv (orientare spre o fundamentală virtuală ↓)

74

Legendă:
T = Temă
G.T. = Grup tematic
P = parte

Maurice Ravel – Sonata pt. vioară și pian (1923-1927)

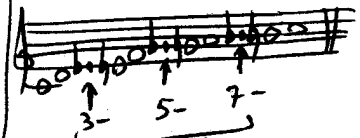
→ P. I) Allegretto = Formă de Sonată

- **Expoziție** (m. 1-52)
  - T. I (m. 1) – Mod lidian, în baza Sol
  - Punte (m. 27)
  - G.T. II (m. 34) – Mod lidian, cromatizat parțial, în baza Do; 2 elemente < lirice (pian) (α); ritmic-dinamice (vioară) (β)
  - Concluzie (m. 47)
- **Dezvoltare** (m. 53-152)
  - Faza I (m. 53-96) – bazată pe T. I augmentată
  - Faza II (m. 97-132) – secvențări, modulații
  - Faza III (m. 133-152) – dinamizare
- **Repriză inversată** (m. 153-232) pe "Sectio Aurea"
  - T. II (α) (m. 153) în baza Sol
  - T. I (173) – în Sol
  - Concluzie (m. 183) – bazată pe T. II (β)
  - Codă (m. 225)

→ P. II) Blues – Moderato = Formă de Sonată

- **Exp.** (m. 1-77)
  - Introducere (m. 1-10) pe acord de undecimă (cu inflexiuni politonale) în La♭ Major
  - T. I (m. 11) în La♭ Major, conține elemente din T. I și T. II (P. I) reconfigurate într-un mod jazz-istic ("Negro Spirituals"), cu "Blue Notes"
  - T. II (m. 64) – în baza Re *)
- **Dezv.** (m. 78-109)
  - Faza I (m. 78) – bazată pe T. II
  - Faza II (m. 86) – secvențări
  - Faza III (m. 95) – dinamizare
- **Repriză** (m. 110-145) pe "Sectio Aurea")
  - T. I (m. 110) în La♭ Major
  - T. II (m. 121) în La♭ Major
  - Codă (m. 137

Legendă
"Blue Notes" = alterarea descendentă a treptelor 7, 3 și/sau 5):



*) T. II contrastează puternic cu T. I în plan armonic, La♭ (T. I) și Re (T. II) fiind distanțate la o cvartă mărită

/.

→ P. III) Perpetuum mobile – Allegro = Formă de Rondo Sonată

Rondo-Sonată (schema formei): A (B) A C A (B') A | = formă de sinteză între Rondo și Sonată

T.I T.II T.I | T.I T.II T.I

Exp. Desv. Repr.

– spre deosebire de Rondo-ul obișnuit, în Rondul-Sonată (B) apare în cu totul altă tonalitate, iar (B') în tonalitatea A-ului.

– Exp. (n. 1–104)
- Intr. (n. 1) = T.II (B) din Partea I
- A = T.I (n. 15) < a (15), a' (n. 29) > în Sol M.
- (B) = T.II (n. 52) < b (n. 52) – Fa # M cu Blue Notes; b' (n. 79) – Si Major
- A (n. 89) < T.I din P.III (vioară), T.II din P.I (pian) (α) > La b M

– Desv. (n. 105–138)
- C (n. 105) < c (n. 105) – Do minor; c' (n. 115) – La minor cromatizat (la vioară, T.II (α) din P.I, dinamizată)
- A (n. 129) = T.I < a (n. 129) – Mi Major = falsă repriză; a' (n. 139) – Sol Major = Repriză autentică!

– Repr. (n. 139–194) pe „Sectio Aurea"
- (B') = T.II (n. 155) < b (n. 155) – Sol Major – temă derivată din T.I – P.I; b' (n. 169) – la pian, temă derivată din T.I – P.II – în Mi Maj/min. (rel. minoră, omonime relative)
- A = T.I (n. 177) – reapare, transfigurată, T.I din P.I – în Sol

Concluzii

- caracter ciclic (circulația temelor în cele 3 părți);
- formă atipică (determinată și de natura structurii armonice modale, de sorginte jazzistică, cu "Blue Notes");
- în macro-structură poate fi considerată o mare formă de sonată liberă, de factura Sonatei fără dezvoltare, în care:
  - Partea I = G.T. I
  - Partea II = G.T. II
  ] Expoziție
  - Partea III = Reprisă

Maurice Ravel – Sonata pentru vioara si pian

Partea I « Allegretto » – Forma de Sonata :

- Expozitie (m.1-52): - Tema I (m.1) – mod lidian in baza Sol; Punte (m.27) ; Grup Tematic II (m.34) – mod lidian, cromatizat partial, in baza Do – format din 2 elemente : « alpha » liric (pian) si « beta » dinamic (vioara) ; Concluzie (m.47) ;
- Dezvoltare(m.53-152) : Faza I (m.53-96) bazata pe T.I augmentata ; Faza II (m.97-132) incluzand secventari si modulatii ; Faza III (m.133-152) – dinamizare ;
- Repriza inversata(m.153-232) : Tema II « alpha » (m.153, cu climax pe « Sectio Aurea ») in baza Sol ; Tema I (m.173) in Sol ; Concluzie (m.183) bazata pe T.II « beta » ; Coda (m.225).

Partea a II-a « Blues – Moderato » - Forma de Sonata :

Expozitie (m.1-77)) :

- Introducere (m.1-10) pe acord de undecima (cu inflexiuni politonale) in La b Major ;
- Tema I (m.11) in La b Major, contine elemente din T.I si din T.II (Partea I) reconfigurate intr-un mod jazz-istic (specific « Negro Spirituals »), ce contine « Blue Notes » (in structura modala Do, Mi b, Mi, Fa, Sol b, Sol, Si b, Si – « Blue Notes » sunt treptele 3, 5 si 7 alterate la un semiton descendent, deci Mi b, Sol b si Si b) ; Tema II (m.64) in baza Re (Nota Bene : La b din T.I si Re din T.II contrasteaza puternic in plan armonic, deoarece sunt distantate la un interval de cvarta marita) ;

Dezvoltare (m.78-109) : Faza I (m.78) bazata pe T.II ; Faza II (m.121) – secventari ; Faza III (m.95) – dinamizare ;

Repriza (m.110-145) : T.I (m.110, pe « Sectio Aurea ») in La b Major ; T.II (m.121) in La b Major ; Coda (m.137).

Partea a III-a « Perpetuum Mobile » – Forma de Rondo Sonata : ABACABA, in care Exp : A (=T.I) –B (= T.II in tonalitatea diferita de A) – A (= Concluzia Exp. Bazata pe T.I); Dezv. : C ; Repriza : A (=T.I) –B' (= T.II in tonalitatea A) – A (= Coda bazata pe T.I). Analiza in detaliu :

Expozitie (m.1-104):

- Introducere (m.1) = T. II « beta » din Partea I ;
- A = T.I (m.15) format din a (m.) si a' (m. 29), ambele in Sol Major ;
- B = T.II (m.52) format din b (m.52)-in Fa diez Major cu « Blue Notes » si b' (m.79)-in Si Major ;
- A (m.89) format din T.I din Partea III (la vioara) si T.II « alpha » din Partea I (la pian), ambele in La b Major ;

Dezvoltare (m.105-138):

- C (m.105) format din c (m.105) in Do minor si din c' (m.115) in La minor cromatizat (la vioara apare T. II « alpha » din Partea I, in configuratie dinamizata)
- A (m.129) = T. I format din a (m.129) in Mi Major (falsa repriza) si

Repriza(m.139-194, pe « Sectio Aurea ») : a' (m.139) in Sol Major (repriza autentica)

- B' = T.II (m.155) format din b (m.155) in Sol Major (tema derivata din T.I Partea I) si din b' (m.169) – la pian (tema derivata din T.I Partea II) in Mi Major/Minor (deci Mi major cu « Blue Note » pe treapta 3), reprezentand : Mi minor- relativa minora a lui Sol Major, iar Mi major- omonima relativei (adica a lui Mi Minor) ;
- A=T.I (m.177), ce apare transfigurata, ca si T.I din P.I – in Sol.

Concluzii : caracter ciclic (circulatia temelor in cele trei parti), forma atipica (si din cauza structurii armonice modale, de sorginte jazzistica-cu « Blue Notes ») – deci, in macro-structura lucrarea apare ca o mare forma de sonata libera, de factura sonatei fara dezvoltare, in care : Marea Expozitie este alcatuita din Partea I (considerata ca un Grup Tematic Principal) si din Partea a II-a (considerata ca un Grup Tematic Secundar), iar Marea Repriza este reprezentata de Partea a III-a.

George Enescu – "Concertstück"

- formă de sonată -

Schema formei

→ **Expoziție** (m. 1-73)

- m. 1-2 – scurtă introducere (pian)
- m. 3-6 – T. I 1 (Fa Maj.)] Grup Tematic Principal
- m. 7-9 – T. I 2 (Fa Maj.)]
- m. 10-14 – T. I 3 (Fa Maj.)]
- m. 15-30 – Concluzia Grupului Tematic Principal [inflexiune în Re Maj (m. 21-22), apoi revenire în Fa Maj.]
- m. 31-54 – Punte [Fa Maj → Lab Maj (m. 38) → → secvențări → Lab min. (m. 50) → → secvențări → Mi Maj.]
  = Tema Punții apare la m. 32-33 =
- m. 55-61 – T. II (Mi Maj.)
- m. 62-73 – Concluzia Expoziției

→ **Dezvoltare** (m. 74 – 148)

- m. 74-97 – Faza I (elemente din Tema Punții și din T. I 1 diminuată la violă)
- m. 98-126 – Faza II (continuă travaliul asupra Temei Punții)
- m. 127-148 – Faza III [T. II augmentată la violă, în Re Maj. → modulații → T. I 1 la violă suprapusă peste Tema Punții la pian - mâna stângă (m. 135 - Re minor) → → T. I 1 la violă (m. 143 - Mi minor) → → modulații → Fa Maj.]

→ Repriză (m. 149–216)

Secția Aurea

- m. 149–152 – T. I₂
- m. 153–155 – T. I₃
- m. 156–161 – T. I₁

Grup Tematic Principal (în Fa Maj.)

- m. 162–171 – Concluzia Gr. Tem. Princ.
- m. 172–178 – T. II în Fa Major
- m. 179–187 – Concluzia Reprizei
- m. 188–216 – Coda

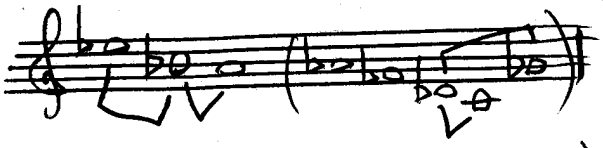
(reconcilierea elementelor din T. II și din T. I – prin dinamizări și cromatizări progresive ce conduc la apoteoza finală).

x ——— x

Bartók – Sonata pentru Vioară Solo

– Partea I-a (Tempo di ciaccona) – f. de Sonată

– Exp. (1–52)
- T. I (1–15) – baza Sol (min-cram.) configurație baroco (Ciaccona) *
- T. II (16–31) – baza La (mod Bali); configurație ritmică caracteristică
- Cond. exp. (32–52) – baza Mib descendent (mod Bali), liric **



– Dezv. (53–95)
- Faza I (53–66) – baza Si (maj-cram.)
- Faza II (67–83) – baza Fa (politonal); – factură responsorială; – dinamizare elemente T. I (celulă ritmică)
- Faza III (84–95) – baza Fa# (modal) – dinamizare elemente T. II

– Reprisă (96–150) ↑ (Secția Aurea)
- T. I (96–111) – Sib (min-cram.) – factură responsorială pe celula ritmică generatoare)
- T. II (112–124) – Mi modal (Bali)

Coda (125–150) deduse din Cond. Exp., foarte cromatizată, pe fond liric, finalizată în Sol Major.

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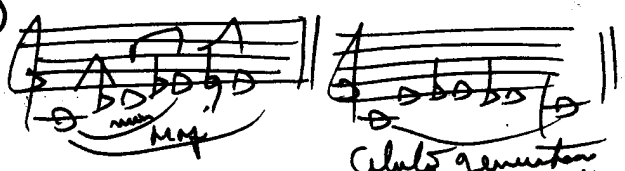
*) Celulă Ritmică Caracteristică

**) NB – Modul Bali este un mod indonezian, pentatonic defectiv, cu configurație cromatică (

în modulo 12)

- 2 - (*)

Mod



Celulă generatoare

- Partea a II - Fugă

- Exp. (1-19)
  - Subiect (1-5), baza Do, mod Maj/minor - vezi partitura (*)
  - Răspuns real (5-10) - baza Sol
  - S. (10-15) - baza Do
  - R. (15-19) - baza Sol.)

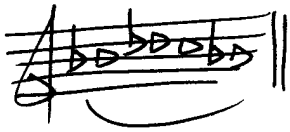
- Diventisment (20-92)
  - Faza I (20-35) - baza Do# (cromatizat)
  - Faza II (36-62) - dinamizare pe mod pentatonic indonesian

Sectio Aurea → Faza III (63-92) - dinamizare, răspunsuri politonale în oglindă (în bazele Mi/Si)
→ la măs. 88 apare pedala caracteristică finalurilor de fugă - în formă de pedală dublă (Re/La)

- Reprisă scurtă - (93-107)
  - răspunsuri politonale în oglindă
  - în final - baza Do, în omofonie paralelă (organum)
  - ultimele 2 sunete sunt identice cu primele (Do-Mib) (celula generatoare)

- Partea a III-a (Melodia) - Sonată fără dezvoltare

- Exp. (1-44)
  - T. I (1-29) - Mib modal (pentatonic în cromatizări permanente) - de sorgente indoneziană)
  - T. II (30-44) - în baza Sib, celulă de sorgente gregoriană



- în organum la terță

- Repriză inversată
  - T. II (45-48) - în organum la cvartă
  - T. I (49-64) - ornamentată melodic

Sectio Aurea

Coda (64-67) - elemente T. I, încheiate cu organum (specific T. II)

- Partea a IV-a - (Presto) - Rondo - Sonată

A - B - A' - C - A''

T. I, T. II: Exp. (1-200)

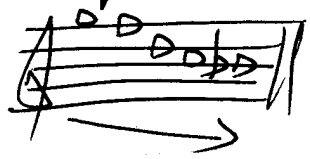
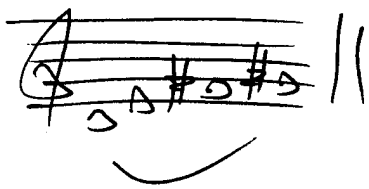
A', C: Dezv. (201-333)

A'': Repr. (334-418)

Sectio Aurea pe C

Expoziție

- A' (quasi perpetuum mobile) (1 – 100), în formă cătenată (a - a' - a'' - a''' - a^IV - a^V) → din ce în ce mai mici!
  - a (1–30) - baza Sol
  - a^I (31–52) - baza Sib
  - a^II (53–67) - baza Mi
  - a^III (68–78) - baza Mib
  - a^IV (79–91) - baza Fa#
  - a^V (92–100) - baza Re (fg. V la Sol) (= dominanta la baza Sol)

- B (101–200)
  - b (101–118) - baza Sol, mod indonezian pentatonic descendent  , secventat apoi pe Sib și pe Mib
  - b' (119–146) - Sol Maj. cromatizat intens, apoi secventat pe La Major.
  - b'' (147 – 184) - mod lidian în baza Re 
  - b''' (185 – 200) - Sol minor cromatizat

Dezvoltare

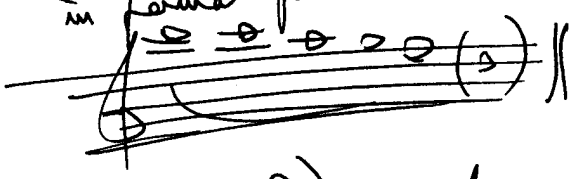
– A' (201-269) (= T. I)
  - a (201–220) – baza Mi b
  - a' (221–269) – baza Mi (apoi pe Si/La = acord de nonă pe dominanta Si)

– C (270-333) (= T. II)
  - c (270-311) – pentatonic indonezian pe baza La b, în formă defectivă (fără si b)

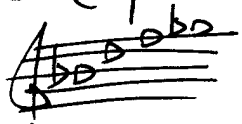
  - c' (312-333) – mod indonezian descendent

Rezultă

– A'' (334–418)
  - a (334–348) – baza La b = T. I
  - a' (349–398) = C' = T. II = mod indonezian descendent, în formă pentatonică



  - Codă (399–418) – mod cromatic descendent, apoi modul pentatonic indonezian din C (pe Si b) final în Sol Major



Concluzii

– lucrarea are o configurație ciclică, în care temele (deduse din motive și celule comune) circulă în cele 4 piști.

– există 2 mari sisteme intonaționale (tonal și indonezian/modal) ce sunt expuse și în ipostase foarte cromatizate.

– se remarcă (la nivel motiv/celular) opoziția Major/minor (terță mare/mică)

– în macro-structură, partea a III (Melodie) marchează o culminație implozivă pe Sectio Aurea ("secțiunea de aur")

× — ×

Igor Stravinsky: "Suite italienne"

- I.) - Introduzione (formă de lied bipartit cu mică repriză)
  - A
    - a (m. 1-6) Sol Maj.
    - a' (m. 7-15) Mi min.
  - B
    - b (m. 16-33) La Maj.
    - a'' (m. 34-45) Sol Maj.

- II.) - Serenata (f. de lied tripartit simplu)
  - A (m. 1 - 12 1/2) Do min
  - B (m. 12 1/2 - 22 1/2) Mib Maj.
  - A' (m. 22 1/2 - 32) Do min.

- III.) - Tarantella (f. de lied tripentapartit)
  - Introducere (m. 1-3) Sib Maj
  - A (m. 4 - 35) Sib. Maj.
  - B (m. 36-69)
    - b (m. 36-46) Fa Maj.
    - b' (m. 47-56) Sol min.
    - b'' (m. 57-69) Re min
  - A' (m. 70-102) - Sib Maj.
  - B' (m. 103-137)
    - b (m. 103-113) Fa Maj
    - b' (m. 114-123) Sol min
    - b'' (m. 124-137) Re min
  - A'' (m. 138-158) - Sib Maj.

- IV.) - Gavotta con due Variazioni (temă cu variațiuni)
  - Tema (lied bipartit simplu)
    - A (m. 1-10) Re Maj
    - B (m. 11-32)
      - Sol Maj
      - La Maj. (progresii)
      - Re Maj.
  - Var. I (lied bip. simplu) - Variațiune ornamentală în sistem ternar
    - A (1-10) - Re Maj
    - B (11-32) - Sol Maj → Re Maj.
  - Var. II (lied bip. simplu) - variațiune ornamentală la vioară și figurativă la pian
    - A (m. 1-5) Re Maj.
    - B (m. 6-16) Re Maj.

- V.) - Scherzino (f. de lied bipartit cu mică repriză)
  - Introd. (m. 1-2) Re min
  - A
    - a (m. 3-17)
      - Re min
      - Sol min (m. 8)
    - a' (m. 18-36) - Re min
  - B
    - b (m. 37-50) - Sol min
    - a'' (m. 51-60) - Re min
  - Codă (m. 61-70) - Re min.

- VI.) - Minuetto e Finale

- Minuetto (f. de lied monopartit)

- Introducere (m. 1-8) Fa Maj.
- A (m. 9-39)
  - a (m. 9-24) Fa Maj
  - a' (m. 25-39)
- Codă (Punte I) - modulație spre Sol Maj.
- Interludiu (Punte II - modulație bruscă în Do Maj.; se caracterizează prin transformări motivice și ritmice (din ternar în binar) - un fel de anamorfoză muzicală (= două imagini sonore aparent disjuncte - motivul α din Minuetto și motivul β din Finale - ce au însă elemente constitutive comune: tricordul "fa-sol-la" și succesiunile ritmice de optimi).

- Finale (Formă de Sonată)

- Exp. (m. 1-45)
  - T. I (m. 1-14) Do Maj.
  - T. II (m. 15-30) Sol Maj.
  - Concluzia Exp. (m. 31-45)
- Dezv. (m. 46-103)
  - Faza I (m. 46-62) bazată pe elemente din T. I
  - Faza II (m. 63-67½) bazată pe elemente din T. II
  - Faza III (m. 67½-103) implicând o dinamizare progresivă a discursului sonor; la m. 97 apare o falsă repriză pe T. II în Re Maj.
- Repr. inversată (m. 104-136)
  - T. II (m. 104-115) în Do Maj (tonalitatea de bază)
  - T. I (m. 116-124) în Do Maj.
  - Codă (m. 125-136) - Do Maj.

x — x

→ **Paul Hindemith – Sonata pentru clarinet si pian**

- Partea I – forma de sonata

- Exp. (m.1-53) : T.I (1-20) Si b M – clarinet in ipostaza pentatonica – cromatizat si secventat ; T.II (21-45) La b minor cromatizat ; Concluzia Exp. (46-48) ; Punte (49-53) ;
- Dezv. (54-98) – Faza I (54-74) ; Faza II (75-83) ; Faza III (84-98) dinamizare ;
- Repriza (99-174) – T. I (99-108) Mi b Major ; T.II (109-133) Do Minor (relativa minora a lui Mi b Major, avand asadar acelasi material intonational) ; Concluzie (134-139), ; Coda (140-162) urmata de o « coda a codei » (163-174).

- Partea a II-a – forma de sonata

- Dubla Exp. – Exp. I (1-25) : T. I (1-11) – Si b Major; T. II (12-25) – Mi Major ; Exp. II (26-50) : T. I (26-36) –Si b Major; T. II (37-50) –Mi Major :

- Dezv. (51-87) – Faza I (51-65) ; Faza II (66-87)

- Repriza (88-97) : T. I (88-94) Fa minor ; T. II (95-97) Fa minor ; Concluzie (98-105) ; Coda (106-112)

- Partea a III-a – lied tripartit compus

(pe campuri modale f. cromatizate si « instabile », permanent modulante)

- A (1-30) – a (1-18) Re b ; a ' (19-30) Si b ;

- B (31-59) – b (31-42) – Do # ; b ' (43-52) – Si b ; punte (53-59)

- A ' (60-84) – a (60-72) – Re b ; a ' (73-84) – Re (becar)

- Coda (85-92)

- Partea a IV-a – rondo (forma de palindrom ABACABA)

- A (1-23) – a (1-15) Si b Major ; a' (16-23) Fa Major ;

- B (24-44) b (24-30) Do « minor ; b " (31-40) Fa minor ; b (41-44) Do # minor

- A (45-54) La b Major

- C (55-72) : c (55-64) Re minor ; c ' (65-69) Mi b minor ; punte (70-72) ;

- A (73-88) Mi b Major

- B (89-105) : b (89-93) La Major-minor (mod « Tonart ») ; b ' (94-99) Re b Major ; b (100-105) La Major ;

- A (106-119) Si b Major

.——.

Aspecte intonationale generale:

- teoria « campului armonic » implicand determinarea fundamentalei comune a trei sau mai multe sunete juxtapuse (succesive), dupa regula : « fundamentala intervalului optim este si fundamentala intregii inlantuiri » (apud Paul Hindemith – « Initiere in compozitie » vol.II, Editura Muzicala, Bucuresti, 1967, p. 130) ;
- descrierea modului major-minor numit « Tonart » (ibidem, p.111)

→ Tudor Ciortea – Sonata pentru clarinet si pian

Partea I – forma de sonata

- Exp. (1-36) – Tema I (1-17,mod cromatic in baza Re) : a (1-5), a' (6-10), punte (11-17) ; Tema II (18-36, mod cromatic in baza Fa#) : b (18-22), b' (23-27), concluzie (28-36) ;
- Dezv. (37-62) – Faza I (37-47, elemente T.I dinamizate), Faza II (48-54, elemente T.II in climax), Faza III (55-62, caracter imploziv) ;
- Repriza (63-119, initiata pe Sectio Aurea) – Tema I (63-79, mod Re) : a (63-68), a' (69-72), punte (73-79) ; Tema II (80-101, mod Re) : b (80-83), b' (84-90), concluzie (90-101) ; Coda (102-119, final pe cadenta Re Major).

Partea a II-a – tema cu variatiuni

- Tema (1-11, caracter liric) : a (1-4, mod La), a' (5-11, mod Do quasi-lidian, apoi mod La) ;
- Var. I (12-23, caracter improvizatoric) : a (12-15, mod Fa «), b (16-19, mod La), a" (20-23, mod Fa #) ;
- Var. II (24-35, caracter dansant) : a (24-27, mod Do #), b (28-30, mod Mi), a' (31-35, mod Do #) ;
- Var. III (36-57, caracter dansant pe ritm aksak) : a (36-43, structura polimodala Fa # + Fa becar lidian), b (44-48, structura hexatonala in baza Do), a' (49-57, structura polimodala Fa « + Fa) ;
- Var. IV (58-87, caracter dinamic) : a (58-67, moduri La, apoi Fa # , masuri alternative de 5 si 7), b (68-76, mod Mi b, ritm ternar constant), a' (77-87, moduri La, apoi Fa #, masuri alternative de 5 si 7) ;
- Var. V – Passacaglia (88-121, de factura polifonica si ornamentala) : Sub-Variatiunea 1 = Tema Passacagliei (88-95, mod Re, tema in bas), Sub-Variatiunea 2 (96-103, mod Re, tema in bas fara modificari, cu ostinato ritmic la vocea mediana), Sub-Variatiunea 3 (104-111, mod Re, tema in bas nemodificata, clarinetul preia ostinato-ul), Sub-Variatiunea 4 (112-121, mod Re cu bas figurat, cadenta pe La).
- Var. VI – Rondo (122-225, schema formei ABACA) : A (122-154)-a (122-142,mod Re), a' (143-154, mod La) ; B (155-181, mod 2 Messiaen cu transpozitie limitata) ; A a (182-198, mod Re) ; C (199-212, mod La) ; A (213-225, structura polimodala Da + Fa #, cadenta finala pe Re).

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→ Bohuslav Martinu – Sonatina pentru Clarinet si Pian

Aspecte generale : caracter rapsodic, forma ciclica. Lucrarea poate fi considerata un mare rondo (A- B -A' -C -A ''), in care A = 1-66 ; B = 67-107 ; A' = 108-201 ; C = 202—245 (adica partea a II-a) ; A'' = 246-351 (adica partea a III-a). Barele duble puse de autor puncteaza astfel tocmai cele 6 sectiuni ale rondoului.

Totodata, titlul lucrarii poate justifica si o analiza ca « sonatina », deci ca o mica sonata in trei parti - in care insa nu apare forma de sonata (!), avand asadar urmatoarea configuratie cristalizata prin aplicarea libera a unor structuri de lied bi- si tripartit:

Partea I (1-201) = lied tripartit compus : A-B-A'

[= A-B-A' din marele rondo]

- A (1-66 = a-a'-a''-punte-a variat) : a (1-19, Mi b Major)-a' (20-30, Re minor)-a '' (31-42, La b Major)-punte (43-51) -a variat (52-66, Mi b Major) ;
- B (67—107 = b-b'-punte) : b (67-75, Si b Major)-b' (76-95, incepe in Fa Major, apoi Re minor-m.80) –punte (96-107) ;
- A' (108-201 este identic cu A + coda = a-a'-a''-punte-a variat-coda) : a (108-126, Mi b Major)-a' (127-137, Re minor)- a '' (138-149, La b Major)- punte (150-158) – a variat (159-173, Mi b Major) - coda (174-201, Si b Major, derivata din a variat) ;

Partea a II-a (202-245) = lied bipartit simplu : A-B

[= C din marele rondo]

- A (202-219) : a (202-212, Re b Major) – a' (213-219, Fa minor) ;
- B (220-245) : b (220-224, Mi b Major) – b' (225-233, Re b Major – climax/Sectio Aurea) ; coda (234-245, Mi b Major) : c (234-237) – c' (238-245) ;

Partea a III-a (246-351) = lied tripartit simplu : Introducere-A-B-A variat

[= A'' din marele rondo]

- Introducere (246-258, Sol Major) ;
- A (259-273) : a (259-266, Fa Major) – a' (267-273, La minor) ;
- B (274-297) : b (274-285, La b Major) – b' (286-297, Si Major) ;
- A variat (298-351) : a (298-323, Si b Major) – a' (324-341, Si b Major) ; coda (342-351, Si b Major)

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Martinu: Sonata No. 2 (allo-primo)

— Observații generale:

1.) → formule de sorginte clasică (sonată, lied tripartit, canon) sunt aplicate liber, neconvențional, în structuri atipice;

2.) → analiza formală nu se referă la coordonatele planului tonal — ci la cele de natură modală ce ritmică, ce caracterizează secțiunile principale în evoluția lor dinamică.

3.) → elementele de mai sus definesc stilul neo-clasic promovat de Martinu [sinteză între structurile formale specifice clasicismului și noile coordonate modale și ritmice — reprezentate de scări complexe, intens cromatizate și de formule metro-ritmice asimetrice (sugerând celulele de tip "aksak")]

4.) lucrarea are o configurație ciclică (temele din p. I - II - III sunt întrețesute intonațional)

— P. I - forma de sonată

— Exp. (1–123)
- introducere (m. 1–17)
- T. I (m. 18–55) — măsuri alternative (binare/ternare)
- punte (m. 56–66)
- T. II (m. 67–91) — măs. alternative (ternare/binare)
- Concl. T. II (m. 92–103)
- Concl. Exp. (m. 104–123)

— Dezv. (m. 124–237)
- Fasa I (m. 124–170) — elemente din T. I
- Fasa II (m. 171–205) — elemente din T. II (dinamizate)
- Fasa III (m. 206–237) — elemente din T. I; apare o quasi-cadență a pianului

Secțiunea Aurea →

— Repr. (238–319)
- T. I (m. 238–271)
- punte (m. 272–280)
- T. II (m. 281–297)
- Concl. T. II (m. 298–303)
- Coda (m. 304–319)

Tot materialul tematic apare proiectat în măsuri compuse (în special ternare) cu excepția de la măs. 290 într-o structură metrică unitară: 6/8.

Notă Bene: în aceste părți diferențele dintre T. I și T. II în Exp. și Repr. se referă la configurația metrică (măs. simple alternative în Exp., măs. compuse ternare în Repr.)

A B A
a a' b b' a

— p. II — lied tripartit compus

— A
- a (m. 1–21) < pian (1–7) (caracter introductiv) / cello/pian (8–21)
- a' (m. 22–43)

— B
- b (m. 44–55)
- b' (m. 56–66)

Sectio Aurea → — A
- a (m. 67–83) — concentrat < pian (67–70) / cello (m. 71–83), (la 8va bassa)

— p. III — formă de sonată

— Exp. (1–52)
- T. I (în baza modală Do) (m. 1–20)
- T. II (în baza modală La) (m. 21–36)
- Concl. Exp. (m. 37–52)

— Dezv. (53–117)
- Faza I (m. 53–71) — elemente T. I
- Faza II (m. 72–94) — elemente T. II (cello – 78–80) și T. I
- Faza III (95 – 117) — dinamizare pe o pedală dinamizată în ostinato (la cello).

Sectio Aurea → — Repr. concentrată (118–177)
- T. I (118–133)
- Concl. Repr. (134–143)
- Cad. cello (144 – rubato) = un coral figurat quasi bach-ian (preludii), cu rolul de a crește tensiunea expresivă spre Codă
- Coda (145–177) — bazată pe T. I, în climax dinamic

Martinu – Var. per a tema slovacco (cello/piano)

- Tema
  - intr. (m. 1-2)
  - Tema
    - A
      - a (3-4)
      - a' (5-7)
    - B
      - b' (8-9)
      - b' (10-11)

bipartito

- Var. I
  - A
    - a (12-21)
    - a' (22-29)
  - B
    - b (30-41)
    - b' (42-50)

bipartito

- Var. II
  - A – a (51-63)
  - B
    - b (64-77)
    - b' (78-96)
  - A' a' (97-99)

tripartito

- Var. III
  - intr. (100-105)
  - A
    - a (106-112)
    - a' (113-124)
  - B – b (125-136)

bipartito

- Var. IV
  - intr. (137-144)
  - A
    - a (145-170)
    - a' (171-194)
  - B
    - b (195-210)
    - b' (211-234)
    - b'' (235-249)
  - Concl. (250-254)

bipartito

- Coda (Sintetica)
  - intr. (255-257)
  - A
    - a (258-263)
    - a' (264-282)
  - B
    - b (283-293)
    - b' (294-304)
  - A' – a'' (305-322)

bipartito

Leonard Bernstein: Serenade for Solo Violin, String Orchestra, Harp and Percussion (1954)
(durata: ~ 33')

→ P. I = Sonata

- Exp. (1-107)
  - T. I (1-31) - fugato (expoziție de fugă): S^1a^1 (1-4) - S^1a^2 (5-8) - S^1a^3 (9-11) - R^1a^1 (10-13) - R^1a^2 (14-17) - R^1a^3 (18-20) - S^1a^1 (19-22) - S^1a^2 (23-26) - S^1a^3 (27-31)
  - punte (32-68)
  - T. II (69-107): S^2 (69-72) - R^2 (71-75) - interludiu (76-107)
- Dezv. (108-135) - o singură fază - elemente punte
- Repr. concentrată - doar T. II (136-184)
- Codă
  - dezvoltare codală (185-194)
  - coda codei (195-209)

→ P. II = Sonată

- Exp. (1-81)
  - T. I (2-46)
  - punte (47-65)
  - T. II (66-81)
- Dezv. (82-136)
  - Faza I (82-97) - elemente T. II
  - Faza II (98-118) - elemente T. II
  - Faza III (119-136) - elemente T. I izizate (armonice)
- Repriză concentrată (137-182)
  - T. I (137-156)
  - Codă (157-182)
    - (157-170)
    - Coda codei (171-182)

→ P. III - Fugato-Scherzo (cf. presentării lui Bernstein), un fel de "Perpetuum Mobile" în formă tripartită compusă - A - B - punte - A - Codă
(A: a a'; B: b b' b'', A: a')

- A (1-24)
  - a (1-13)
  - a' (14-24)
- B (25-74)
  - b (25-42)
  - b' (43-60)
  - b'' (61-74)
- Punte (75-80)
- A - a (81-88)
- Codă (89-91)

→ P. IV = Lied Tripartit Compus (Intr - A - B - A - Codă)
a a' b b' (Cad.) a a'

- intr. scurtă (1)
- A (2-25) < a (2-17), a' (18-25)
- B (26-36) < b (26-35), b' (36 = Cadenza)
- A (37-50) < a (37-43), a' (44-50)
- Codă (51-55)

poate fi și Sonată "ascunsă" ("hidden Sonata-form"), în care A = T. I, B = T. II, iar repriza apare în introducere p. V.

→ P. V
- intr. tentă = Lied Tripartit simplu (1-49) și repriză < A (1-17), B (18-36), A' (37-49)
- Rondo (dublu-rondo) (50-414):

A - B - punte - A - C - punte - A - punte - D - A - B(b') - punte - A - C - punte - A - D - punte - A - Coda
b b' a a' a a' a'' a a'

Rondo α — Rondo β — Mare Rondo

În detaliu: A (50-74) - B (75-107) - punte (108-115) - A (116-137) - C (138-155) -
b (75-91) b' (92-107)

- A (156-185) - punte (186-196) - D (197-207) - A (208-257) — dinamizare
a (156-168) a' (169-185)
a (208-225) a' (226-242) a'' (243-257)

- B (258-273) - punte (274-281) - A (282-303) - C (304-310) - punte (311-321) -
b' (258-273)

- A (322-351) - D (352-357) - punte (358-367) - A (368-399) - Codă (400-414)
a (322-334) a' (335-351)

Şostakovici – Cvartetul 8 op. 110 (1960)

→ Caracter ciclic (motive α şi β), sintetic

→ Structura formală:

Sectio Aurea

A B A'
a a' a a'

– Formă de lied tripartit compus (aplicată liber)

→ I. A (m. 1-79) B (80-104) A' concentrat (105-131)

a (1-50) a' (51-79) a (105-126) a' (127-131)

[= motiv α] [= motiv β] [Do minor] (cu inflexiuni)

Nota Bene
motivul generator α
= melograma compositorului
(DCCH)
Re Mib Do Si
D eS C H

→ II. A (1-125) B (126-232) A (233-296) B (297-349)

[motiv β] [Sol # minor] [Sol # minor] Sectio Aurea

b [motiv α] b' b' b
(126-177) (178-232) (297-323) (324-349)
[Do minor] [Do minor]

= Formă de lied bipartit dublu (ABAB)

→ III. Vals în formă de rondo (ABACA)

Introducere (1-20) A (21-66) B (67-100) A (101-114) Punte 1 (115-152) C (153-192) Punte 2 (193-208) A (209-259) Codă (260-301)

[Sol Major/minor] [Mod Sol-lidian cu tr. 6 coborâtă] [Sol min] Sectio Aurea

Nota Bene – în Puntea 1 (m. 140-147) şi în Codă (m. 270-286) apare tema generatoare din Concertul Nr. 1 pt. violoncel şi orch. op. 107 (1959)

SECTIO AUREA în macrostructură (cu caracter implozivi!)

→ IV. Largo în formă de rondo (ABACA)

A (1-27) B (28-61) A (62-74) C (75-160) A (161-187)

[Do # minor] Sectio Aurea (m. 126-Major) (Fa #)

A (refrenul) = motivul generator al Conc. I pt. violoncel şi orch.

B şi C (cupletele) = o melodie infinită cu caracter funebru (posibil de sorginte bizantină)

→ V. Fugă dublă la 4 voci – Largo cu caracter de Repriză concentrată

Expoziţie (1-34)
S_1 (cello) R_1 real (viol.) S_1 (v. II) R_1 (v. I)
[Do minor] S_2 (cello) R_2 tonal (viol.) S_2 (v. II)

Divertisment (35-53)

Repriză în stretto (54-64)

Codă (65-88)

Contrast caracter

— Forma globală: o mare Sonată:

— $\boxed{P.\ I}$ = Expoziție < motivul α (D eS CH) = T. I (caracter apolinic); motivul β = T. II (caracter dionisiac)

[Do Minor]

[ ] = plan tonal

— $\boxed{p.\ II,\ III\ și\ IV}$ = Dezvoltare

[Do Min.] [Sol Maj/min] [Do# Min.]

— $\boxed{p.\ V}$ = Repriză concentrată

[Do Min.]

în care: $\boxed{p.\ I}$ = lied tripartit compus: A B A' (a a' / a a')

$\boxed{p.\ II}$ = lied bipartit dublu: ABAB

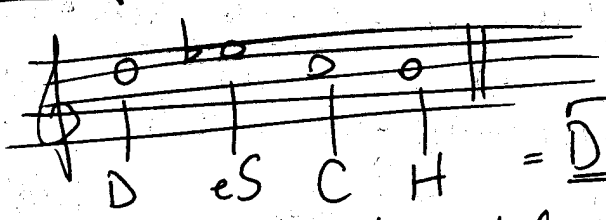
$\boxed{p.\ III}$ = Vals în formă de rondo: ABACA

$\boxed{p.\ IV}$ = Largo în formă de rondo: ABACA

$\boxed{p.\ V}$ = Fugă dublă la 4 voci (Exp.-Div.-Repr.+Codă)

— Aspecte microstructurale:

— melograma lui Șostakovici (= motivul α):



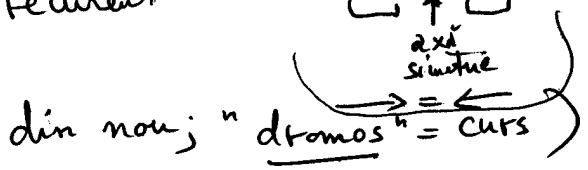
= D. SCHostakovici

— melograma a mai fost utilizată și în Simfonia a X-a

Șostakovici: Trio No. 1 Op. 8

(monopartit la nivel macro-structural)

→ Formă de Rondo-Sonată, aplicată liber, în configurația unui palindrom (= structură proiectată "în oglindă", ce are aceeași valoare dacă e citită recurent – ex.: "ROTOR"; etimologie elină: "palin" = din nou; "dromos" = curs).

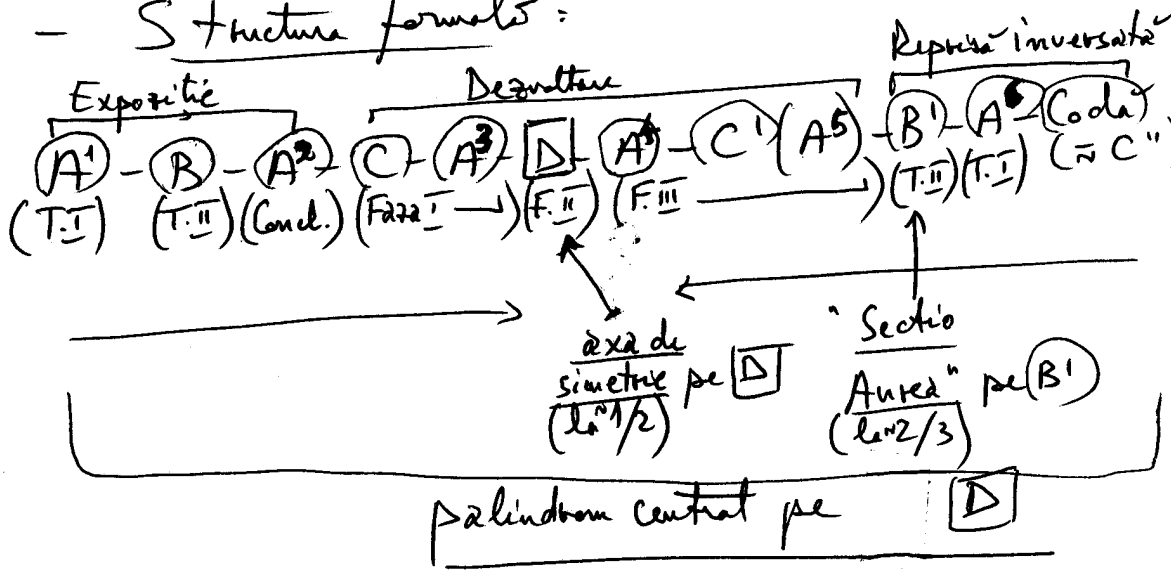


axă simetrie

– Structura formală:

Expoziție — Dezvoltare — Repriză inversată

A^1 – B – A^2 – C – A^3 – $\boxed{D}$ – A^4 – C^1 (A^5) – B^1 – A^6 – Codă (≈ C^{II})



(T.I) (T.II) (Concl.) (Faza I) (F.II) (F.III) (T.II) (T.I)

axă de simetrie pe $\boxed{D}$ (la ~1/2)

"Secția Aurea" pe B^1 (la ~2/3)

palindrom central pe $\boxed{D}$

În care:

- A^1 = măs. 1–13 (T.I)
- B = măs. 14–48 (T.II)
- A^2 = măs. 49–60 (Concl.)

} Exp.

- C = măs. 61–96
- A^3 = măs. 97–102

} Faza I

- D = măs. 103–125 ← Faza II

Axă simetrie →

- A^4 = măs. 126–137
- C^1 (A^5 la m. 141, suprapus) = măs. 138–150

} F. III = (dinamizare)

S.A. →

- B^1 = măs. 151–202 (T.II)
- A^6 = măs. 203–239 (T.I)
- Codă (≈ C^2) = măs. 240–281

} Repr. inversată

Dezv. ← Sonată

NB:

Rondo { $A^1, A^2, A^3, A^4, A^5, A^6$ = refren; $B, C, D, C^1, B^1, C^{II}$ = cuplete

Șostakovici: Sonată pentru violă și pian op. 147

→ Partea I - formă de sonată

- Expoziție (m. 1-156)
  - Grup Tematic I
    - a (m. 1-45) *)
    - a' (m. 46-61)
    - Concluzie G.T. I (62-70)
  - Tema II (m. 71-119)
  - Concluzia Exp. (m. 120-156)
- Dezvoltare - Faza I (m. 157-188)
  - Faza II (m. 189-212)
  - Faza III (m. 213-241) < Cadență
- Repriză concentrată - G.T. I
  - a1 (242-246)
  - a2 (247-261)

* apare motivul sintetic de cvinte, cu caracter ciclic

→ Partea a II-a - Rondo-Sonată: ABA'CA"B"A'''Codă (în configurație de "formă mozaic")

- A (262-308) < a1 (262-299), a2 (300-308)
- B (309-318) - b (309-318)
- A' (319-384) < a3 (319-333), a4 (334-384)
- C (385-431) < c1 (385-417), c2 (417-431)
- A" (432-493)
  - a2 (432-453)
  - Cadență (454-461)
  - a2 (462-483)
  - a3 variat (484-493)
- B" (494-507) - b (494-507)
- A''' (508-535) - a3 (508-535)
- Coda (536-596) < a1 (536-561), Concluzia Codei (562-596)

→ Partea a III-a - Lied Tripartit Compus

[Intr. - A(a1, a2) - B(b1, b2, b3) - A'(a1, a2) - Coda

- Introducere - Cadenza (597-608)
- A (609-661) — a1 (609-628) [citat motiv "Sonata Lunii" de Beethoven]
  a2 (629-661) [motivul sintetic de cuinte în configurație descendentă]
- B (662-728) [melodie infinită] — b1 (662-688)
  b2 (689-710) - Cadenza
  b3 (711-728)
- A' (729-768) — a1 (729-752)
  a2 (753-769)
- Coda (769-790)

Particularități

- Caracter ciclic - prin circulația motivului generator de cuinte (ce aparte și în formă de cvarte = cuinte răsturnate) în cele 3 părți, toate elementele tematice fiind reductibile fenomenologic la acest motiv. Astfel, temele din cele 3 părți apar ca anamorfoze ale arhetipului motivic generator bazat pe intervalul de cuintă
- Datorită caracterului ciclic, lucrarea poate fi considerată ca o mare formă de Sonată, în care Partea I = Expoziția, Partea II = Dezvoltarea și Partea III = Repriza. Sectio Aurea e la începutul Părții III (Repriza), ca un "climax introvertit"

./.

- Dezvoltarea are o formă originală, îmbinând schema Rondo-Sonată cu "forma mozaic" (în care temele se anamorfosează continuu).

- se remarcă (ca posibile "personaje muzicale") motivul beethovenian (din "Sonatelui", ce apare în P. a III-a) și melograma lui Șostakovici în secvențări. DSCH (re-mib-do-si)

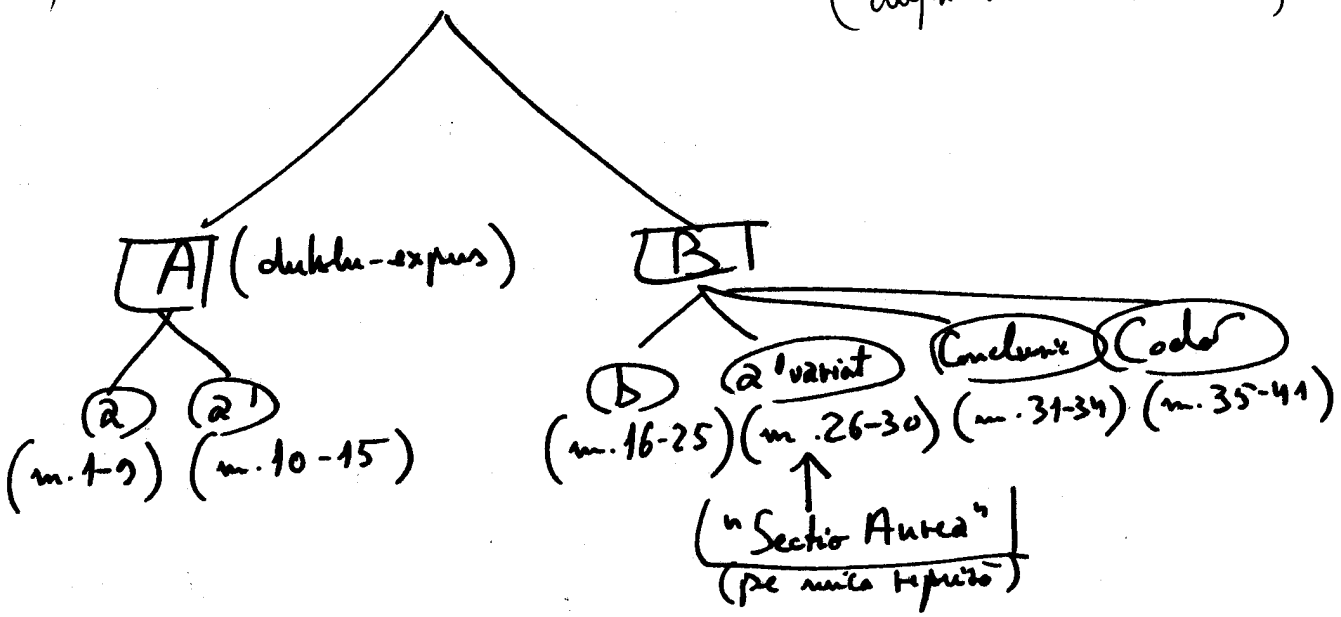
- Relieful culminațiilor expresive pe "Sectio Aurea" (SA):
  - Partea I: SA la m. 189 (dinamizare) Fasa II Bezv.
  - Partea II: SA la m. 493 (B'')
  - Partea III: SA la m. 729 (A')

Sectio Aurea pe întreaga sonată e la începutul Părții a III-a (citatul beethovenian)

x ——— x

Alfred Mendelsohn – Preludiu din Partita pt. vioară solo

I) → Formă în macro-structură: Lied Bipartit cu mică reprizăă (după modelul bachian)



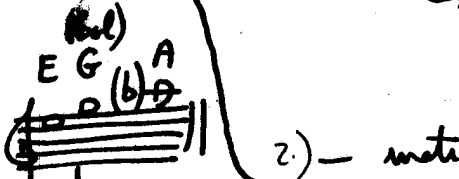
II) → Micro-structura melodică:

1.) – motiv principal (α) B A C H = melograma BACH

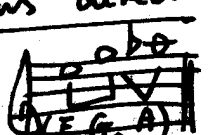
↳ expus de 15 ori (de 7 ori în A, de 8 ori în B)

exclusiv în sens direct <0-1+3-1>

2.) – motiv secundar (β) (derivat din α),



(deci motivul β = melograma comp.)



expus în cele 4 ipostaze

- sens direct <0+3+1>
- sens recurent <0-1-3>
- sens inversat <0-3-1>
- sens recurent-inversat <0+1+3>

III) → Micro-structură ritmică

– ritm pitic (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯) într-un quasi-Continuum (perpetuum mobile)

– motiv anapestic (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥) *) inserat în Continuum-ul pitic

IV) → Configurația texturii e de natură polifonică

– în ipostaza liniară, ce concentrează (prin reducție fenomenologică) cele 4 voci virtuale.

*) ce devine – în recurență – motiv dactilic (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥).

V) → Coordonata dinamică:

[A B
>< <]

este dedusă din motivul melodic β (în sensul recurent-inversat), prin translarea frecvențelor în planul intensităților

VI) → Coordonata agogică susține — în Moderato — continuum-ul ritmic (de factură piric + + anapestic), având interpolate 4 momente de dilatare temporală — stentato, rit., etc. (la articulațiile macro-structurii formale).

VII → Stil: neo-baroc (în sensul promovat și de Paul Hindemith), ca o replică modernă la partitele bachiene.

VIII) → Concluzie: Lucrarea este în mod indubitabil o capodoperă a literaturii românești dedicate viorii — remarcându-se atât prin profesionalismul elaborării, cât și prin noblețea expresiei sonore, ca omagiu dedicat lui J. S. Bach.

IX) → Alfred Mendelsohn (repere biografice).

- București, 5-II-1910 | București, 9-V-1966
- compositor, muzicolog și pedagog român
- genul liric: - operele: "Michelangelo" și "Spinoza"
  - operete: "Anton Panu"
  - baletele: "Harap Alb" și "Călin"
- genul vocal-simfonic: - oratoriile "Horia", "1907"
  - "Cantata Bucureștiului"
- genul simfonic: 9 simfonii
- genul concertant: mai multe concerte instrumentale
- genul cameral
- genul vocal și coral] numeroase lucrări
- muzicologie, "Melodia și arta cuvenitului ei" lucrări didactice

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Alfred Mendelsohn - Sonata Brevis pt. vioară și pian (x orgă)

- Generală: caracter eroic, cromatism intens (infinită), sinteză
  tonal - atonal - modal (politonal)

- P. I - f. de Sonată (1-98)

[NB - Analiză computerizată la p. 154-157]

Exp. (1-29) ←
- T. I (1-9) F# minor. distr.
- punte (10-14)
- T. II (15-24) - Do# modal, incertitudine, intens cromatism (o stare) - punte armonică cu clusteri
- Cadă (25-29)

Dezv. (30-69) ←
- F. I (30-43) - T. I
- F. II (44-58) - T. II relativă ; tensiune Exp.
- F. III (59-69) - T. I ri T. II, secv., dilatare

Repr. min. (70-98) S.A. eppur mosso ←
- T. II (70-78) - la modal-tr. 4 (Re) minor, f. cromatizat
- T. I (79-91) - la minor
- Cadă (92-98) - Clusteri T I ri T II, Fa# minor - ultimul acord La Maj

---

- P II (1-138) lied : tripartit compus

A tensivă ←
- a dublă exp. (1-24, 25-49) ← p. 1 - la min. ; p. 2 - cromatism
- a1 (50-72) ← p. 1 Re Maj. ; p. 2 pedală la min.

punte - modul. cromatizată (73-90)

A1 invers ←
- a2 - la minor (91-110)
- a3 - Re maj. - acord cromatic (111-138) atacca

S.A.

- P. III (1-62) - genul dorian (mod rom.) lied tripartit simplu

S.A. rom

A (1-15) dorian

punte (16-19)

B (20-28) - T. A a P. II

A1 (29-46) dorian (parc. relativă) - S.A.

Cadă (47-62) - T. I P. I

- P IV (1-271) genul polip. mobile - lied bip. compus

- intrad. (1-4)
- A dublă exp. (5-53, 54-102) ←
  - a - Sib min. (5-18, 54-67)
  - a1 - La Maj (19-30, 68-79) tensiune rom.
  - a2 - Re lidian (31-40, 80-89) tens. rom. dominantă E7
  - Cadă - la Maj (41-53, 90-102) secv. cromatică

- B dublă exp. (103-183, 184-262) S.A. ←
  - b - Sol Maj (103-147, 184-228)
  - b1 - La Maj - t. a1 (148-159, 229-240) tens. - mutiv. a2 (160-174, 241-255)
  - b2 - mi min (175-183, 256-262)

- Cadă concluzivă (263-271) - tensiune T P. I în La Maj

W. Lutoslawski: "Subito" pentru vioară și pian (1992

Rondo: A-B-A'-C-A''-D-A'''-E-A^{IV}

Axă de simetrie — Sectio Aurea

- A — (1-11)
- B < b (12-23) / b' (24-30)
- A' — (31-36)
- C < c (37-43) / c' (44-52)
- A'' — (53-65)
- D < d (66-73) / d' (74-81)
- A''' — (82-85)
- E < e (86-95) / e' (96-102) / e'' (103-124) / e''' (125-146)
- A^{IV} — (147-154)

"Creasca timpului" de la Lent (atemporal), ca fundament tematic

Alfred Schnittke – "A Paganini pe vidino solo"

Temă cu variațiuni

dinamizare ritmică

Lent – Tema (x1) – (1-17) – parlando rubato
– Var. I (18-26) – ornamentală pe durate de pătrimi
– Var. II (27-36) – ornamentală pe durate de optimi
– Var. III (37 – 82) – ornamentală pe durate de triolete de optimi
– Var. IV (83 – 92) – ornamentală pe durate de triolete de șaisprezecimi
– Var. V (93 – 100) – ornamentală pe durate de treizecidimi

Variat – Cadenza I (101-108) – rubato, îmbină elemente din Var. I–V

Lent – Tema (x2) – (109 – 144) ← parlando rubato (Sectio Aurea)

dinamizare

– Var. VI (145 – 151) – ornamentală pe durate variate
– Var. VII (152 – 162) – ornamentală pe durate de treizecidimi continuând Var. V.

Variat – Cadenza II (163 – 167) – rubato, îmbină elemente din Var. VI și VII

Lent – Tema (x3) – (168 – 181) – parlando rubato

Sub aspect intonațional, lucrarea este alcătuită din moduri cromatice complexe, în permanentă transformare (deci mobile) – toate însă gravitând în jurul sunetului Re – = Coarda III a viorii

David Webber: Irregular Dances pentru 2 viori, sau pentru vioară și violă

- I - Tango (lied tripartit compus)
  - A (m. 1-21) < a (m. 1-9); a1 (m. 10-21)
  - B - b (m. 22-29) - Sectio Aurea p. I
  - A1 (m. 30-42) < a (m. 30-34); a'' (m. 35-42)

- II - Siciliana (rondo)
  - A (m. 1-9)
  - B (m. 10-15)
  - A1 (m. 16-20)
  - C (m. 21-27)
  - A'' (m. 28-41) - Sectio Aurea p. II
  - D (m. 42-46)
  - A''' (m. 47-50)

- III - Habanera (lied tripartit compus)
  - A (m. 1-19) < a (m. 1-11); a1 (m. 12-19)
  - B-b (m. 20-34)
  - A1 (m. 35-58) < a (m. 35-40) - Sectio Aurea p. III si Tot Inorul; a'' (m. 41-51); Coda (m. 52-58)

- IV - Walter (lied tripartit compus)
  - A (m. 1-36) < introducere (m. 1-4); a (m. 5-20); a1 (m. 21-36)
  - B-b (m. 37-52)
  - A1 (m. 53-78) < a (m. 53-74) [Sectio Aurea suprapune temă vals cu tema Tango (p. I) - A]; Coda (m. 75-78)

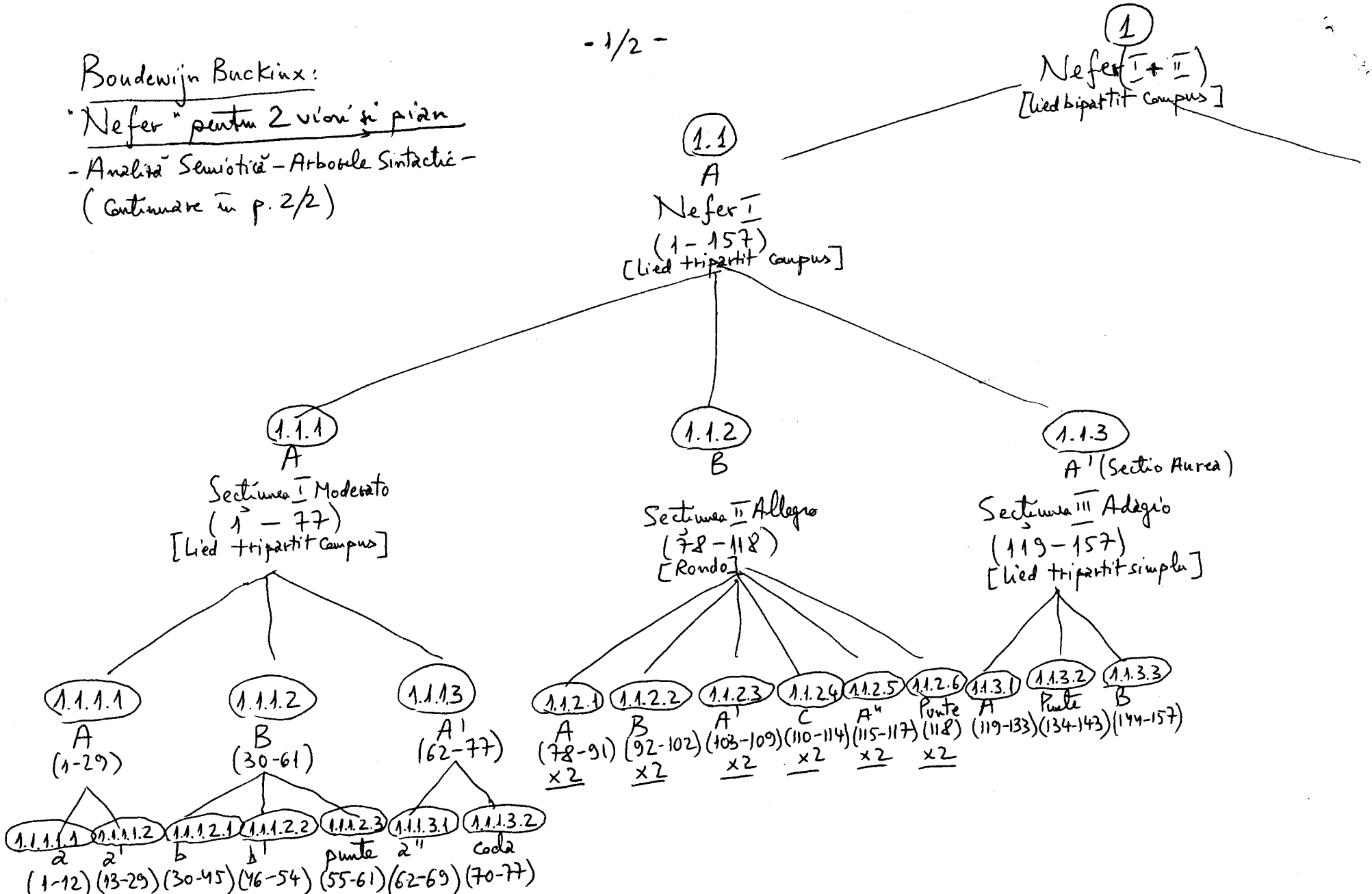
Atenție - caracter general ciclic, toate temele derivând din tema A - p. I (Tango)

Boudewijn Buckinx:

"Nefer" pentru 2 viori și pian

- Analiză Semiotică - Arborele Sintactic -

(Continuare în p. 2/2)



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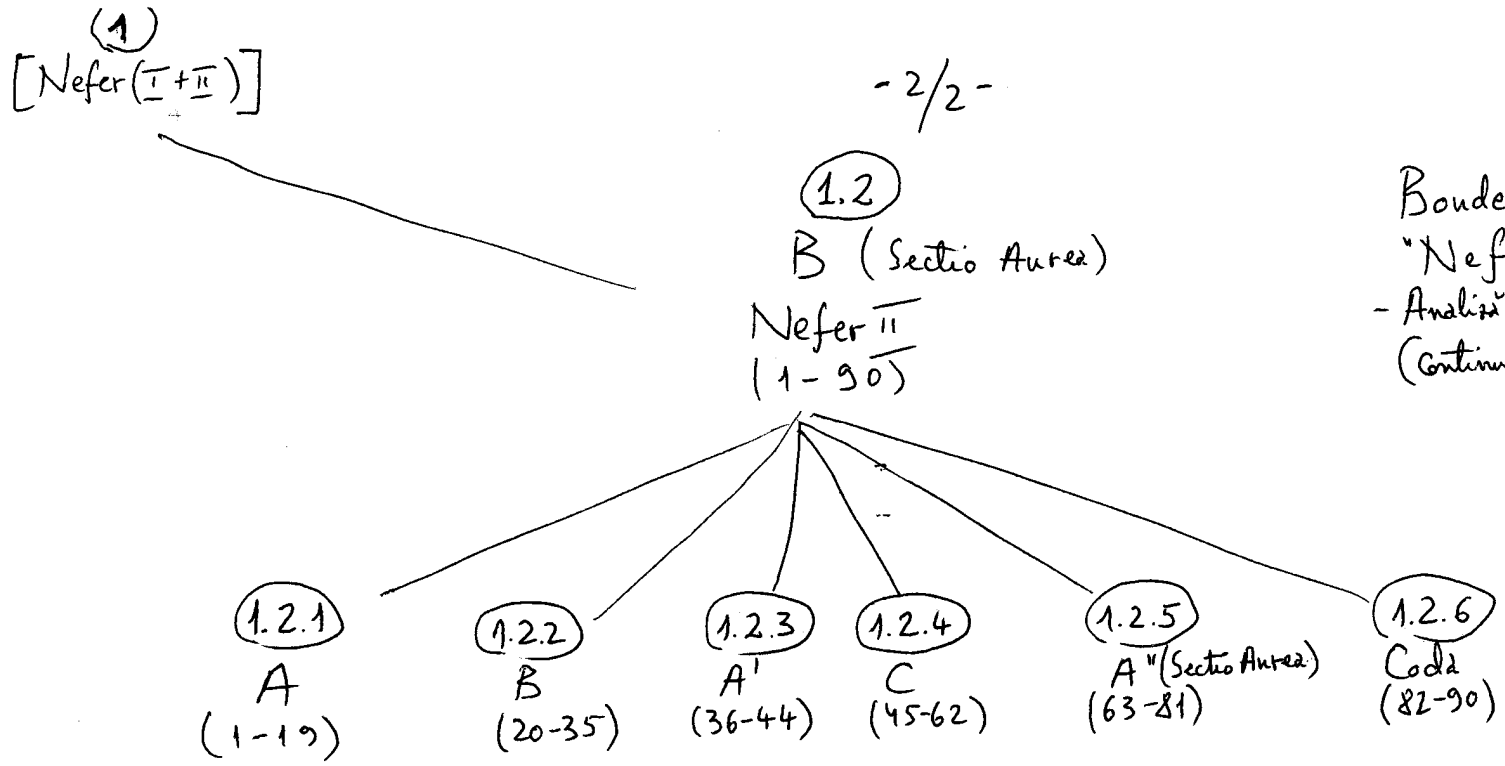
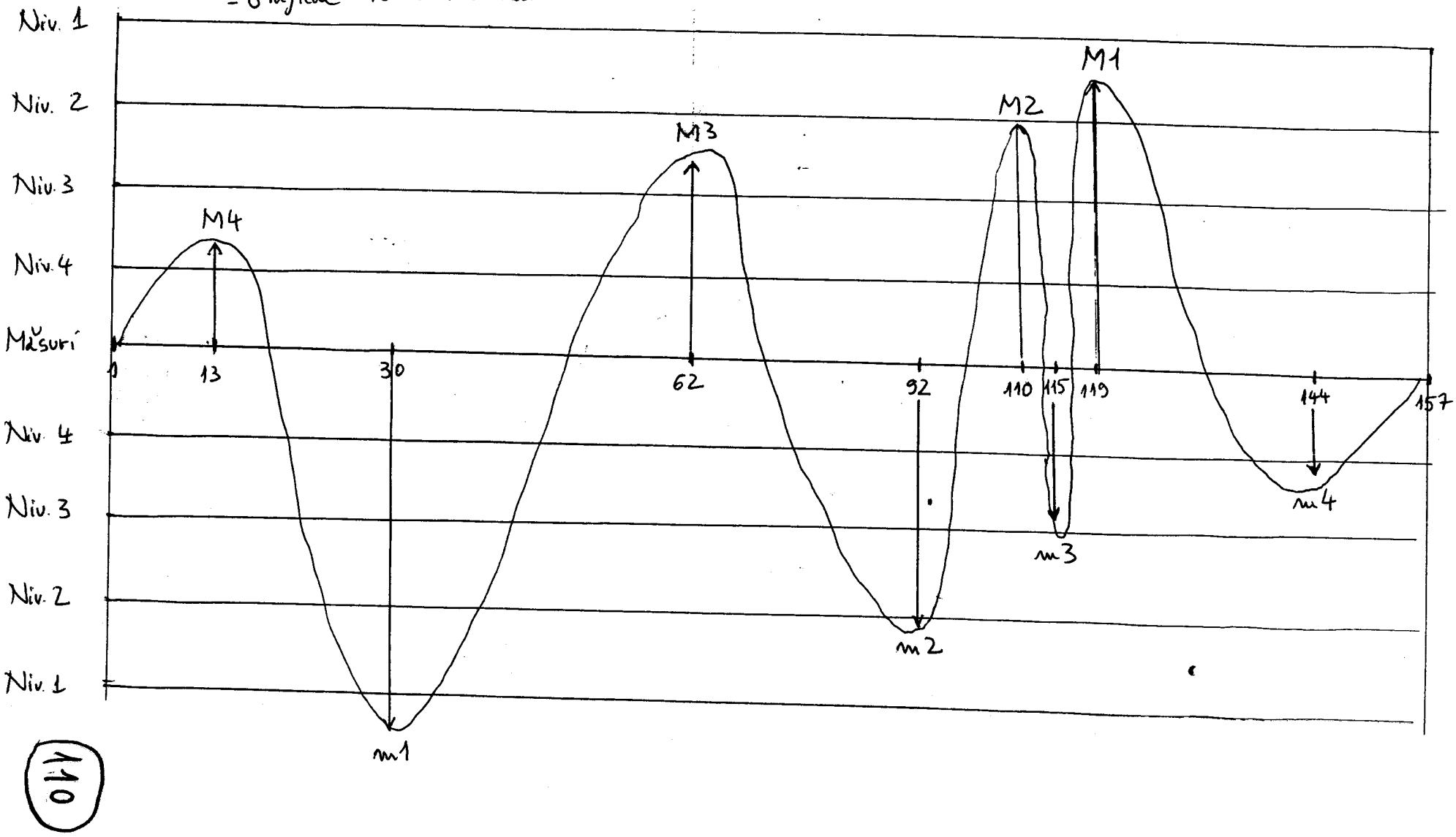


Boudewijn Buckinx:
"Nefer"
- Analiză Semiotică - Arborele Sintactic -
(Continuare din p. 1/2)

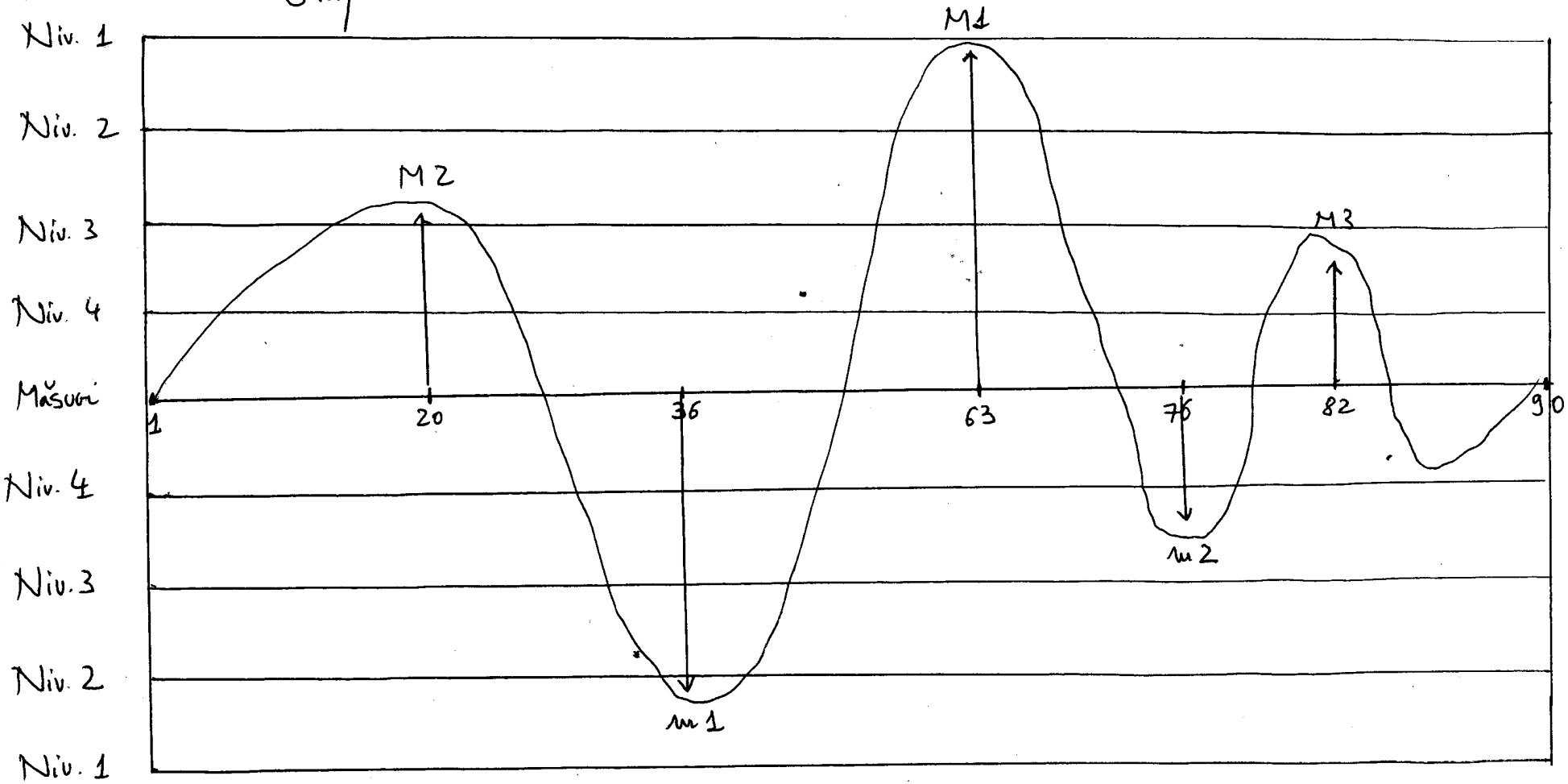
Boudewijn Buckinx: "Nefer I"

- Grafical tensiunii semantice -



Boudewijn Buckinx : "Nefer II"

Grafical tensivnii semantica



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Boudewijn Buckinx: "Codex Iacobinus"

pentru vicară solo

Suită:

- 1.) A(1-3) B(4) A'(5-9) C(10) A''(11-20) Coda(21-26) = Rondo
- 2.) A(1-5) B(6-16) A(17-22) Coda(23) = Lied Tripartit Simplu
- 3.) A(1-15) B(16-22) A'(23-33) = Lied Tripartit Simplu
- 4.) A(1-19) B(20-29) = Lied Tripartit Simplu
- 5.) A[a(1-12) a'(13-28)] B[a(29-40) b(41-50)] = L. Bipartit Compus
- 6.) A[a(1-10) a'(11-14)] B[b(15-21) a''(22-24) b'(25-30)] A'[a''(31-36) a'(37-40)] Coda(41-50) = L. Tripartit Compus
- 7.) A(1-26) B(27-45) = Lied Bipartit Simplu
- 8.) A(1-16) B(17-29) Coda(30-36) = Lied Bipartit Simplu
- 9.) A[a(1-11) a'(12-16)] B[b(17-25) a''(26-36)] Coda(37-44) = = Lied Bipartit Compus
- 10.) Intro(1-9) A(10-27) Coda(28-35) = Lied Monopartit Simplu
- 11.) A(1-15) B(16-40) A'(41-54) = Lied Tripartit Simplu
- 12.) A(1-29) = Lied Monopartit Simplu
- 13.) A[a(1-13) a'(14-24)] B[b(25-43) a''(44-48)] = L. Bipartit Compus cu mică repriză
- 14.) A[a(1-11) a'(12-26)] B[b(27-33) b'(34-41)] = Lied Bipartit Compus
- 15.) A[a(1-10) a'(11-18)] B[b(19-28)] Coda(29-30) = Lied Bipartit Compus
- 16.) A(1-17) B(18-29) A'(30-37) = Lied Tripartit Simplu
- 17.) A[a(1-13) a'(14-30)] B[b(31-44)] A'[a(45-55) a'(56-65)] = L. Tripartit Compus
- 18.) A(1-12) B(13-27) A'(28-39) = Lied Tripartit Simplu
- 19.) A[a(1-7) a'(8-10)] B[b(11-16) b'(17-28)] Coda(29-32) = L. Bipartit Compus
- 20.) A(1-23) B(24-40) = Lied Bipartit Simplu
- 21.) A[a(1-37) a'(38-61)] B[b(62-81) b'(82-99)] = L. Bipartit Compus
- 22.) A(1-21) B(22-30) A'(31-42) = Lied Tripartit Simplu
- 23.) A(1-12) B(13-24) A'(25-39) = Lied Tripartit Simplu
- 24.) A[a(1-28) a'(29-54)] B[b(55-67) b'(68-96)] = L. Bipartit Compus

x —— x

Bondewijn Buckinx: "Sherlock Holmes" pt. viană solo

Suită:

-1.) A(1-12) - B(13-20) = lied bipartit simplu
-2.) A(1-18) - B(19-29) = lied bipartit simplu
-3.) A(1-8) - B(9-18) = lied bipartit simplu
-4.) A(1-12) - B(13-24) = lied bipartit simplu
-5.) A(1-12) ← a(1-3), b(4-6), a'(7-9), b'(10-12) - B(13-23) = lied bipartit compus
-6.) A(1-10) - B(11-19) = lied bipartit simplu
-7.) A(1-21) - B(22-28) - A'(29-35) = lied tripartit simplu
-8.) A(1-9) ← a(1-2), b(3-4), a'(5-6), b'(7-9) - B(10-19) = lied bipartit compus
-9.) A(1-9) - B(10-15) = lied bipartit simplu
-10.) A(1-9) - B(10-19) = lied bipartit simplu
-11.) A(1-12) - B(13-22) = lied bipartit simplu
-12.) A(1-24) - B(25-41) = lied bipartit simplu
-13.) A(1-5) - B(6-9) - A'(10-13) = lied tripartit simplu
-14.) A(1-8) - B(9-17) - A'(18-26) = lied tripartit simplu
-15.) A(1-7) - B(8-15) = lied bipartit simplu
-16.) A(1-12) - B(13-22) = lied bipartit simplu
-17.) A(1-7) - B(8-15) = lied bipartit simplu
-18.) A(1-5) - B(6-11) - A'(12-17) = lied tripartit simplu
-19.) A(1-10) - B(11-14) = lied bipartit simplu
-20.) A(1-9) - B(10-22) = lied bipartit simplu
-21.) A(1-8) - B(9-20) = lied bipartit simplu
-22.) A(1-8) - B(9-11) - A'(12-16) = lied tripartit simplu
-23.) A(1-10) - B(11-17) - A'(18-26) = lied tripartit simplu
-24.) A(1-9) - B(10-15) = lied bipartit simplu

Boudewijn Buckinx:

"1001 Sonates" pt. vioară și pian

Forme de lied:

- 1.) - monopartit: introducere (m. 1-2) - A (3-15)
- 2.) - tripartit - A (1-10) - punte (11-14) - B-b (15-22) - b' (23-27) - A' (28-30)
- 3.) - monopartit - A (1-7)
- 4.) - monopartit - A
- 5.) - bipartit - A (1-6) - B (7-10)
- 6.) - monopartit - introducere (1-2) - A (3-9)
- 7.) - monopartit - A (1-7)
- 8.) - monopartit - A-a (1-4) - a' (5-9)
- 9.) - tripartit deschis (formă de bar - catenă): A (1-14) - B (15-28) - C (29-40) - codă (41-44)
- 10.) - monopartit - A (1-8)
- 11.) - monopartit - A (1-9)

- 52.) - tripartit - A (1-5) - B (6-12) - A' (13-15)
- 239.) - bipartit - A (1-6) - B-b (7-11) - b' (12-15) - b'' (16-18) - codă (19)
- 259.) - monopartit - A-a (1-8) - a' (9-11)
- 268.) - monopartit - A-a (1-10) - a' (11-12)
- 284.) - formă de bar (tripartit deschis) - A (1-2) - B (3-5) - C (6-9)
- 345.) - formă de bar (tripartit deschis) - A (1-8) - B (9-13) - C (14-17)
- 398.) - monopartit - A-a (1-8) - a' (9-16)
- 673.) - monopartit - A (1-13)
- 723.) - bipartit - A (1-5) - B (6-18)
- 810.) - bipartit cu mică repriză - A-a (1-5) - B-b (6-12) - a' (13-16)

Robert Starer :

"Elegy" (1985)

- formă tripartită compusă :

- A (1-32)
  - introducere (1-4)
  - a (5-11)
  - punte (12-13)
  - a' (14-20)
  - punte (21-32)

- B (33-54)
  - b (33-43)
  - b' - Cadență vioară (44-54) (pe Secția Aurea)

- A' (55-80)
  - a'' (55-65) = mică dezvoltare a punții
  - a''' (66-80) = quasi reprisă a secțiunii A-a

Piotr Lachert – "17 Sonata per violino e pianoforte"

– **One** – formă de bar (lied tripartit deschis):

– A < a (1 – 22), a' (23 – 35)
– B < b (36 – 57), b' (58 – 70)
– C < c (71 – 92), c' (93 – 108)
– Codă (109 – 116)

Alternativa: Rondo ↓

A (1-22)
B (23-35)
A' (36-57)
C (58-70)
A'' (71-92)
D (93-105)
A''' (106-108)
Coda (109-116)

– **Two** – lied bipartit

– Codeusa viară (1)
– A < a (2 – 11), a' (12 – 16)
– B < b (17 – 26), b' (27 – 38)
– Codă (39 – 44) – parlare/cantare pe "frente" în decelare

– **Three** – **Rondo**: A-B-A'-C-A''-D-A'''-E-A^IV-F-A^V
e e' e

A (1-6) – B (7 – 17) – A' (18 – 23) – C (24 – 35) – A'' (36 – 42) – D (43 – 52) – A''' (53 – 58) – Ee (59 – 86) e' (87-89, Quasi Cod.) e'' (90 – 106) – A^IV (107 – 112) – F (113 – 123) – A^V (124 – 129).

– **Four** – lied monopartit – A
(ca o Codă a tuturor părților)

Jacques Leduc: "Pièces en Trio" pt. 2 vioară și pian (1984)

NB - caracter ciclic

→ Partea I = Sonată

- Exp. (1-31) - T. I (1-18) - motiv liric cvasi-gregorian (a)
  - punte (19-22)
  - T. II (23-31) - motiv dramatic (b), sintetizat prin diminuarea motivului (a)

- Dezv. (32-54) - Faza I (32-42) - suprapunerea celor două motive: (a) la vioară, (b) la pian
  - Faza II (43-48) - dinamizarea discursului sonor
  - Faza III (49-52) - augmentarea unor elemente din T. I

- Repr. concentrată (55-91) - T. I (55-67) - motivul (a) suprapus polimodal

Sectio Aurea →
- Concluzie Repr. (68-78): elemente din T. I augmentate la vioară și dinamizate la pian
- Codă (79-91): elemente de F. I a Dezv., în augmentare

→ Partea II = Rondo

- A1 (1-13) = motiv dansant (c), în măsură eterogenă - $\frac{5}{8}$ (3+2)
- B (14-23) = motiv dansant (d), în configurație ternară (cvasi-vals)
- A2 (24-27) = sechime în măsura eterogenă $\frac{5}{8}$, cu accente 2+3+2+3+2
- C (28-33) = îmbinarea motivului ternar (d) cu inserturi binare ($\frac{4}{8}$)
- A3 (34-42) = motivul (c) în ipostază polimodală
- D (43-83) = dezvoltarea motivului (d) în ipostază polimodală

S. A →
- A4 (84-96) = dezvoltarea motivului (c)
- E (97-106) = continuarea dezvoltării motivului (d)
- A5 (107-116) = motivul (c) în extincție

→ Partea III = Sonată

- Exp. (1-25) - T. I (1-11) - structură melodică eterogenă generată de un bas în configurație gregoriană ("organum" - cvinte paralele) și dezvoltarea motivului (2) din partea I

- T. II (12-19) - motiv dansant bazat pe motivul de vals (d) din partea II ;

- Concl. Exp. (20-25)

- Dezv. (26-81) - Faza I (26-57) - elemente T. I
- Faza II (58-68) - elemente T. II
- Faza III (69-81) - dinamizare

- Repr. (82-137) - T. I (82-92)
- S.A. → - T. II (93-128)
- Codă (129-137).
cu dezvoltare codală (terminală)

α ——— α

Frédéric Devreese: "Benvenuta" pt. vioară și pian

→ Partea I, "Dream - Lied Bipartit Simplu cu mică reprizã

- Intro (1-2)
- A (3-27) ← a (3-17), a' (18-27)
- B (28-45) ← b (28-35) ← Secțio Aurea, a'' (36-45)

→ Partea II, "Habanera" - Lied Tripartit Compus, în care A' = recurență A, iar A și A' în forme catenate ("mozaic")

- Intro (1-2)
- A (3-42) ← a1 (3-10), a2 (11-18), a3 (19-26), a4 (27-34), a5 (35-42)
- B (43-70) ← b1 (43-56) x2, b2 (57-70)
- punte (71-72)
- A' (73-112) ← a5 (73-80) ← Secțio Aurea, a4 (81-88), a3 (89-96), a4 (97-104), a5 (105-112)
- Coda (113-119)

→ Partea III, "Waltz" – Lied Tripartit Compus

- A (1-25) < a (1-13) / a' (14-25)
- B (26-41)
- A' (42-66) < a (42-53) ← Sectio Aurea / a' (54-66)

→ Partea IV, "Tango" – Lied Tripentapartit Simplu

- Intro (1-6)
- A (7-22)
- B (23-46)
- punte (47-49)
- A' (50-65)
- B' (66-90) ← Sectio Aurea
- punte (91-93)
- A'' (94-109)

α —— α

Frédéric Rossille: "Message de l'Archipel"

pentru vioară și pian

Formă de Rondo

- Intr. (1-9) - Fa M → Fa m
- A < a (10-14) - Fa m
  a' (15-22) - Fa M
- B (23-30) - Lab M → Si M → Fa m
- A' < a2 (31-35) - Fa m
  a3 (36-43) - Fa M
- C (44-51) - Fa m
- A'' < a4 (52-56) - Fa m
  a5 (57-64) - Fa M
- Coda (65-69) - Fa M

Intr. - A - B - A' - C - A'' - Coda

A: a, a1 — A': a2, a3 — A'': a4, a5

→ Liana Alexandra — "Quasi Cadența" pt. vioară solo

— formă de "Allegro de Sonată" aplicată liber —

— **Expoziția** + caracter rubato (scriitură amenzurată)

- Tema I (pag. 1, sistemele 1-2) — caracter extatic, Configurație modală pentatonică
- Tema II (pag. 1, sist. 3 și $\frac{1}{2}$ din sist. 4) — caracter dinamic, Configurație modală de sorginte folclorică, bazată pe un tronson cromatic descendent, având structura $< 1, 1, 3 >$ și un sens circular (repetitiv).
- Tema I variată (pag. 1, ceilalte $\frac{1}{2}$ din sist. 4 și sist. 5)
- Tema II variată (pag. 1, sist. 6 și pag. 2, $\frac{1}{2}$ din sist. 1)

— **Dezvoltarea** în 4 faze:

- Faza I (pag. 2) — predomină caracterul extatic — diatonic (pentatonic) = T. I
- Faza II (pag. 3) — predomină caracterul dinamic — cromatic = T. II
- Faza III (pag. 4 și pag. 5, sist. 1-4) — sinteza elementelor tematice I și II în derulare atemporală (de factură extatică)

Secțio Aurea → Faza IV (pag. 5, sist. 6-8 și pag. 6) — aceeași sinteză tematică dinamizată progresiv până la Climax (Secțio Aurea): octavele de la pag. 6, sist. 6 și 7

- Repriză

  - (pag. 7, sist. 1-6) - expunerea prin augmentare și în măsură (deci giusto) a materialului tematic I și II, sub forma unui coral variat, marcat de un ostinato de pizz. cu mâna stângă (quasi chitarra)

  - (pag. 7, sist. 7 și pag. 8) — Coda — ce sublimează expresia, sugerând imaterializarea în registrul supra-acut a elementelor tematice

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Deci: formă de "All. de S" aplicată liber:

Exp.	Dezv.	Repriză
T. I, T. II, T. I var., T. II var	Fasele I, II, III, IV (S.A.)	T. I var, T. II var, Coda
		Coral pe ostinato pizz

Lucrarea a fost compusă în 1983 și dedicată violonistei și profesoarei Cornelia Branzetti, ce a interpretat-o în primă audiție în același an.

LIANA ALEXANDRA: "A Tre" pentru flaut,oboi si fagot

- PARTEA I (pentru flaut solo): forma de sonata

-Expozitie (masurile 1-37): Tema I (m. 1-14); Tema II (m. 15-28); Concluzia expozitiei (m. 29-37);

-Dezvoltare (m. 28-59): Faza I (m. 28-42); Faza II (m. 43-53); Faza III – dinamizare pe Sectiunea de Aur / Sectio Aurea (m. 54-59);

-Repriza (m. 60-76): Tema I (m. 60-68); punte (m. 69-79); Tema II (m. 80-94); Coda (m. 95-76).

- PARTEA A II-A (pentru intregul ansamblu): forma de sonata

-Expozitie (m. 1-48): Tema I (m. 1-33); Tema II (m. 34-48);

-Dezvoltare (m. 49-60): o singura faza (m. 49-60);

-Repriza concentrate (m. 61-93): Tema I (m. 61-73) pe Sectiunea de Aur / Sectio Aurea; Coda (m. 74-93).

- PARTEA A II-A (pentru intregul ansamblu): forma de rondo (A-B-A'-C-A"-Coda)

A (m. 1-33); B (m. 34-51); A' (m.52-79); C (m. 80-119); A" (m. 120-160 – Sectiunea de Aur / Sectio Aurea); Coda (m. 161 – sfarsit) = quasi cadenza multipla, avand o configuratie sintetica, simetrica Partii I (pentru flaut solo)

Muzica are un caracter ciclic – elementele tematice (de factura modala si ritmica) expuse in Partea I aparand transfigurate pe parcursul intregii lucrari. La nivel macro-structural Sectiunea de Aur (Sectio Aurea) este determinate la inceputul partii a III-a.

LIANA ALEXANDRA

Relaţia dintre mozaic şi formele muzicale

Mozaicul este construit din punct de vedere geometric cu figuri cu elemente date, cum ar fi pătrate, romburi sau triunghiuri. În cadrul mozaicului se pot căuta figuri originale, folosind diverse combinaţii ale desenelor geometrice plane cunoscute.

Dicţionarul de neologisme - Editura Ştiinţifică, Bucureşti, 1966, defineşte mozaicul în felul următor: "1. lucrare ornamentală compusă din bucăţi mici de marmoră, de sticlă etc., colorate diferit şi care alcătuiesc o figură, un tablou etc. 2. combinaţie, amestecătură (frumos îmbinată) de diferite elemente, culori etc. operă literară care conţine multe elemente eterogene, însă armonios ordonate; compoziţie de caractere tipografice deosebite"[18]

Mozaicul a fost frecvent folosit încă din antichitate, în artele decorative, la bază având cele trei reţele fundamentale, care alcătuiau un câmp uniform pavat cu pătrate, triunghiuri echilaterale şi hexagoane.

Romanii, persanii, chinezii, japonezii erau maeştrii ai ornamentului şi cunoşteau toate mozaicările, care acoperă un plan cu un model repetat.

Mozaicul îşi găseşte expresie şi în construcţia formelor muzicale, el fiind prezent atât în articulările microstructurale, cât şi în cele macrostructurale.

[18] Dicţionarul de neologisme - Editura Ştiinţifică, Bucureşti, 1966, pag 473

El poate fi întâlnit, spre exemplu, în tehnica colajelor, unde muzici aparent disjuncte stilistic se armonizează frumos în construcţia de ansamblu. O tipologie caracteristică în acest sens o constituie simfoniile lui Gustav Mahler.

De asemenea, mozaicul poate fi uşor recunoscut în înşiruirea de microforme, repetate diferit în două dimensiuni. Un exemplu elocvent îl oferă în muzică forma de passacaglie. Aici ne întâlnim cu fenomenul structural *figură -fond,* în care percepţia sesizează două aspecte simultane ale aceleiaşi imagini. Unul este *fondul,* ritmul şi melodia neschimbate ale passacagliei, care alcătuiesc câmpul sonor uniform pavat, celălalt este *figura,* construită din diferite variaţiuni polifone, ce sunt aşezate peste conturul dat.

Tehnica colajelor a fost folosită de mai mulţi autori, fie în forma juxtapunerii unor structuri melodico-ritmice aparent diferite, fie prin utilizarea unor citate muzicale inserate într-un anumit discurs sonor. Printre compozitorii care au abordat un astfel de procedeu de compoziţie, îi putem aminti pe Gustav Mahler, George Enescu, Bela Bartok, George Crumb, Igor Stravinski, George Gershwin, John Cage etc.

Voi exemplifica această tehnică de creaţie, denumită "mozaicată" cu partea I-a din Simfonia I-a de Gustav Mahler.

Această parte – care din punct de vedere formal este construită pe principiul sonatei – propune nouă personaje muzicale, cu un contur melodic şi ritmic pregnant, cu un contrast evident între ele. Deşi sunt aparent disjuncte stilistic, ele coexistă foarte bine şi se pot suprapune în diferite ipostaze de-a lungul formei de sonată.

Iată cele nouă teme, care se deapănă de-a lungul primei părţi a Simfoniei I-a de Gustav Mahler:

1. *Fl.*

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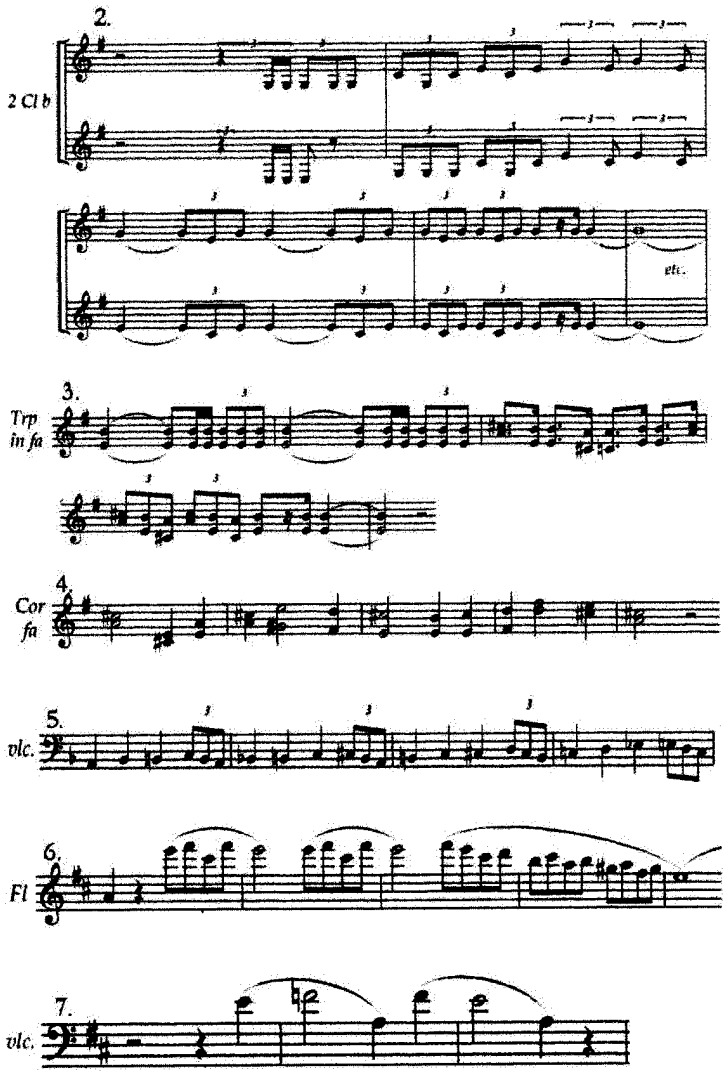
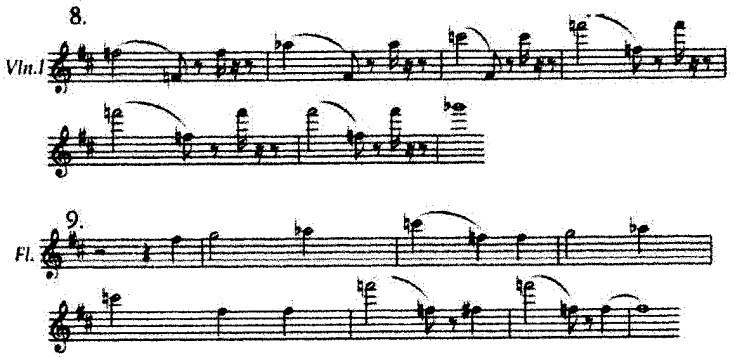
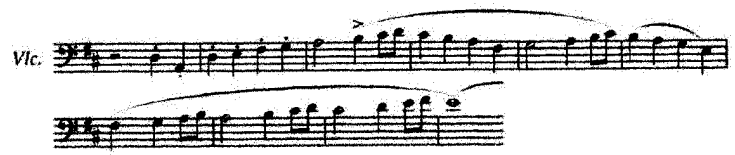




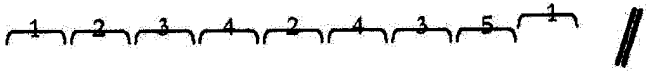
La aceste motive se adaugă forma propriu-zisă a formei de sonată:



Deşi aceste teme par eterogene din punct de vedere al expresiei muzicale, ele pot fi grupate, urmărind conturul melodic, în felul următor. 1 cu 2 cu 4; 3 cu 5; 7 cu 8; 6 cu 8 cu 9.

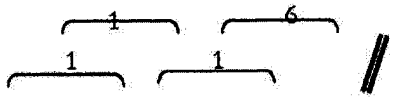
În derularea arhitecturii sonore, care clădeşte o amplă formă de sonată, cele 9 teme-motiv, sunt prezentate într-o distribuţie ingenioasă, sugerând un caleidoscop muzical:

Introducere:



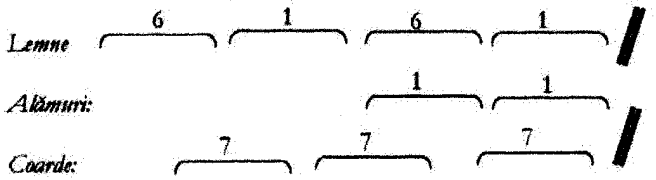
Expoziţie:

T1 (T1a + T1b)

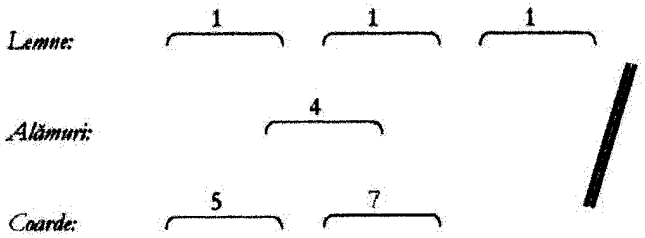


Dezvoltare: (D)

Secțiunea nr.1 (D 1)



Secțiunea nr.2 (D 2)



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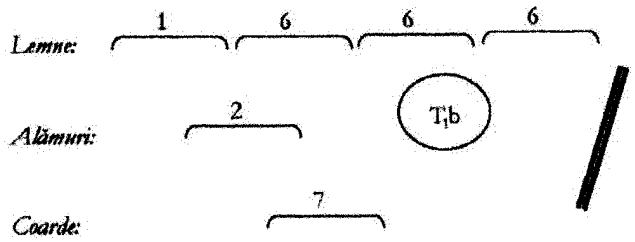

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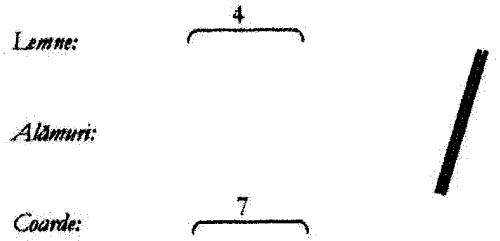
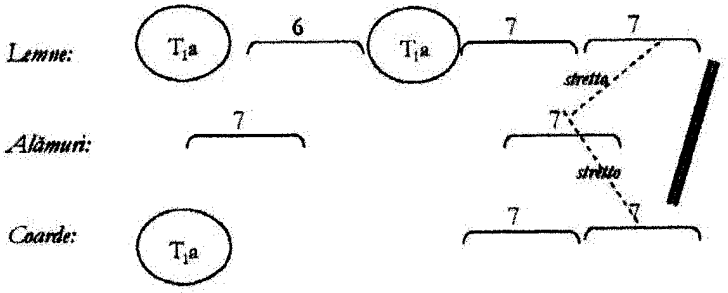


Secțiunea nr.5 (D 5)



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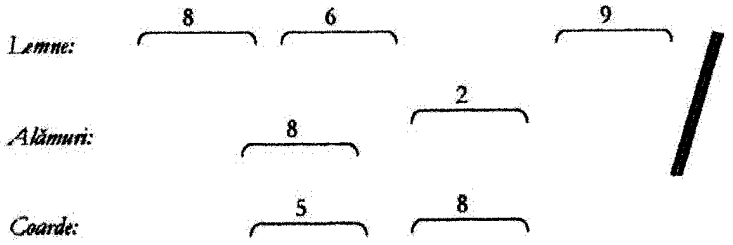

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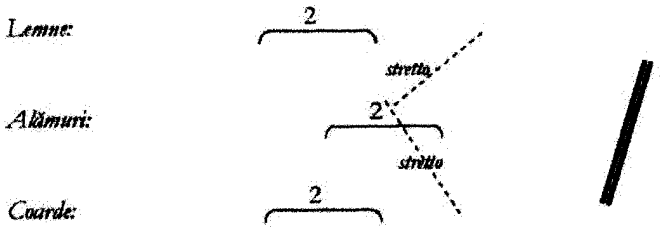
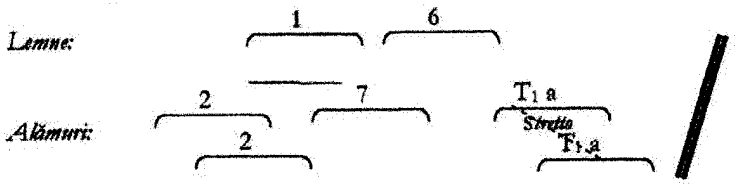
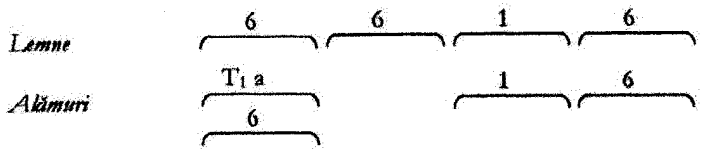
Secţiunea nr.7 (D 7)



Repriza:



Coda



Consideraţii statistice:

De-a lungul părţii a I-a a Simfoniei de Mahler, personajele muzicale apar cu următoarea frecvenţă.

Nr.1	- de 13 ori	Nr.6	- de 16 ori
Nr.2	- de 8 ori	Nr7	- de 13 ori
Nr.3	- de 2 ori	Nr.8	- de 3 ori

Nr.4	- de 5 ori	Nr.9	- o dată
Nr.5	- de 3 ori		

De aici, se pot constata următoarele:

1) Cu excepţia motivelor nr. 1 şi 6, care de fapt alcătuiesc împreună tema I-a formei de sonată, celelalte au o frecvenţă de apariţie distribuită pe şirul numeric fibonaccian: 1, 2, 3, 5, 8, 13;

2) Fiecare secţiune prezintă o anumită structură formală, astfel:

a) *Introducerea* are o compoziţie simetrică în oglindă:

1 2 3 4 2 4 3 1 (5)

b) *Expoziţia* - propune o formă de bar 1, 1, 1, 6 (a a a b) - care este echivalentă cu forma geometrică a tetraedrului;

c) *Secţiunea I-a* dezvoltării (D1) are un echilibru în prezenţa motivelor caleidoscopice, cele trei structuri apărând fiecare de trei ori, într-o distribuţie, de tipul polifoniei superpoziţionale;

d) *Secţiunea a II-a* a dezvoltării *(D2)* foloseşte preponderent motivul nr.1, suprapus cu structurile nr.4, 5, 7;

e) *Secţiunea a III-a (D3)* este tot o polifonie superpoziţională cu melodiile nr.1, 2, 6, 7;

f) *D4* este cea mai scurtă şi are două personaje muzicale (nr.4, şi nr.7);

g) *D5* readuce forma de bar (a b b) concretizată în personajele 6 şi 7, precum şi o polifonie în stretto cu structura nr.7;

h) *D6* este o suprafaţă polifonă superpoziţională alcătuită cu temele nr.2, 5, 6, 8, 9;

i) *D7* este un stretto cu motivul nr.2

j) *Repriza* este mai bogată în componentele structurilor prezentate mai sus şi reia procedeul "stretto"-ului (ca în secţiunea D7) cu segmentul nr.1 al temei I-a.

3) Se poate observa de asemenea, o anumită stratificare orchestrală a celor noua personaje muzicale: astfel, suflătorii de lemn intonează preponderent traseele melodice nr.1 şi 6, suflătorii de alamă - nr.2, 4, 7 şi 1, instrumentele de coarde –nr. 7, 5,8 şi 2.

Structura nr.9 apare o singură dată, exact acolo unde este şi *sectio aurea,* în cadrul formei de ansamblu şi ea va fi şi tema principală a părţii finale.

O altă ipostază muzicală a structurii de mozaic poate fi întâlnită *în forma ostinato.* Aceasta a fost folosită în creaţia orală şi cultă, încă din cele mai vechi timpuri.

Literatura muzicală oferă nenumărate exemple dintre care cel mai pregnant este *genul passacagliei (sau ciacconei).*

Dicţionarul "Larousse" defineşte passacaglia în felul următor: "Dans spaniol străvechi, în trei timpi, folosit în muzica instrumentală, sub formă de bas ostinat"[119]

Structura de fond o constituie basul repetat care constituie câmpul sonor uniform pavat iar variaţiunile polifone, care se suprapun lui, conturează diferite figuri cu câte un model dat, care se derulează cu o anume periodicitate.

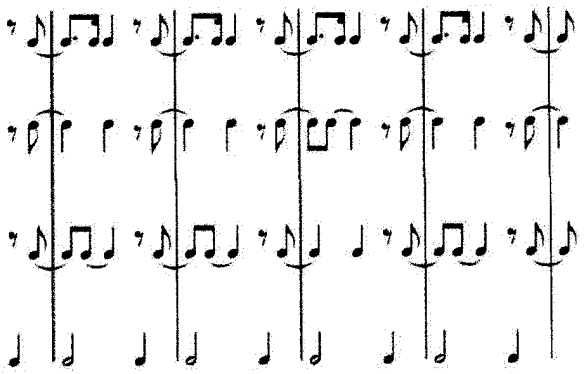
Pentru a demonstra relaţia dintre mozaic ca ornament geometric şi forma de passacaglie (sau ciacconă), voi exemplifica structura ritmică a *Passacagliei* în do minor de Johann Sebastian Bach.

Reţeaua ritmică uniformă, peste care se aştern diferite figuri, care au acelaşi contur repetat este următoarea:

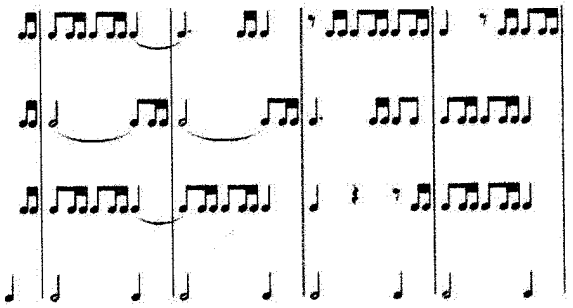
Peste această structură, vom putea observa diferite "parchetări" ritmice, cu configuraţii, care se repetă identic:

[A]

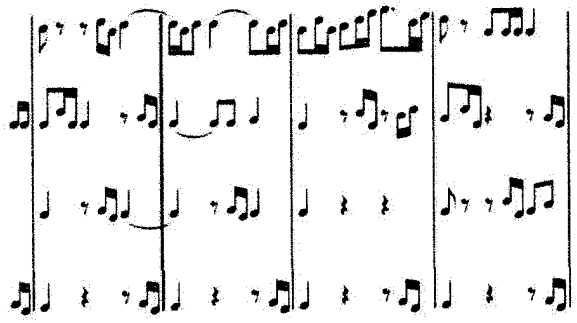
[19] "Petit Larousse" – Paris, 1965, pag. 184.



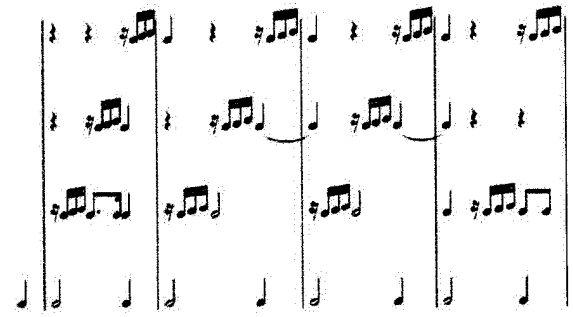
[B]



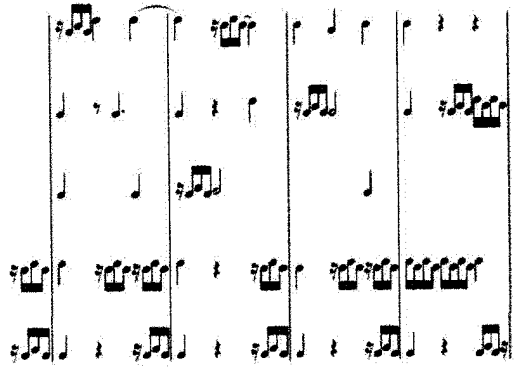
[C]



[D]



[E]



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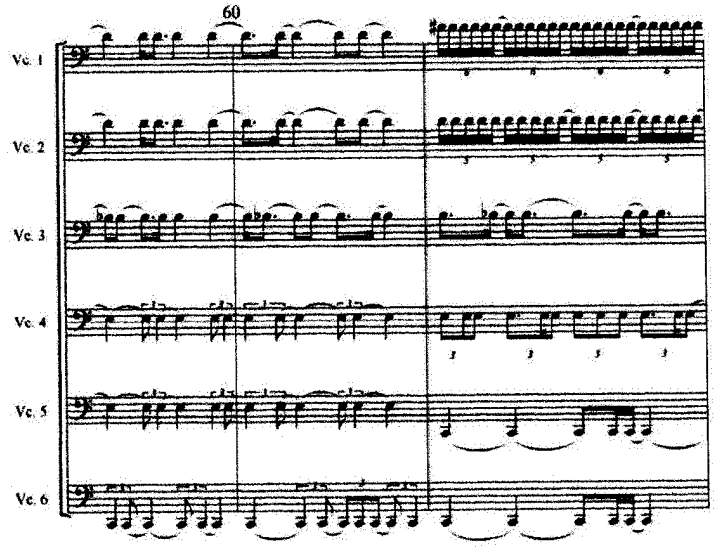
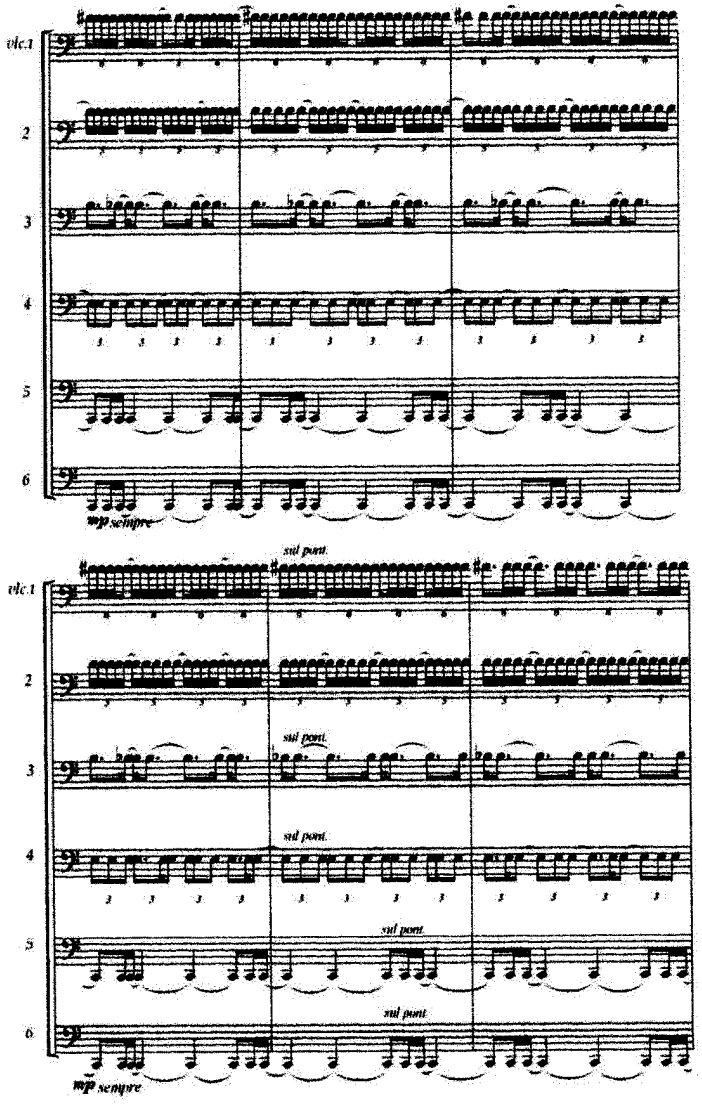
Forma ostinato (care îşi poate găsi echivalent în decoraţiile mozaicate) este deseori întâlnită în literatura muzicală universală. Dintre exemplele celebre menţionez: Ludwig van Beethoven *32 de variaţiuni în do minor* (secţiunea coda), Paul Hindemith *Cvartetul nr.4 op.32*: (partea finală), Bella Bartok – *Cvartetul nr.3 (partea I-a)*, Johann Sebastian Bach – *Cricifixus* din Missa în si minor, Dietrich Buxtehude – *Ciaccona pentru orgă solo în mi minor*, Max Reger -*Introducere, Passacaglia şi Fuga* pentru două piane, op.96, Johannes Brahms – *Variaţiuni pe o temă de Haydn* op.56 a, (partea finală) şi Simfonia a IV-a (partea a IV-a), Igor Stravinski - *Simfonia Psalmilor*, Anton Webern - *Passacaglia op.1 pentru orchestră*, Arthur Honneger – *Pacific 231* etc.

În creaţia personală am folosit deseori tehnica de compoziţie ostinato, cu care am realizat diverse "pânze sonore".

Voi exemplifica, în acest sens, un fragment din *Concertul pentru flaut, violă şi orchestră de cameră*, realizat cu mai multe motive ritmice, care se repetă identic pe orizontală.

Liana Alexandra – *Concert pentru flaut, violă şi orchestră de cameră*; Editura Muzicală, Bucureşti, 1982, pag.12-13.





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Visual Modulation of a Musical Structural Motive

Prof. Dr. LIANA ALEXANDRA
(1947 – 2011)

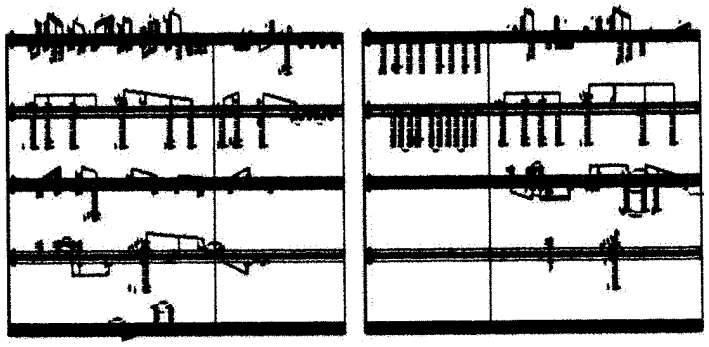
I will present two different visual hypostases in this study, of a musical structural motive based on two distinct coordinates, one of which is expressed by means of a horizontal line covering an ostinato over five, always present in different asymmetric rhythms, while the other consists of several melodic patterns that overlap heterophonically, having one minimal density and one maximal density (climactic point).

If represented graphically, the motive would have the following vault configuration (arch sound):

This motive is cut out of the cycle of *12 Variations* for computer music, produced with the software of Mozart the Music Processor (Great Britain).

The presentation of the motive written with in the musical score (Liana Alexandra: *12 Variations*, computer music, page 1, m. 1-4) looks like this:

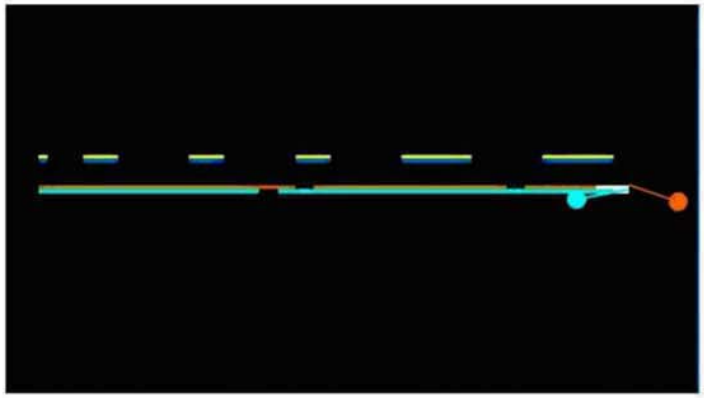
Example:

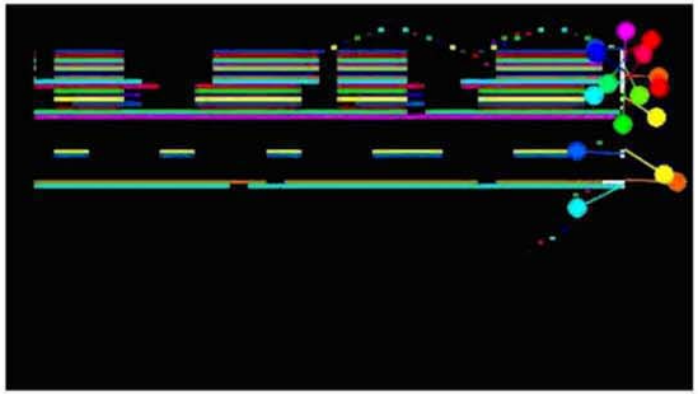


The transcription with Music Animation Machine, a program of musical visualization conceived by Stephen Malinowski (USA), using all visualization variants offered by the respective software, generated several highly suggestive images.
I will present further just two of the hypostases of the visual-musical dynamics for each variant: the image suggesting the minimal density and the one for maximal density. Still images out of this music video were presented at the SIGGRAPH Exhibition organized in the USA.

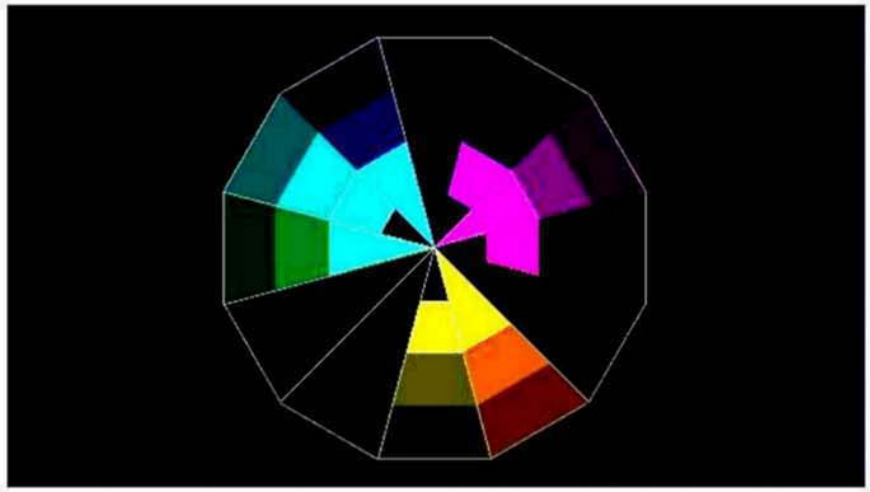
Visual examples of the Music Animation Machine program:

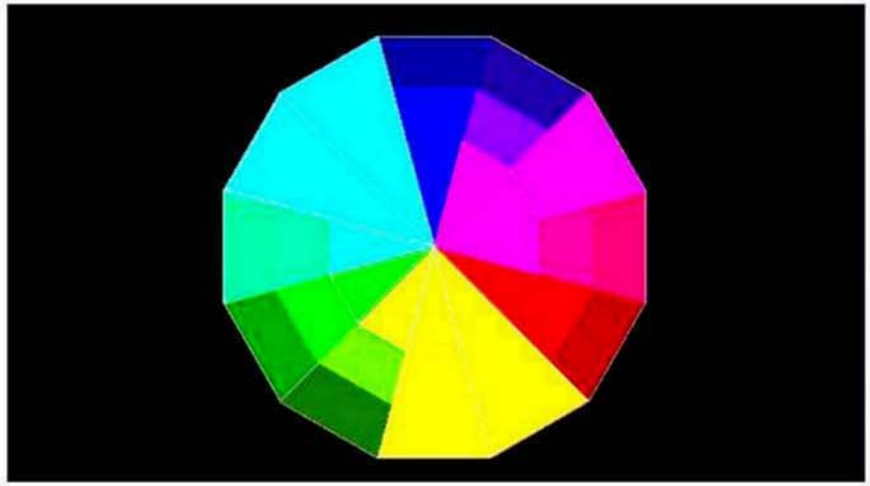
1)piano rol



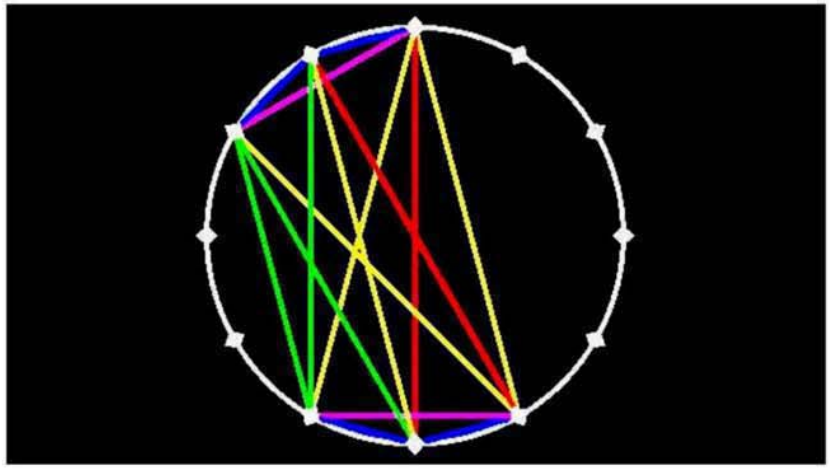


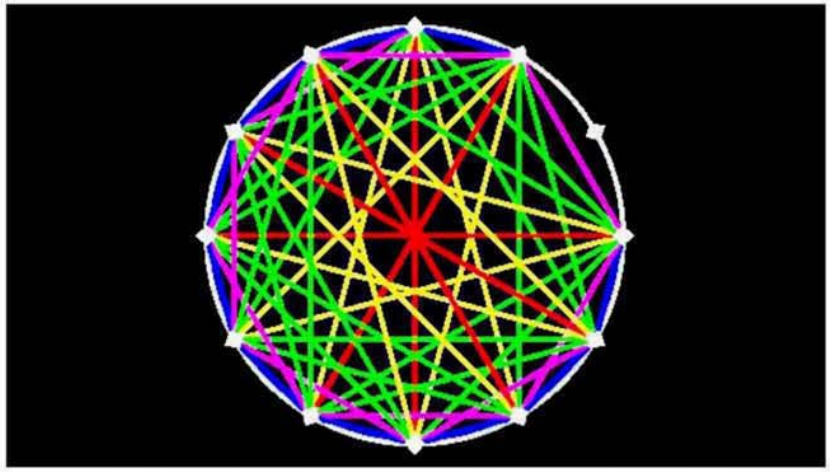
2) pitch class



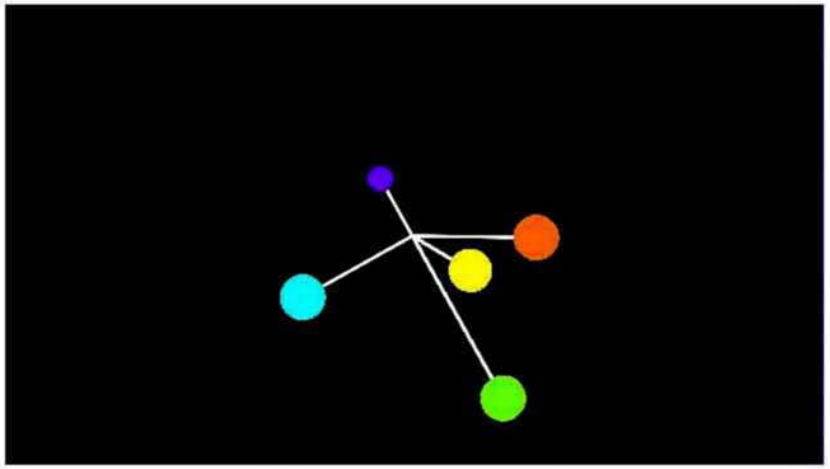


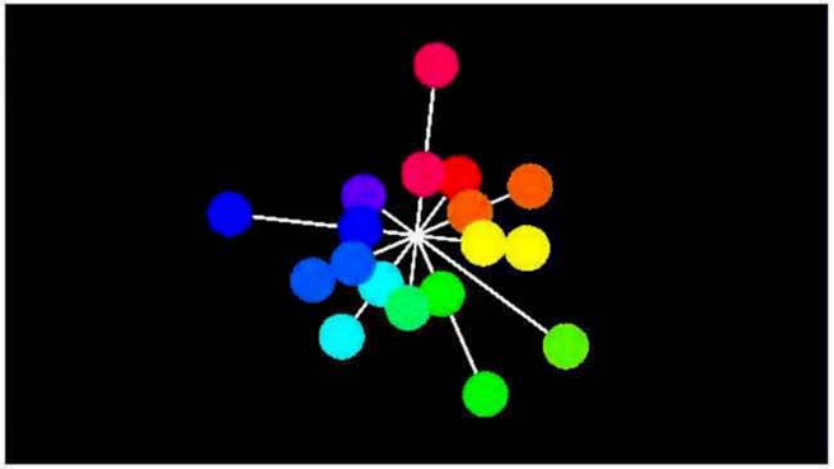
3) intervals



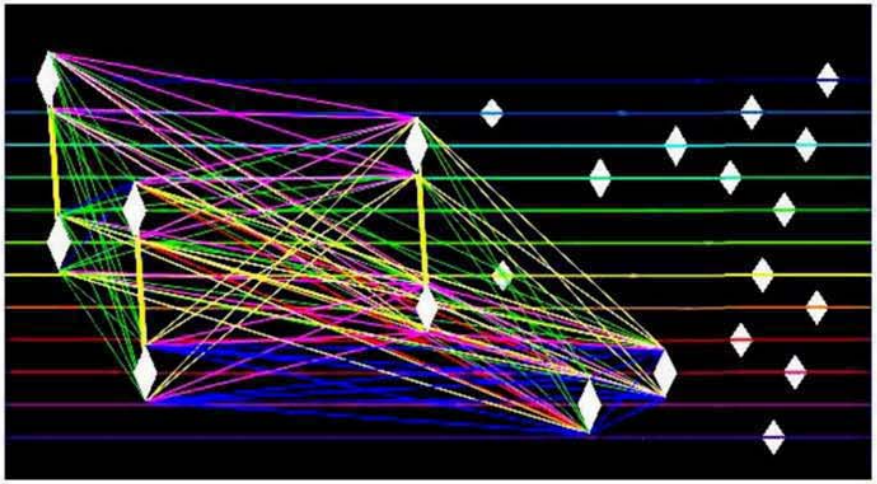


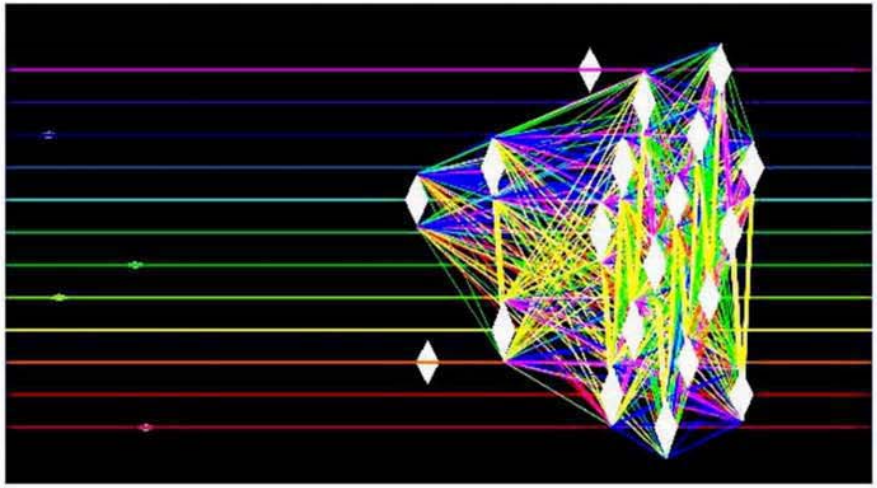
4) shapes



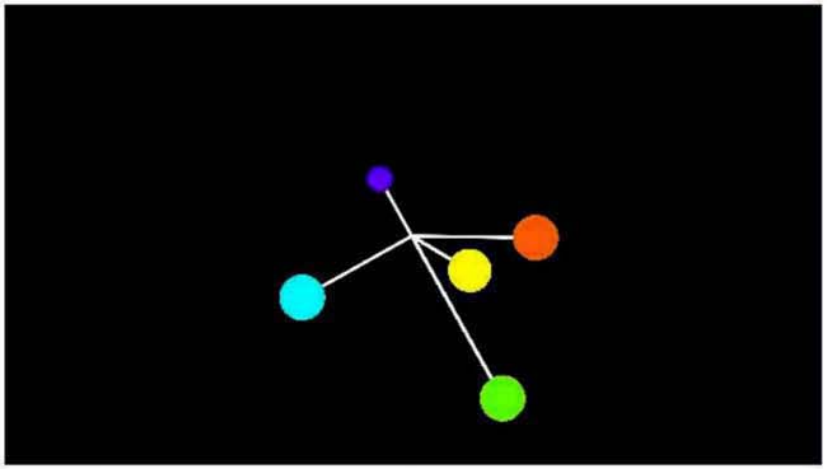


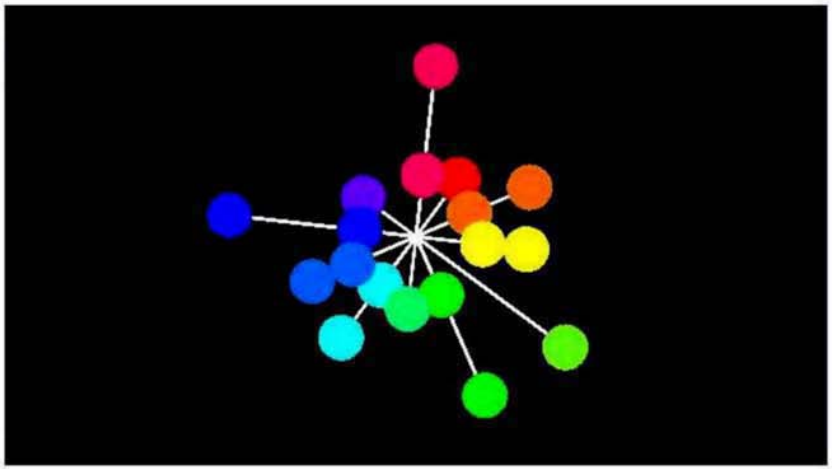
5) tonality staff



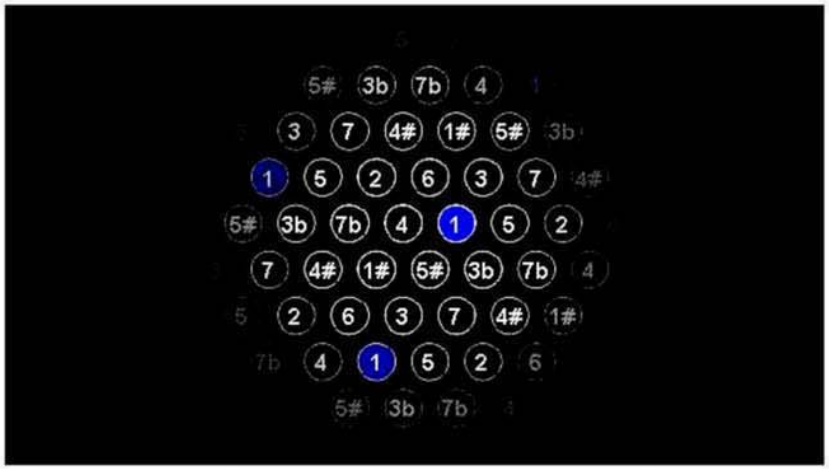


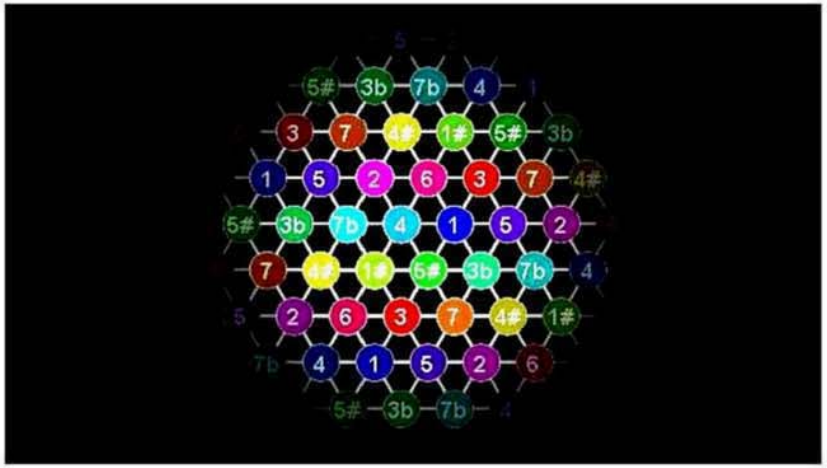
6) tonality compass





7) triads





Bucharest, March 21, 2009

— Șuban Nichifor – CARNYX

→ Compusă în 1984, această miniatură pt. clar. în sib (sau pt. cl. bas în sib) evocă un instrument antic (cu pavilionul în formă de "cap de balaur"), ce era utilizat de geto-daci și – ulterior – de romani, ca emițător de semnale de luptă. De aceea, lucrarea se bazează pe o serie de celule melodico-ritmice extrase din clasa semnalelor de bucium, specifică folclorului românesc de munte.

→ Configurația intonațională derivă în consecință din spectrul armonicelor naturale, fiind focalizată pe juxtapunerea unor tronsoane ce includ armonicul 7 – ca element caracteristic ethosului menționat. În acest context se justifică și elementele de factură multi-sonică (ce implică suprapunerea unor sunete armonice).

→ Sub aspect metro-ritmic, evidențiem serie de celule asimetrice de tip "aksak", ce sunt de asemenea propriii jocurilor populare românești.

→ La nivelul macro-structurii, piesa are o formă liberă, analogă unui "perpetuum mobile" ce este generat prin tehnica variației continue – în trei faze proiectate conform principiului Secțiunii de Aur ("Sectio Aurea"); în acest sens, apogeul coincide cu momentul utilizării multisonurilor.

Prin reducție fenomenologică, se poate aplica
cât lucrarea are formă dinamică a unui
„mare crescendo" și cea agogică a unui
„mare accelerando".

→ Din punct de vedere instrumental, acesta
creație include o serie de procedee specifice
(slap-tongue, glissando, staccato, legato,
multi-sonuri) ce solicită din plin
virtuozitatea interpretului.

→ Distinsa Concursului de compoziție
de la Roma și Hong-Kong, lucrare a fost
prezentată în nenumărate concerte, gravată pe
mai multe CD-uri și inclusă în repertoriul
curent al mai multor clarinetiști Harry Sparnaay
(Olanda), Andrew Simon (U.S.A.)
Guido Arbonelli (Italia).

→ Șuban Nichifor: "Anamorphose" pentru cvartet de coarde

— I) — Referitor la tehnica anamorfozei sonore inițiată de compozitor prin această lucrare (concepută în 1975), facem următoarele precizări:

— 1) termenul — de origine elină — are următoarele semnificații în plan etimologic

- ανά = întoarcere în timp, revenire la, repetare, re—;
- μορφή = formă (finită);
- μόρφωσις = (proces de) formare;
- ἀναμορφόω-ώσω = a reflecta, a regenera, a remodela;

— ἀναμόρφωσις = reflectare, regenerare, remodelare;

— 2) acest procedeu de "regenerare" a fost și este curent utilizat în zona artelor vizuale — ca mod de realizare a unor imagini complexe (sugerând a treia dimensiune prin 2 dimensiuni "deformate") și/sau a unor sugestii de natură esoterică (în așa-numitele "Vexierbild" / "tablouri secrete"). Marele critic de artă Jurgis Baltrušaitis a analizat acest aplicații vizuale ale anamorfozei în ampla sa exegeză — "Anamorphoses" (Ed. Olivier Perrin, Paris, 1969).

— 3.) În domeniul muzicii, se poate afirma că două (sau mai multe) structuri sonore aparent disjuncte pot coexista funcțional — fără a constitui un "colaj" — dacă răspund condiției de a avea cel puțin un element constitutiv comun, intrând așadar într-un raport anamorfotic. Altfel exprimat, între mulțimile sonore A, A' și B, având proprietățile $A \cap B = 0$ și $A \cap A' = \emptyset$, se poate ilustra relația de "colaj" prin $[A \rightarrow | \leftarrow B]$ și cea de "anamorfoză" prin $[A \longleftrightarrow A']$ (cf. Șerban Nichifor, "Anamorfoza sonoră", rev. Muzica Nr. 6/1985,

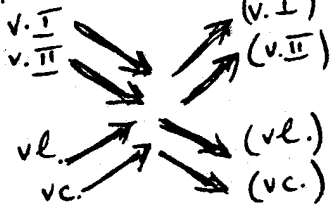
— II.) — Compus în 1975, Cvartetul "Anamorphose" de Șerban Nichifor este structurat în 2 părți ("Fuga" și "Postludium") ce se desfășoară într-un continuum sonor determinat de multiplele proiecții anamorfotice ale unui mod bazat pe o celulă de extracție populară, având configurația (structura modală): [3, 1], ce alternează cu [3, 1, 1]*.

*) adică [terță mică, secundă mică], respectiv [terță mică, secundă mică, secundă mică].

Acestă dană structură proliferează prin funcția generatoare $< x = na + b >$, obținându-se un șir modal ce ocupă întregul ambitus al cvartetului.

-a.) În dialectica lucrării, "Fuga" (partea I) are rolul de a sintetiza (pornind de la "sunetul alb" obținut pe căluș) celulele constitutive [3,1] și [3,1,1], prin emiterea armonicilor naturale ale sunetului "Do$_3$" (= 66 Hz) emis de violoncel — armonice ce sunt "fixate" selectiv de celelalte instrumente prin melodiile populare "Burzucan", "Hora Caprii"; "Cântec din Bihor", ca și prin imnurile bizantine "Lumină Lină", "Axion", "Slavă" și "Laude". Prin tehnica isonului, se "filtrează" complexul sonor astfel alcătuit, obținându-se un mod de 6 sunete (reductibil la (SC 2-2) Modulo 12), ce are structura [3,1,3,1,3,1]. Toată această evoluție este structurată în forma tipică a unei fugi (expoziție, divertisment, reprizăă) — cu menționarea că subiectul acestei fugi la 4 voci este reprezentat de un motiv ritmic constituit exclusiv pe "sunet alb" (obținut cu arcușul pe căluș).

— b.) "Postludium"-ul (partea a II-a, ce se execută "attacca") proiectează brusc şirul modal obţinut prin multiplicarea celulelor [3,1] şi [3,1,1]. Traseele instrumentale au o formă simetrică:



Dacă "Fuga" avea un rol generator (constructiv), "Postludium"-ul are o configuraţie degenerativă (distructivă) — şirul modal fiind supus unui "proces de erozione" ce implică:

— anihilarea structurii modale (prin introducerea treptată a glissando-ului)
— proliferarea unei melodii populare ("Când şi-a pierdut ciobanul oile"), ce e concepută pe un mod ce conţine celula [3,1] — fiind astfel o anamorfoză a şirului modal.

Finalmente, melodia menţionată "invadează" discursul sonor, înlocuind astfel şirul modal ce se distinge treptat. În ultima fază, melodia "invadează" spaţiul publicului, prin deplasarea în sală a celor doi violonişti şi a violoncelistului — până în punctele în care se poate realiza un amplasament quadrofonic (cf. schiţei anexate).

Alte aspecte specifice:

— În zona temporală, se remarcă scriitura proporțională (neo-gregoriană) a duratelor, ce se ordonează pe "casete temporale" (în locul măsurilor tradiționale). Dată fiind evoluția stochastică a acestei muzici, sincronizarea instrumentelor este relativă, în spiritul "aleatorismului controlat".

— În zona timbrală, relevăm includerea unor efecte inedite: "molto sul ponticello" (evocând "viorile cu goarnă" din Transilvania), "sunetul alb" (obținut pe căluș), "percutiile" realizate cu mâna stângă pe corzi, "pizzicato-ul bartókian".

Această lucrare a fost distinsă în anul 1977 cu Premiul I la Concursul internațional de Compoziție "GAUDEAMUS" de la Amsterdam (Olanda), Festivalul precum și cu "Premiul Presei internaționale" la Festivalul de la Evian (Franța) - 1978. Cvartetul a fost prezentat frecvent în marile festivaluri europene (Bayreuth, Darmstadt, Varșovia, etc.), fiind interpretat de ansambluri de prestigiu ("Gaudeamus", "Assmann", etc.)

Prima audiție absolută a avut loc în 1976, la Radiodifuziunea Română, în formula interpretativă:
- Pavel Crișan (v. I)
- Emilian Piedicuță (v. II)
- Vladimir Mendelsohn (vl)
- Șuban Nichifor (vc.).

În 1977, cvartetul a fost publicat de prestigioasa "Edition Modern" din München (Germania).

Bibliografie selectivă

- Șuban Nichifor - "Anamorfoză Sonoră", revista "Muzica" Nr. 6/1985;
- Șuban Nichifor - tratatul "Musica Caelestis - Anamorfotica Sacrului în arta sunetelor", Universitatea Națională de Muzică, București, 2000, pag. 5-38

Serban Nichifor

"ANAMORPHOSE" pour Quatuor à cordes

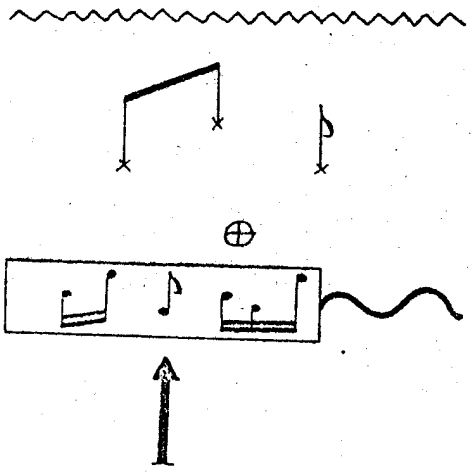
N o t a B e n e

L'écriture est proportionelle (les durées sont déterminées par les distances graphiques) . L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sois-même et n'est pas marquée avec l'omission du portatif.

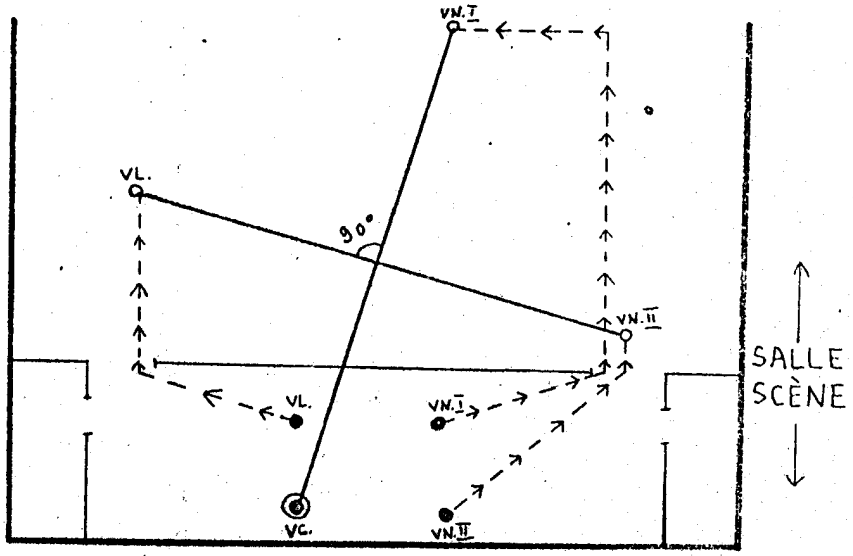
Les accidents n'altérent que les sons qu'ils préoédent.

- BURZUCAN	folklore roumain	- LUMINA LINA	hymnes orthodoxes
- HORA CAPRII	de Transylvanie +	- AXION	roumaines
- CINTEC DIN BIHOR		- SLAVA	
- CIND SI-A PIERDUT		- LAUDE	
CIOBANUL OILE		(ison = pédale)	

+) les 4 mélodies doivent être exécutées MOLTO SUL PONTICELLO pour reproduire le timbre des violons à pavillon de Transylvanie.



- effet spécial (son blanc) obtenu en tirant l'archet sur le chevalet
- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)
- pizzicato Bartók (corde percutée contre la tastière)
- module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)
- quitter la scène et s'en aller, si c'est possible, dans la salle vers un amplassement quatrophonique:



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Analize Computerizate

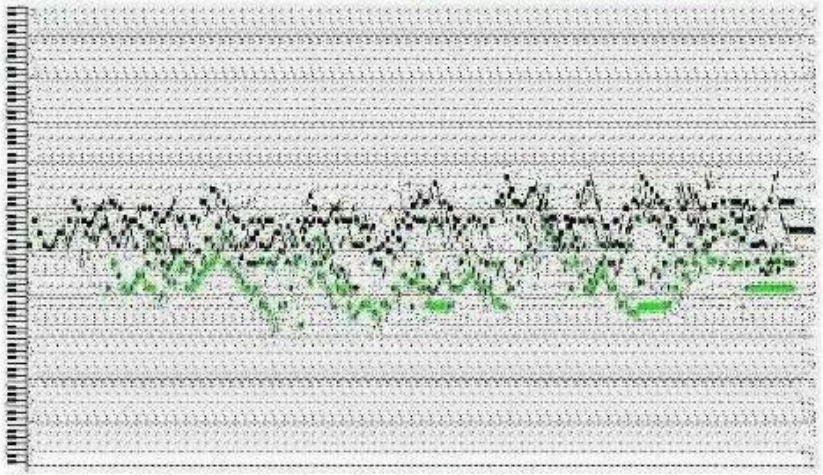
-1.) J. S. Bach: "Arta Fugii" - p. 146-150
-2.) L. van Beethoven: Sonata Nr. 5 op. 24 în Fa Major ("Sonata Primăverii") - p. 151-153
-3.) Alfred Mendelsohn: Sonata Brevis pentru vioară și pian (sau orgă) - p. 154-157

Johann Sebastian Bach: "DIE KUNST DER FUGE"

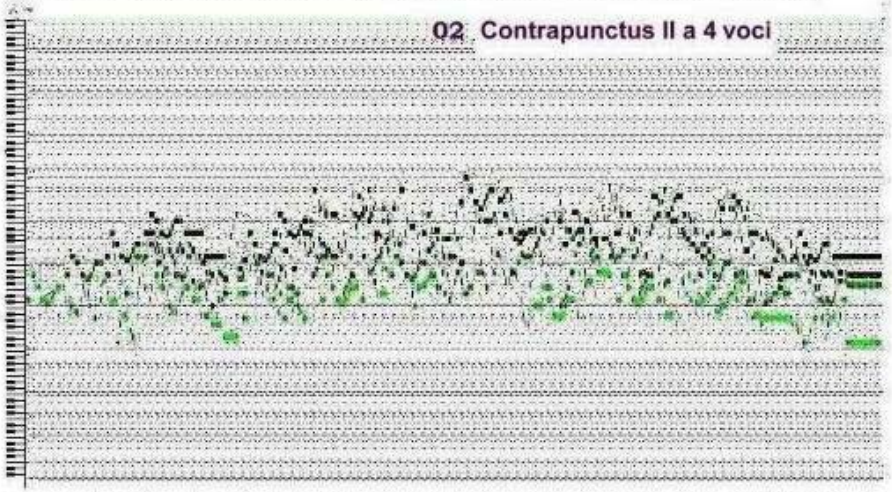
Computer analysis with MaMuTh Software

by Prof.Dr. Serban Nichifor (UNMB, January 2007)

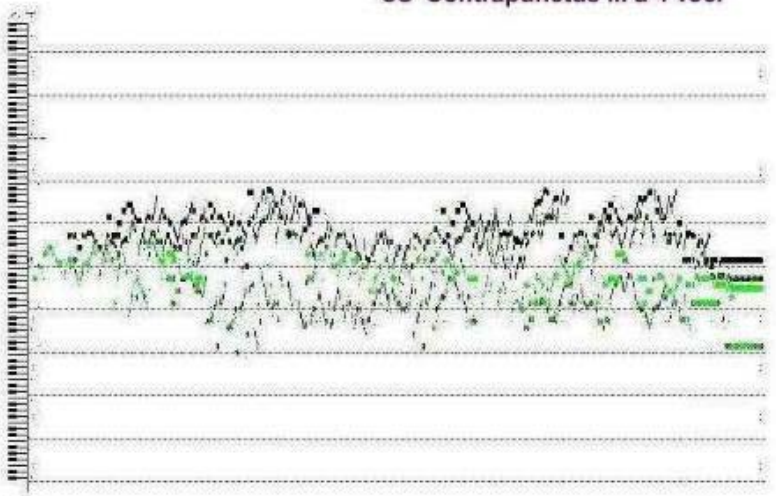
01 Contrapunctus I a 4 voci



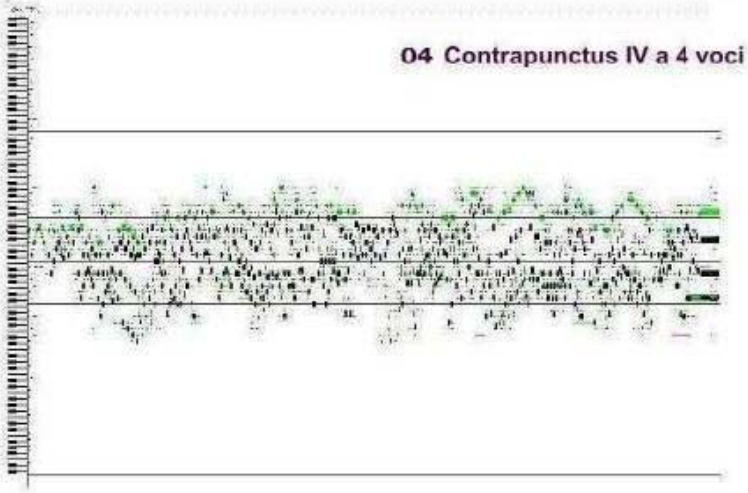
02 Contrapunctus II a 4 voci

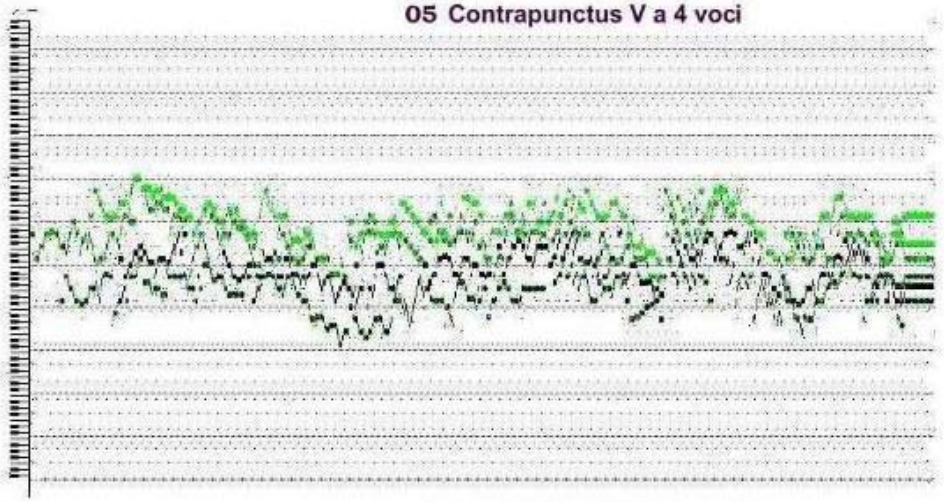


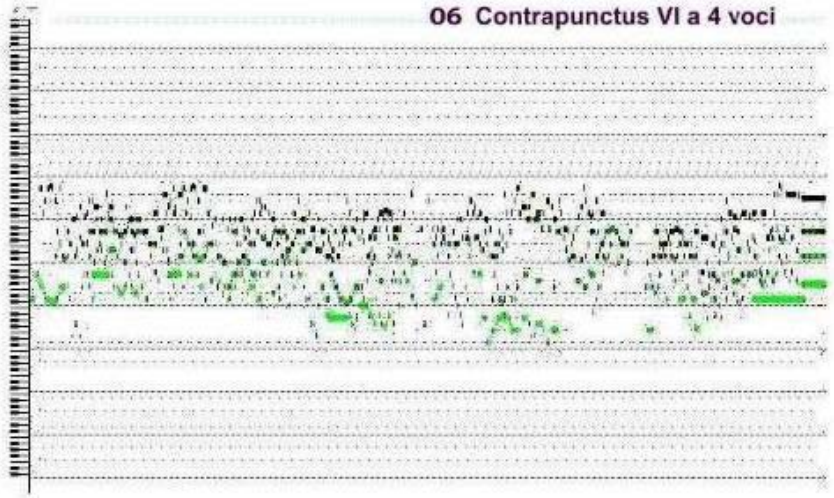
03 Contrapunctus III a 4 voci



04 Contrapunctus IV a 4 voci




05 Contrapunctus V a 4 voci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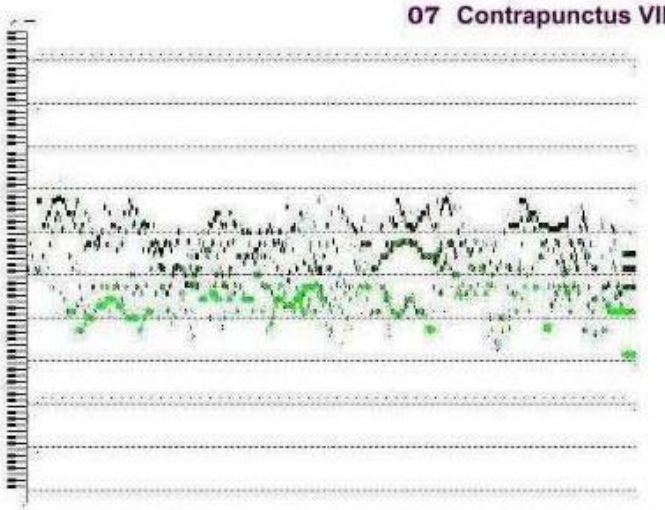
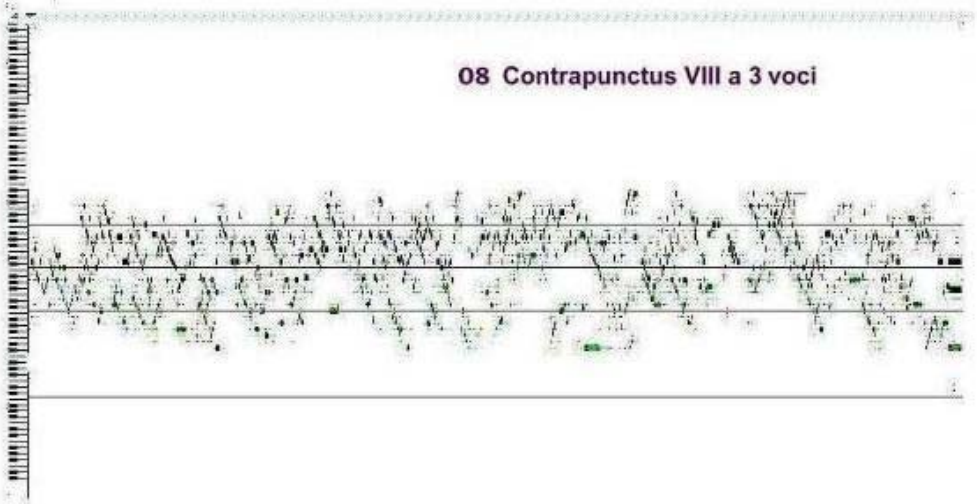
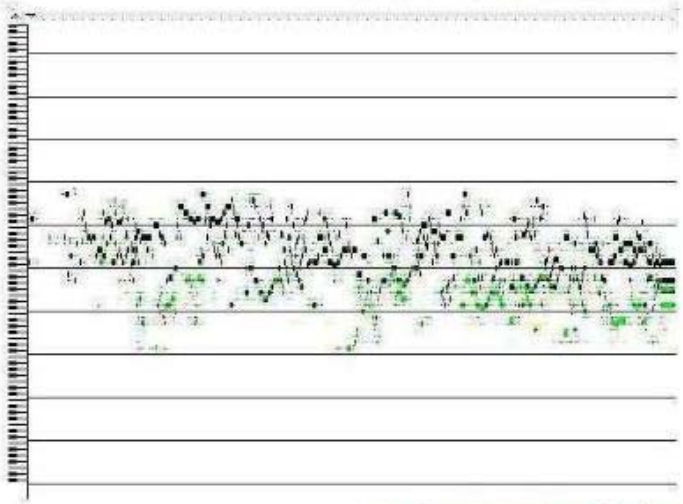
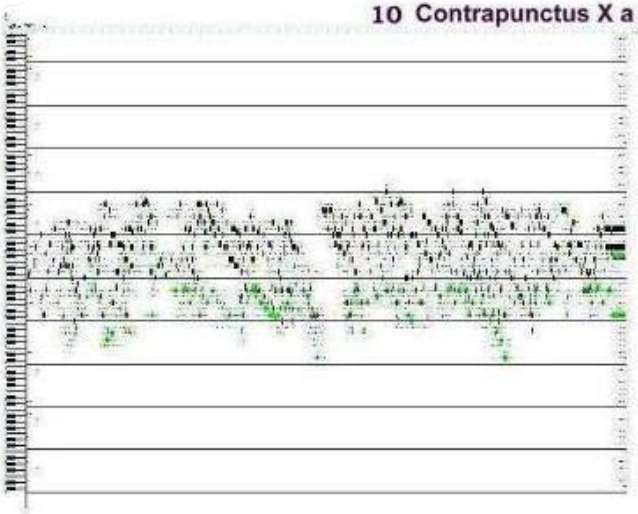

07 Contrapunctus VII a 4 voci


08 Contrapunctus VIII a 3 voci

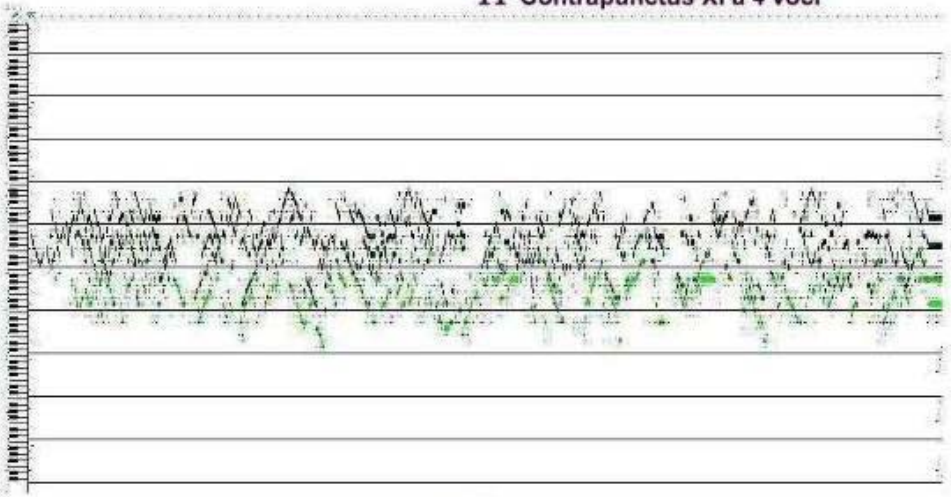
09 Contrapunctus IX a 4 voci



10 Contrapunctus X a 4 voci



11 Contrapunctus XI a 4 voci

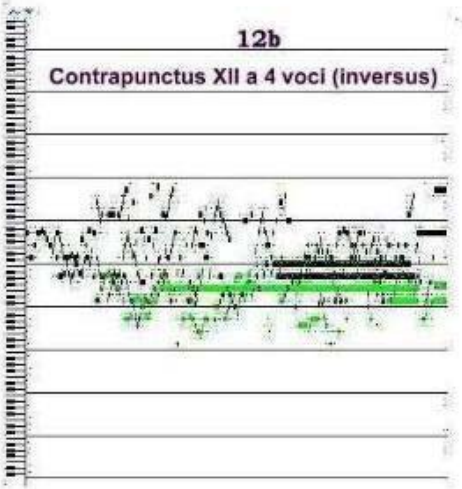


12a

Contrapunctus XII a 4 voci (rectus)

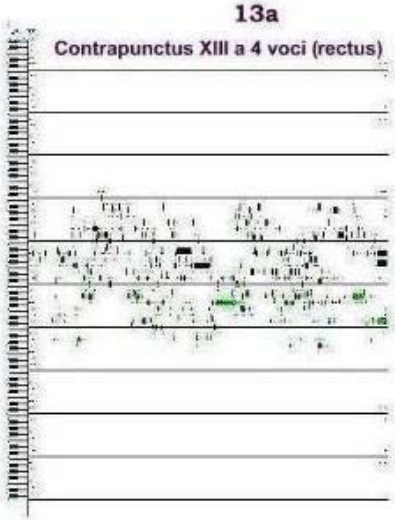
12b

Contrapunctus XII a 4 voci (inversus)



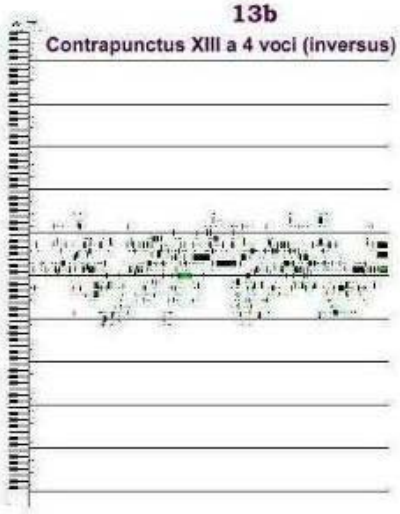
13a

Contrapunctus XIII a 4 voci (rectus)



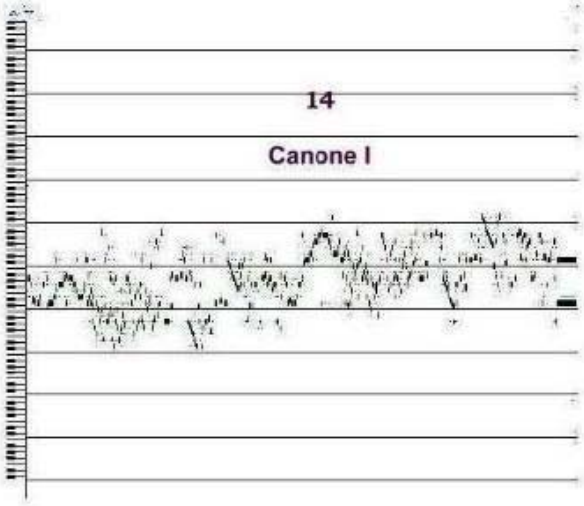
13b

Contrapunctus XIII a 4 voci (inversus)



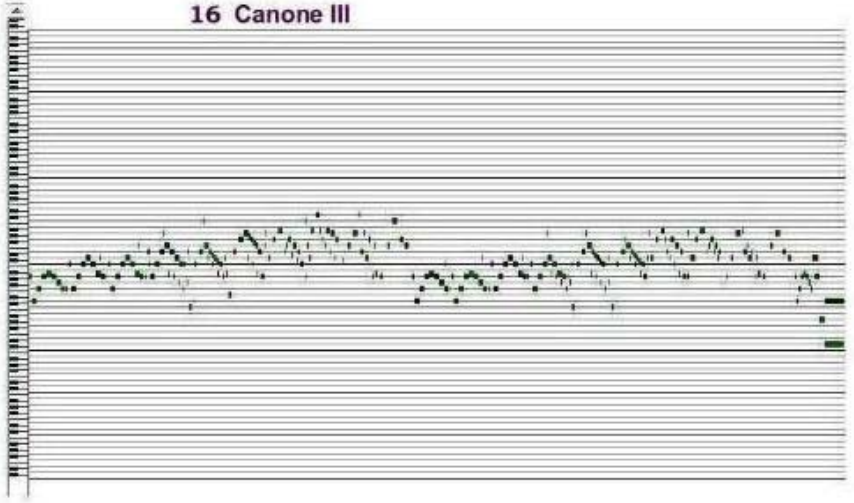
14

Canone I

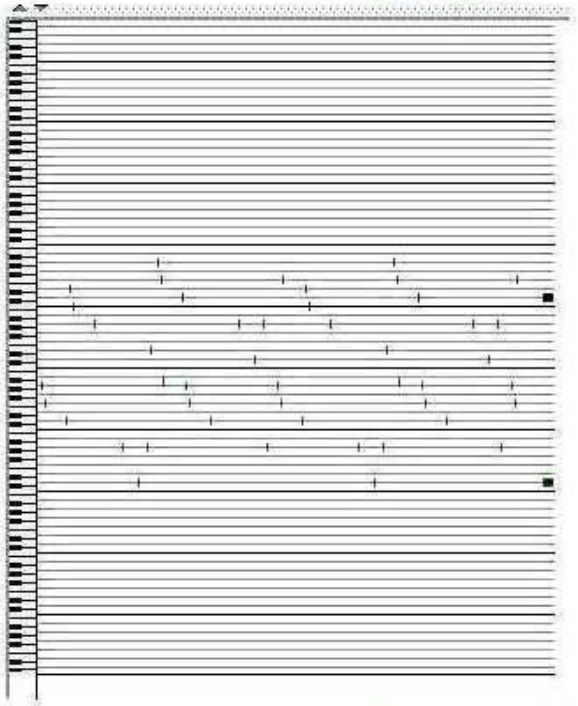


15 Canone II

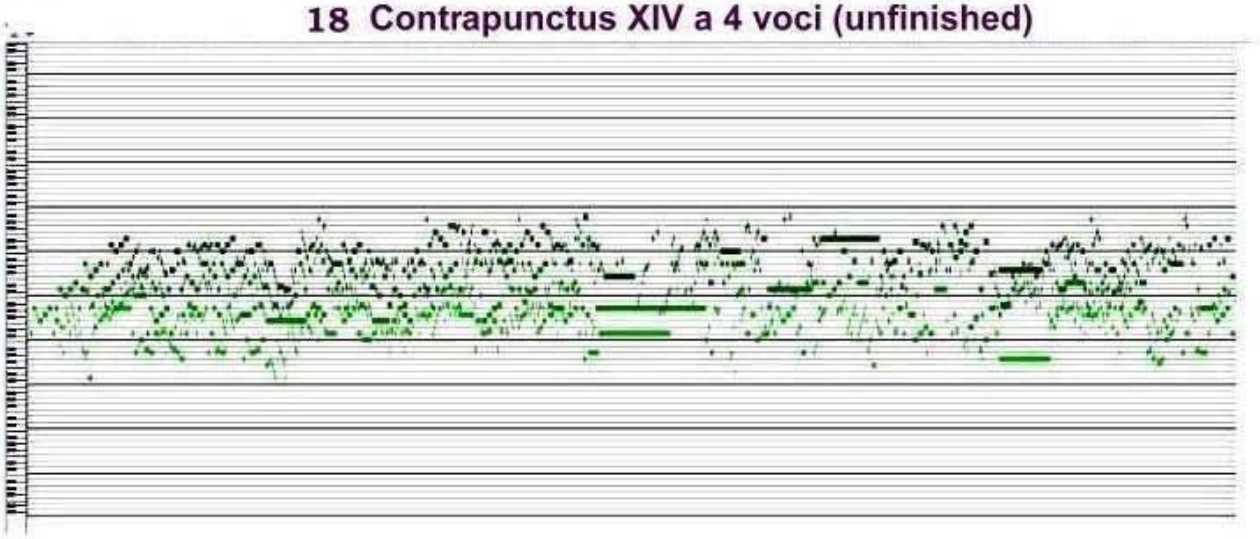
16 Canone III



17 Canone IV



18 Contrapunctus XIV a 4 voci (unfinished)



METHOD FOR COMPARATIVE ANALYSIS OF MUSIC PERFORMANCES BASED ON "ACID PRO 7" SOFTWARE

SERBAN NICHIFOR

- SUBJECT:
Beethoven Violin Sonata No. 5 ("Spring") in F Major Op.24, Part I

- SONATA-ALLEGRO FORM ANALYSIS:
EXPOSITION (measures 1- 86/Volta I)
Subject 1 (m. 1 - 25)
Transition (m. 26 – 37)
Subject 2 (m. 38 – 69)
Codetta (m. 70 – 86/Volta I)
EXPOSITION x 2 – *ad libitum* (exposition may then be repeated)
DEVELOPMENT (measures 86/Volta II – 123)
Phase 1 (m. 86/Volta II – 97)
Phase 2 (m. 98 – 115)
Phase 3 (m. 116 – 123)
RECAPITULATION (measures 124 – 247)
Subject 1 (m. 124 - 149)
Transition (m. 150 – 161)
Subject 2 (m. 162 – 193)
Codetta (m. 194 - 209)
Extended Coda: Phase 1 (m.210 –231) and Phase 2 (m. 232 – 247)

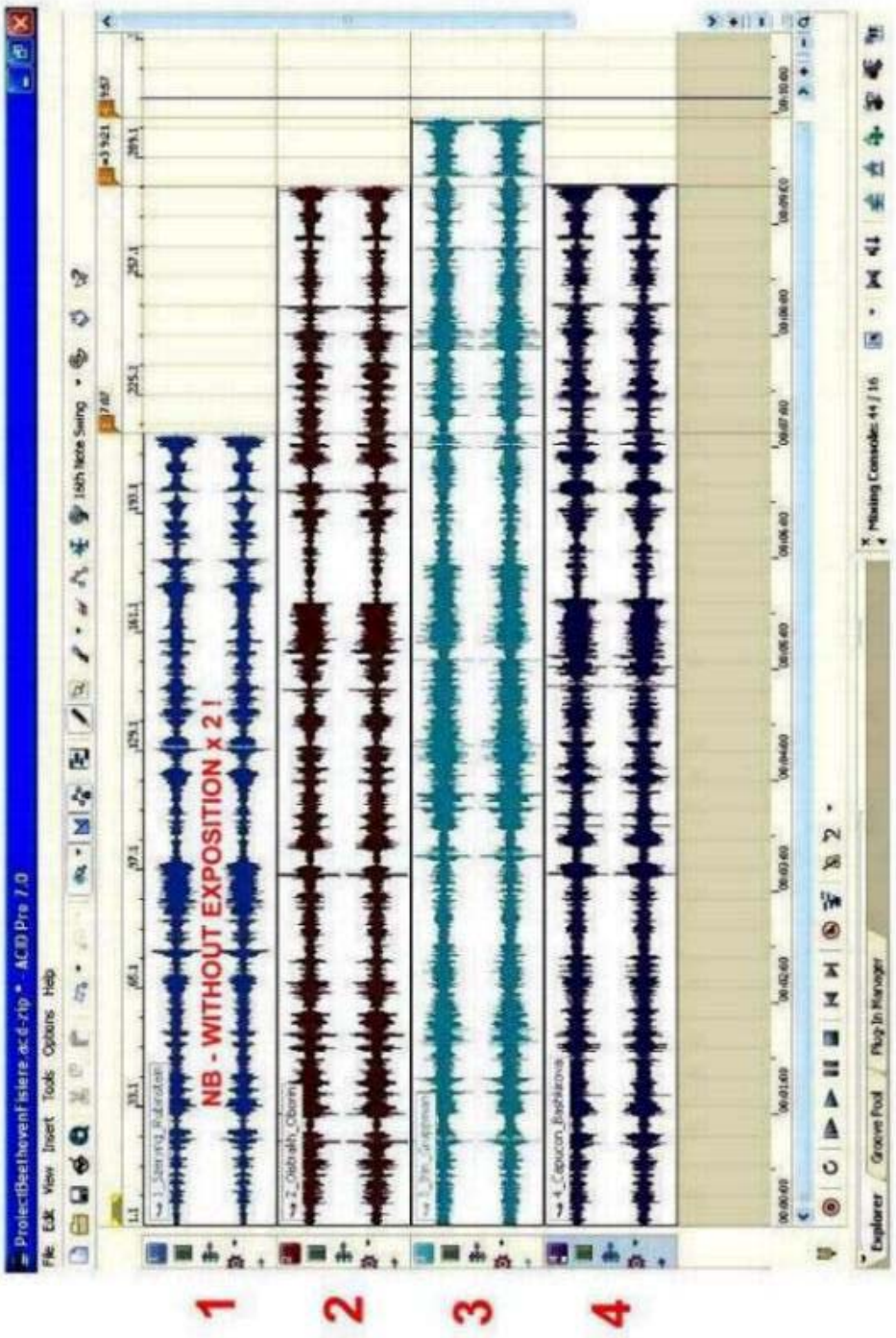
- PERFORMERS:
- Track 1: Henryk Szeryng & Arthur Rubinstein - 7:07 (without Exposition x 2)
http://www.youtube.com/watch?v=mAcWGVC4Nqc

- Track 2: David Oistrakh & Lev Oborin - 9:21
http://www.youtube.com/watch?v=n0pIO4zg_1w

- Track 3: Ilya Itin & Igor Gruppman - 9:57
http://www.youtube.com/watch?v=VjWmhhVe5UM&feature=related

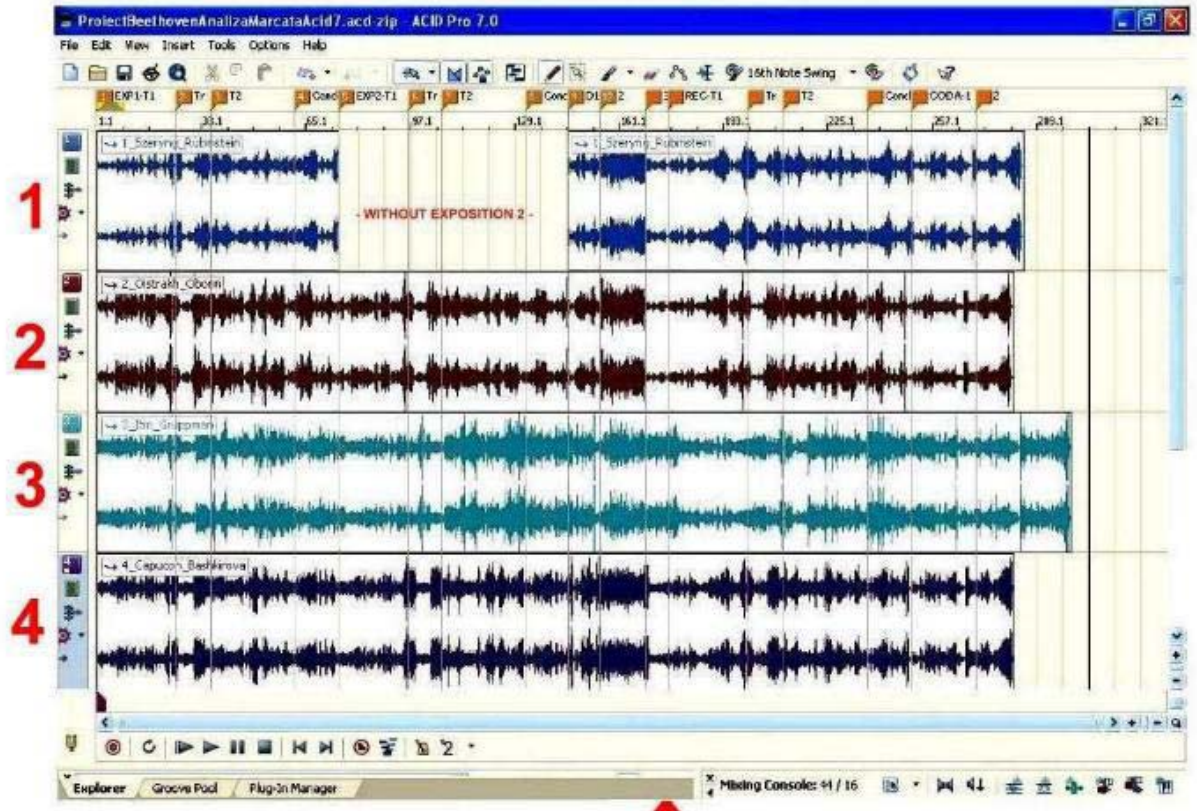
- Track 4: Renaud Capuçon & Elena Bashkirova - 9:21
http://www.youtube.com/watch?v=QzccW7ZvDZc

- SOFTWARE:
"ACID Pro 7 software is a DAW powerhouse that combines full multitrack recording and mixing, MIDI sequencing, and ACID looping functionality for a seamless music-creation and post-production environment. With its Transparent Technology™ design, ACID Pro 7 software removes typical barriers to the creative workflow so you can effortlessly transform ideas into real results."
http://www.sonycreativesoftware.com/acidpro

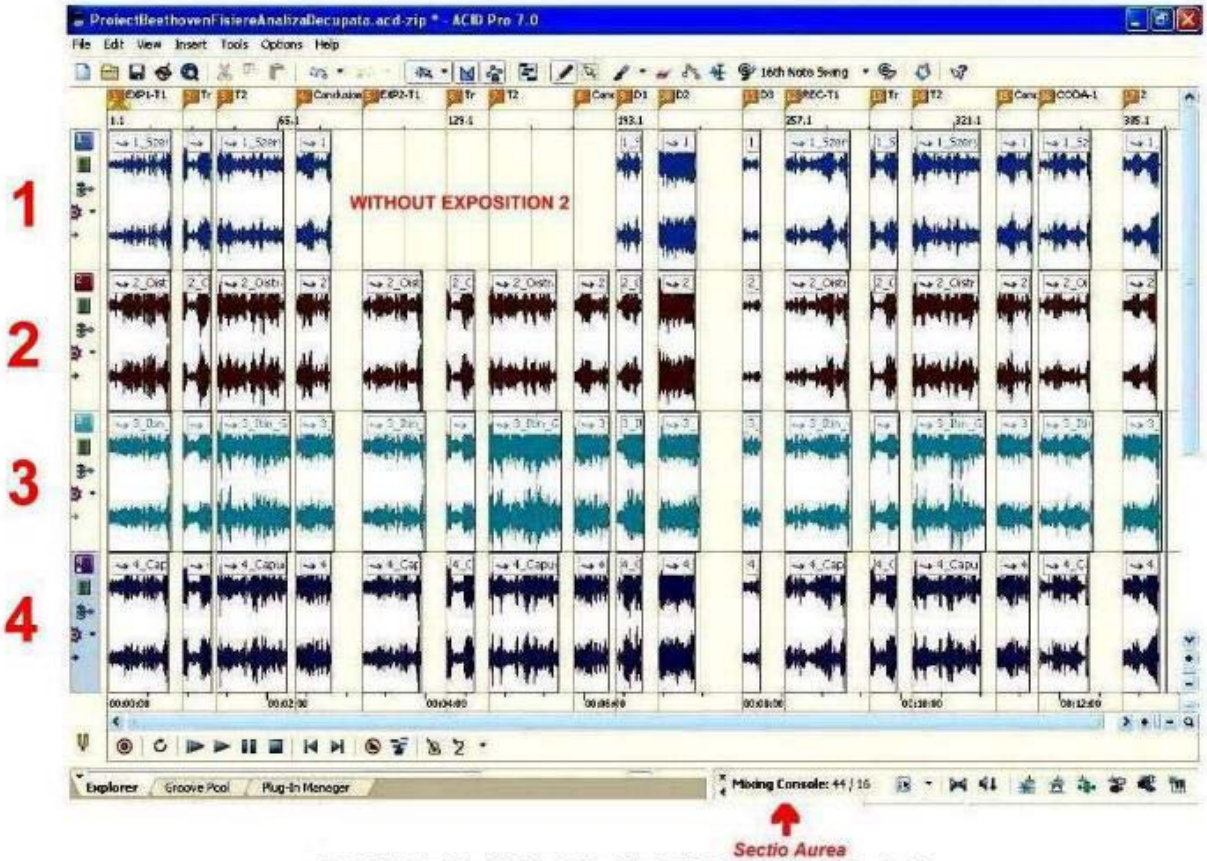


DURATIONS

151



SONATA FORM STRUCTURES (A)

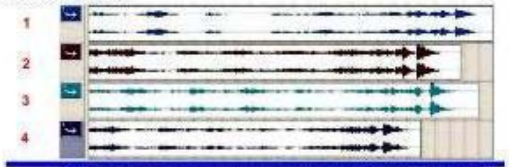


SONATA FORM STRUCTURES (B)

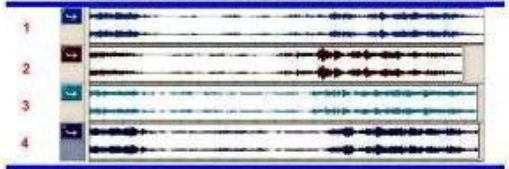
SONATA FORM STRUCTURES (C)

EXPOSITION

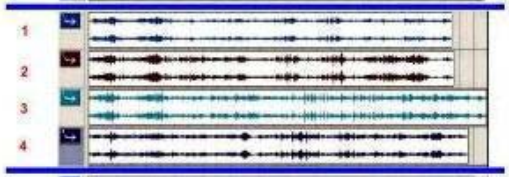
FIRST SUBJECT



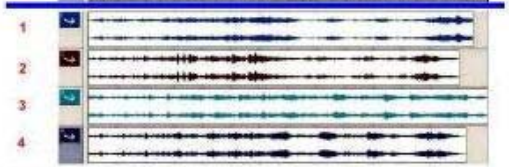
TRANSITION



SECOND SUBJECT



CODETTA



REPEATED EXPOSITION

FIRST SUBJECT

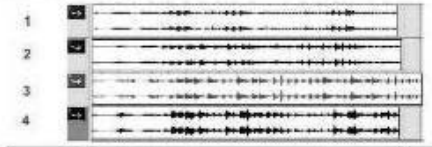
TRANSITION

SECOND SUBJECT

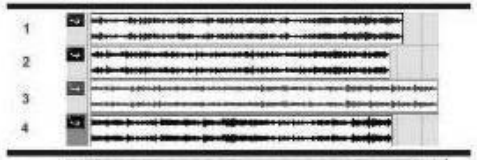
CODETTA

DEVELOPMENT

PHASE 1



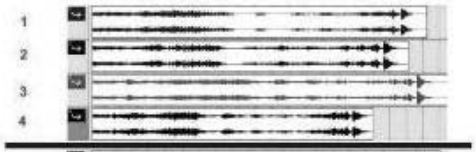
PHASE 2



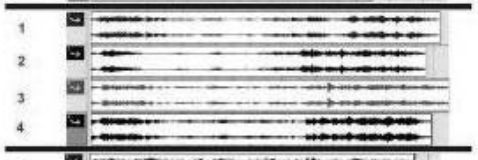
PHASE 3

RECAPITULATION *Sectio Aurea*

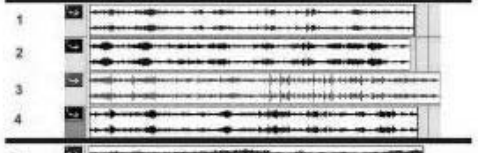
FIRST SUBJECT



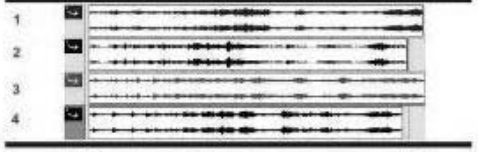
TRANSITION



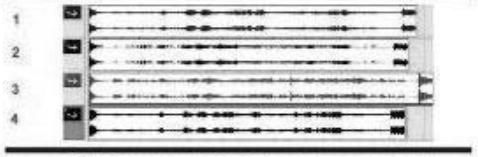
SECOND SUBJECT



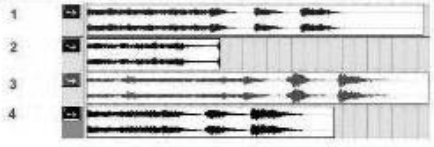
CODETTA



EXTENDED CODA (1)



EXTENDED CODA (2)



PROFIL MELODIC GLOBAL (melodie infinita)

(analiza jMelo software)

P. I

P. II

P. III

P. IV

IMAGINE GLOBALA

ALFRED MENDELSSOHN: *Sonata Brevis*

- analiza formala –

- **Partea I (1-98) – Forma de Sonata: Exp. (1-29) [T. I (1-9) Fa # min. diatonic; Punte (10-14) ; T. II (15-24) Do # modal, instabil, intens cromatizat (pre-serial), formula ritmica caracteristica binara/ternara; Concl. (25-29)]; Dezv. (30-69) [Faza I (30-43) elemente T. I; Faza II (44-58) T. II reluata identic in configuratia din Exp.; Faza III (59-69) – T. I si II in secventari si dinamizari]; Repr. Inv. (70-98) [*Sectio Aurea P. I (appassionato)* T. II (70-78) La modal, minor – tr. 4 (cromatic); T. I (79-91) – La minor]; Coda (92-98) elemente T. I si II, Fa # min., cu ultimul acord in La Maj.];**

- **Parte a II-a (1-138) - Forma de Lied Bipartit Compus [A ternar ("a" dublu-expus (1-24 si 25-49), cu per.1 – La min. si per.2 – crom.; "a1" (50-72) cu per. 3 – Re Maj. si per. 4 – ped. La min.); Punte (73-90) – modulatii cromatice; B binar (*Sectio Aurea P. II* = "b1" (91-110) – La min. si "b2" (111-138) – Re Maj./coral crom., NB – *attacca P.III*];**

- **Partea a III-a (1-62) - Forma de Lied Tripartit Simplu (in configuratie "quasi parlando rubato / doina" = *Sectio Aurea in macrostructura (la nivelul intregii sonate)* [A (1-15) – quasi doina; Punte (16-19); B (20-28) Tema A-a din Partea II; *Sectio Aurea P. III* = A' (29-46) – quasi doina (continuare in quasi-cadenza); Coda (47-62) – Tema I din Partea I];**

- **Partea a IV-a (1- 271) – Forma de Lied Bipartit Compus, Quasi Perpetuum Mobile [Introd. (1-4) ; A dublu-expus (5-53, 54-102) – "a" (5-18, 54-67) Si b min.; "a1" (19-30, 68-79) La Maj. tema romaneasca (joc); "a2" (31-40, 80-89) Re lidian tema rom.; Concl. (41-53, 90-102) La Maj. – dominanta Mi7; B dublu-expus (103-183, 184-262 = *Sectio Aurea P. IV*) – "b" (103-147, 184-228) Sol. Maj. secv., crom.; "b1" (148-159, 229-240) La Maj. – tema rom. "a1"; "b2" (160-174, 241-255) Mi min. – motiv rom. "a2"; Concl. (175-183, 256-262); Coda Concisa (263-271) – Tema I Partea I, in La Maj.]**

Trasaturi Generale: caracter ciclic , cromatizari intense (pre-seriale, dar pe fond tono-modal romanesc, cu episoade politonale/polimodale), structura melodica infinita.

.----------.

ANALIZA ARMONICA 1

(Band-in-a-Box software)

P. I

1	F#m		2	D		3	Bm7		4	G/B	D/F#
5	Dbm7	Bb	6	Bb/D		7	Am	D/C#	8	D/C#	
9	A/C#		10	F#m		11	Esus		12	B/A	
13	EMaj9	B	14	CmMaj7B		15	BbMaj9	Db7	16	Dbm	
17	Abm	Bb	18	D/A		19	Am		20	Bm	
21	Ab		22	Gm		23	G	Cm	24	Cm	
25	Cm		26	C		27	Db		28	Db7	F#m
29	F#m		30	F#m		31	D		32	Bm	
33	D/F#		34	Bb	Bbsus	35	Eb		36	D/C#	
37	A/C#		38	D/C#	F#m	39	A/G		40	Db7sus	Abm7
41	G		42	B		43	B	Db7b9	44	Db	
45	B	Abm	46	Bm/Bb	Bb/A	47	Bb	B	48	D/F#	Bm
49	Am7		50	Gm7		51	G		52	Cm	
53	Cm		54	Cm		55	Ab/C	Dm/C#	56	Db	
57	Bm7		58	D7b9		59	GmMaj7	G/B	60	Db	
61	Cm	F	62	Cm	Db	63	Bm		64	Bm7	
65	Ab7		66	Dm		67	Bb/F		68	Eb/G	
69	F7b5		70	Ab7b9		71	A		72	Bbsus	Asus
73	E	Am	74	Asus		75	Am		76	Gm	
77	A		78	D/F#		79	Bm		80	Bm	
81	Bm9	G	82	B7		83	B7		84	A/C#	
85	F#		86	F#dim		87	Cm		88	F#	
89	D/F#		90	F#m		91	F#m		92	F#	
93	Ebm		94								

P. II

1	Am		2	A		3	Gm7		4	Eb/G	
5	A/C#	Am	6	Abm7		7	Bm		8	F#7sus	D7
9	D	F#/Bb	10	Db		11	Bb7		12	Bb	
13	Bb7b5		14	Am		15	C		16	Db	
17	Ab		18	Db7	A	19	F		20	Em7	D/F#
21	D/F#	Dm7	22	D7	B/F#	23	F#		24	Bb	
25	Bb7		26	F#/Bb	C	27	D	Am	28	Cm6	B7b9
29	Eb/G	F#m/F	30	F7b9	Cdim	31	A/C#		32	B7	Am
37	Am7		38	Db		39	F		40	F	
41	F		42	G		43	G		44	Eb/G	
45	G7		46	E/Ab		47	Em7		48	Ab	G7
49	E	F#	50	Ab	G7	51	F#9	Ab	52	G	F/E
53	Am		54	Am		55	Ab		56	Bb	C
57	Am		58	A7		59	A7		60	A7	
61	Asus		62	F/A		63	Asus		64	B7b9	D/A
65	Bbm/A	F#m/F	66	F#m/F	Cm6	67	B		68	B7	D/A
69	Am		70	Asus		71	A7b5		72	A7b5	
73	A		74	A7b5		75	Am		76	A	
77	A		78								

P. III

1	Eb/G		2	G		3	GMaj9		4	Bm7	
5	G2		6	Bb		7	Bb		8	Bm7	
9	Bb		10	F/A		11	Asus	Bb	12	Bm7	
13	D/C#		14	A/C#		15	D/C		16	D/A	
17	Ab		18	Ab/C	Db	19	F		20	Am	
21	Asus		22	Asus		23	Bm	Dm7	24	B7	
25	D		26	B7		27	Cm		28	G7	
29	Ab	Eb/G	30	Dm/C#	C7	31	Bb		32	F#/C#	Bb
33	Bb		34	Am	F	35	D		36	F7	
37	D	F	38	F		39	Ab7b5		40	F	F7
41	F		42	F		43	F		44	Fdim	
45	Fdim		46	F		47	F		48	F7	
49	F		50	F7		51	F7		52	Db/Ab	
53	Db/Ab	F#	54	Ab7sus		55	A7sus		56	A7sus	
57	Em	Asus	58	A7sus		59	C/E		60	D/F#	
61	F#m7		62	D/F#		63	E/Ab		64	E/Ab	
65	E/Ab	E	66	Asus		67	G2		68	Fsus	
69	Cm	Bb/D	70	Dm		71	Dm		72	Dm	
73	B/F#		74	A	Db	75	Db		76	Db	
77	Db		78	Db		79	Db		80		

P. IV

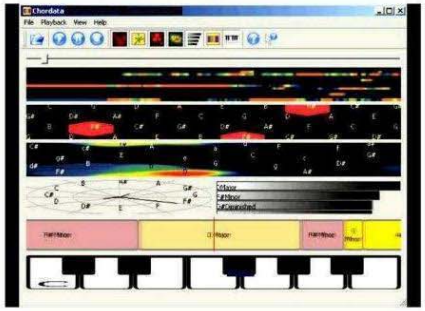
-1			0	E				
1	G		2	F#7		3	Ab		4	Am7	
5	Bm7		6	Asus		7	Am		8	A	
9	Bm7		10	A		11	Em7	A	12	Bm7	
13	D/F#		14	Bb		15	Bb		16	A7sus	
17	Em		18	G9	Asus	19	D		20	A	
21	E		22	E9		23	Bb	Eb/C#	24	F7sus	
25	G		26	E7sus		27	Am		28	Am	
29	A		30	A		31	A7		32	A	G
33	A		34	Dbm	Bb	35	Cm6	Bbm	36	B	D/A
37	A2		38	A7	G2	39	A7sus	D	40	D	
41	D/A	E	42	E		43	D2	G	44	G	
45	C		46	Csus		47	C		48	B7	
49	A2	Dm	50	Cm		51	E9		52	E	
53	Eb/G	Bbsus	54	Ab	Asus	55	Am7		56	Bm7	
57	C7		58	Db2		59	Dbm7	G/B	60	Bb	
61	Am6		62	Absus		63	A/C#	D	64	G/B	Am7
65	Am		66	C	Dbm	67	A7sus		68	A7sus	
69	Csus	Bbm	70	B	Am	71	Am		72	Bb	F/A
73	F/A		74	D/C		75	G		76	Asus	
77	Asus	G	78	G		79	Csus		80	G7sus	F/C
81	Asus		82	D/A		83	Bb/D	F/C	84	Ab/C	D
85	E		86	Eb/Bb		87	Ab	Asus	88	Ab	Am
89	Bm7		90	Bm		91	Db		92	C	
93	Bb		94	Abm7	Am	95	AbMaj9		96	A	
97	Bm6	C	98	Am		99	CMaj9	Dbm7	100	C	Eb
101	A7sus		102	G9	Cm	103	Bbm	B9	104	Am7	A7b5
105	F#/Bb	F/C	106	F/A		107	D		108	C2	A
109	A		110	A	Dbm	111	A/C#	D/A	112	A	
113											

ANALIZA ARMONICA 2

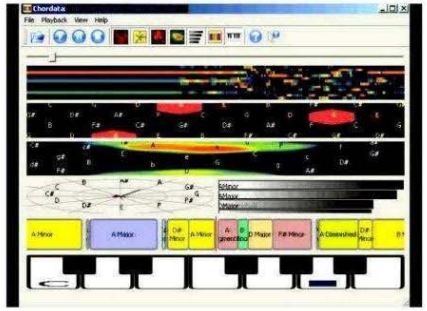
in configuratie dinamica

(CLAM-Chordata software)

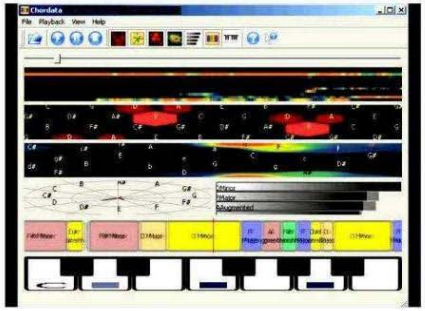
P. I (incipit)



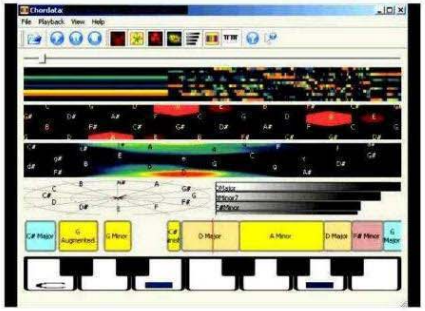
P. II (incipit)



P. III (incipit)



P. IV (incipit)



ANALIZA SPECTRALA 1
(Sound Forge software)

P. I

P. II

P. III

P. IV

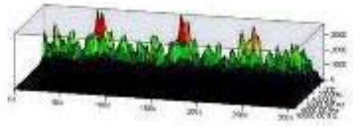
TOATA SONATA

ANALIZA SPECTRALA 2

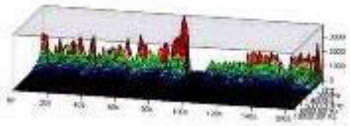
FAST FOURIER TRANSFORM (FFT) ALGORITHM

(FFT Properties software)

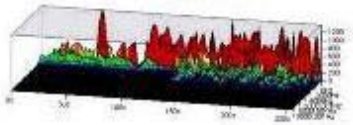
P. I



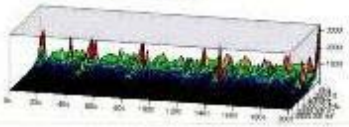
P. II



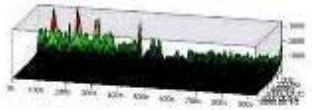
P. III

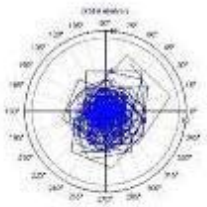


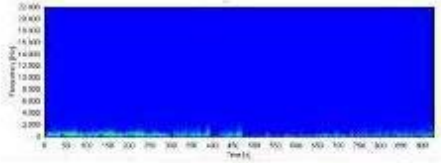
P. IV

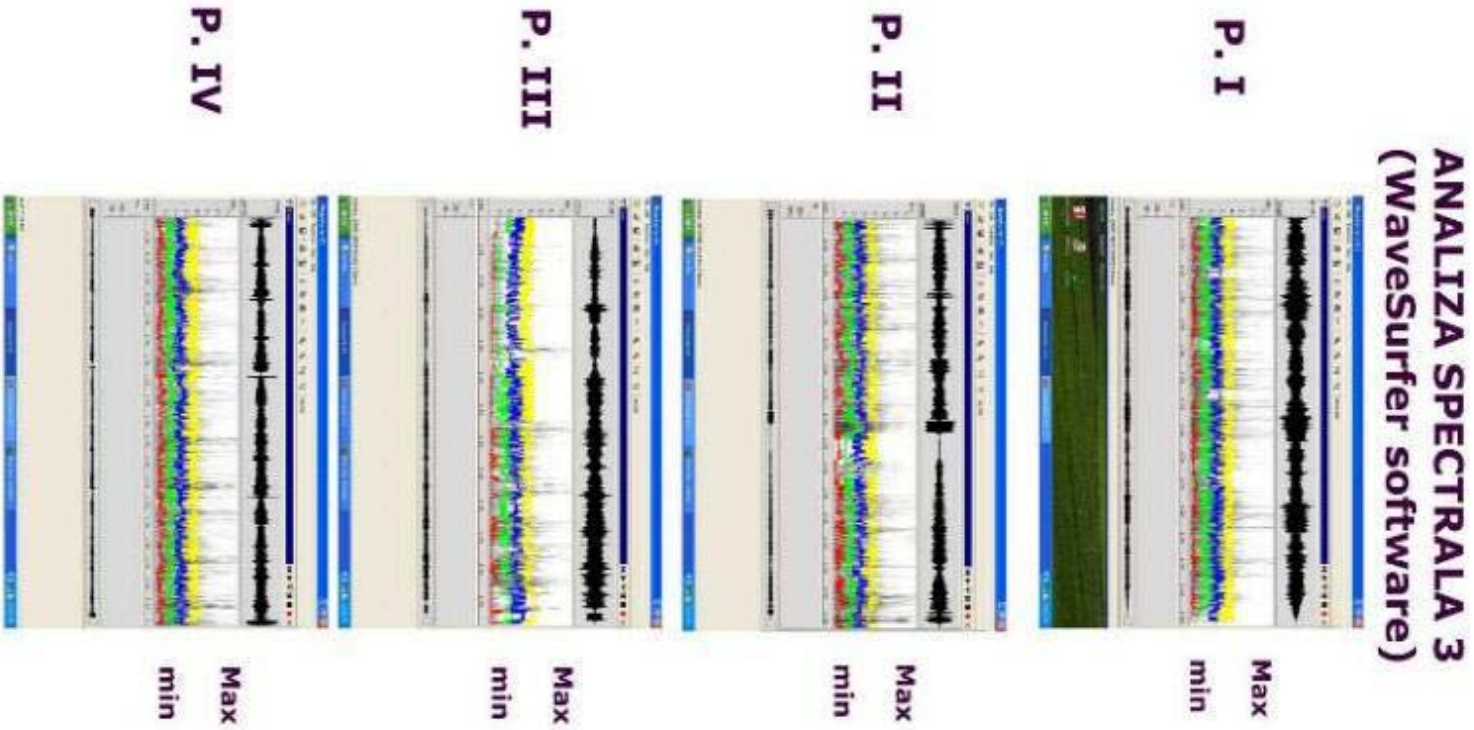


TOATA SONATA









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- **Negreanu, Radu – "Alfred Mendelssohn", Editura Muzicala, Bucuresti, 1978;**
- **http://www.sonycreativesoftware.com/soundforgesoftware**
- **http://www.pgmusic.com/bandbox.htm**
- **http://www.dewresearch.com/fftp-main.html**
- **http://clamnews.wordpress.com/2010/03/08/clam-chordata-1-0/**
- **http://www.speech.kth.se/wavesurfer/**
- **http://flp.cs.tu-berlin.de/publikationen/kit/kitlistehtml.html**

APPENDIX

F. Mendelssohn-Bartholdy: Trio C-Moll (vn., vl., pf.)

- P. I = Sonată
  - Exp. – T. I (1-8) – Do minor
    - punte (9-22)
    - T. II (23-29) – Mib Major
    - Concluzie exp. (37-49)
  - Dezv. < Fasa I (50-56) – elemente T. I cromatizate
    Fasa II (57-62) – dinamizare
  - Repr. – T. I (63-69) – Do minor
    - punte (70-79)
    - T. II (80-87) – Do minor
    - Concluzie repr. (95-102)
    - Codă (103-112)
- P. II = Lied Tripartit Compus
  - A < intro (1-2) – Sol minor
    a (3-11) – Sol minor
    a' (12-19) – Do min. → Sol min
  - B < b (20-28) – Sol Maj → Re Maj.
    b' (29-34) – Re Maj → Sol Maj.
  - A' = A da Capo

- P. III = Lied Bipartit Compus
  - A
    - a (1-19) - Fa min. → La b Maj.
    - a' (20-46) - La b Maj.
  - B
    - b (47-67) - La b Maj → Fa min.
    - b' (68-95) - Fa minor

- P. IV = Sonata
  - Exp. - T. I (1-16) - Do min.
    - punte (17-29)
    - T. II (30-38) - Mi b Maj.
    - Concluzie exp (39-45) - Mi b Maj.
  - Dezv. (46-59)
  - Repr. - T. I (60-74) - Do min.
    - T. II (75-82) - Do min
    - Coda (83-92) - Do min.

× —— ×

Șerban Nichifor (2013)

Cvartetul de coarde de Ion Dumitrescu, o capodoperă a muzicii românești – noi aspecte în analiza formală computerizată

Particularități:

→ caracter popular românesc:
- structuri modale specifice (în special scara lidică cu treapta a VII-a coborâtă)
- structuri ritmice specifice (celule aksak de tipul 3-3-2 în partea a III-a și a IV-a)

→ Configurație ciclică:
- T. I din partea I (1–30) → partea II (25–26), partea III (154–155), partea IV (10–12)
- G.T. II-2 din partea I (127–142) → partea II (73–74)

→ arhitectonică monumentală, cu valențe simfonice

Partea I = Formă de Sonată

- Exp. - T. I
  - x1 (1-30) - Do lidic cu tr. VII cob. *)
  - x2 (31-48) - Fa lidic
  - x3 (49-67) - Do lidic
  - Concl. T. I (68-89)
- punte (89-106) - elemente T. I
- G. T. II
  - 1 - Sol M (107-126)
  - 2
    - Sol M (127-142)
    - Si♭ M (143-150)
    - Re♭ M (151-166)
- punte (167-182)
- Concl. Exp (183-194)
- Dezv.
  - Faza I (195-202) - elemente T. I
  - Faza II (203-212) - elemente G T II-2 secvențate: Re M, Si♭ M, Re♭ M, Sol M, Si M
  - punte (213-228) celula generatoare T. I
  - Faza III (229-252) - cel. generatoare T. I secvențată pe Do# M, Mi M, Sol M și dinamizată (241-252)

*) 2 motive
- α (1-9)
- β (17-18)

-/.

Secțiă Aurea I

- Repr. - T. I
  - x1 - Do (253-281)
  - x2 - Fa (282-303)
- punte (305-312)
- G. T. II
  - 1 - Do (313-332)
  - 2 - Do (333-388), secvențată în Mi♭ M, Sol♭ M, La M, Do M *)
- Concl. Repr. (389-405) - elemente G T II-1
- Coda (406-429) - elemente T. I variate
- Concl. Codei (430-461) - elemente T. I dinamizate

*) - Mi♭ M (349)
- Sol♭ M (357)
- La M (377)
- Do M (381)

-/.

Partea a II-a = Lied Tripartit Campus

- A
  - intro (1-3) - Fa lidic
  - a (4-38) - Fa lidic
  - a' (39-66) - Sib lidic
- B
  - b (67-83) - Mi b M
  - b' (84-98) - Mi b min.
- A'
  - a (99-149) - Fa lidic
  - Coda (150-163)

Sectio Aurea II

Partea a III-a = Lied Tripartit Campus

- A
  - a (1-61) - Sol lidic
  - punte (62-77)
  - a' (78-96) - Mi b lidic
  - punte (97-104)
  - a'' (105-146) - Do lidic
- B
  - b (147-167) - Do lidic
  - b' (168-177) - Mi M
  - b'' (178-206) - Do lidic
- A'
  - a (207-232) - Sol lidic
  - punte (233-248)
  - a' (249-268) - Mi b M
  - a'' (269-278) - Sol lidic
  - Coda (279-303) - Sol lidic

Sectio Aurea III

SECTIO AUREA I - IV

./.

Partea a IV = Rondo-Sonată

- Exp.
  - A = T. I (1-52) - Do M. melodic
  - B = T. II (53-95)
    - La b M (53-58)
    - Do M (59-69)
    - La M (70-89)
    - Do M (90-95)
  - A' = Concl. Exp. (96-139) - Do M
- Dezv. - C = Dezv.
  - Faza I (140-172) - Sol lidic
  - Faza II (173-199) - Mi b lidic
  - Faza III (200-216) - Sol lidic, dinam.
- Repr.
  - A'' = T. I (217-258) - Do M
  - B' = T. II (259-278)
    - La b M (259-264)
    - Do M
  - A'' = Concl. Repr. (279-319) - Do M

Sectio Aurea IV

3

x ——— x

APPENDIX

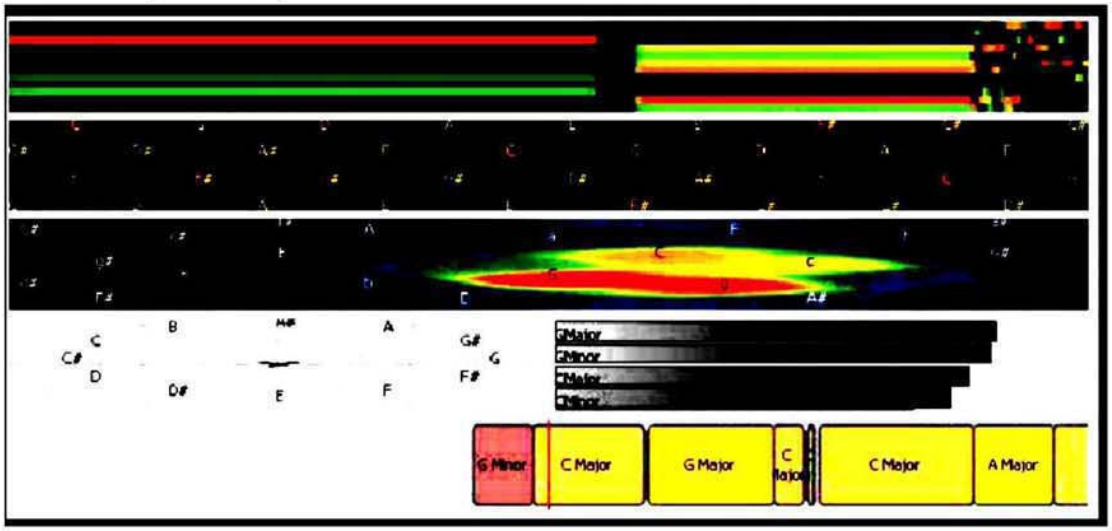
- Dinamica planului tono-modal reliefată în analiza computerizată efectuată cu programul "CLAM Chordata 1.0" → http://www.youtube.com/watch?v=kFIlOVrt4mQ

Sulean Nicolae
București, 7 iunie 2013

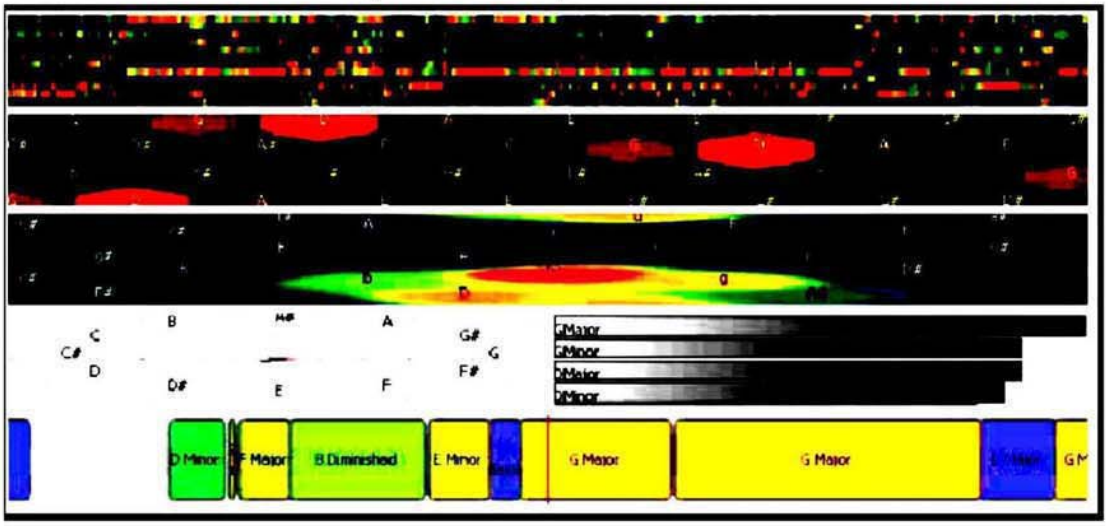
PLANUL TONAL AL ELEMENTELOR TEMATICE GENERATOARE EXPUSE IN PARTEA I

Link: http://www.youtube.com/watch?v=kFIlOVrt4mQ

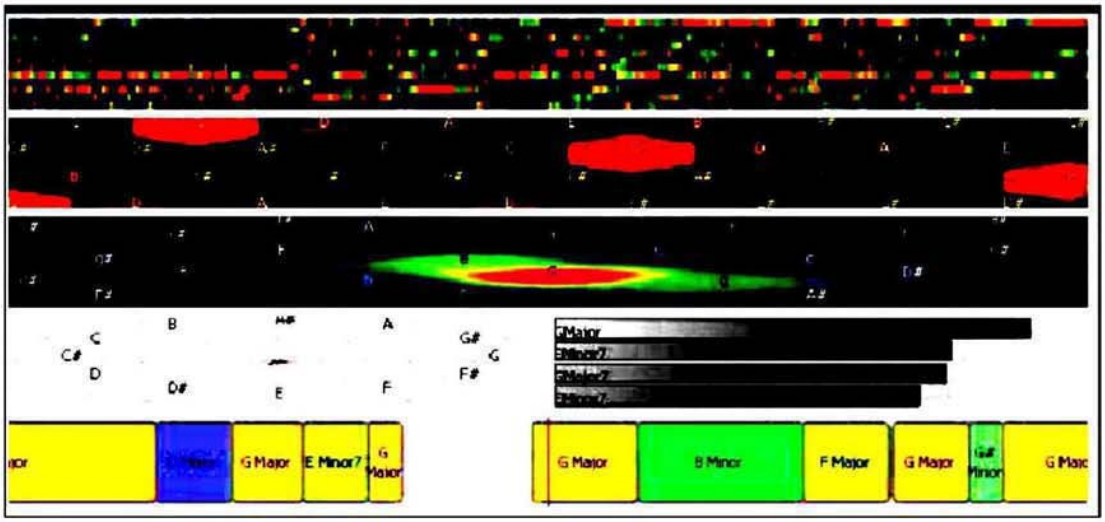
TEMA I (m. 1-30)



GRUP TEMATIC II - 1 (m. 107-126)

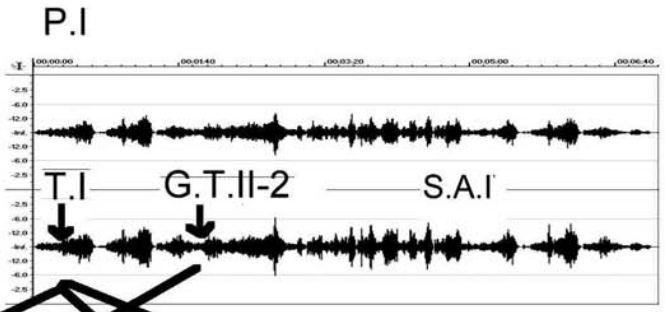


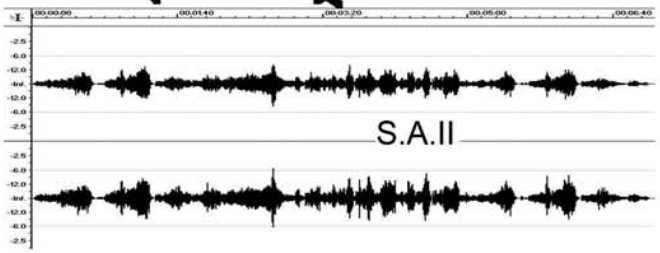
GRUP TEMATIC II - 2 x1 (m. 127-142)

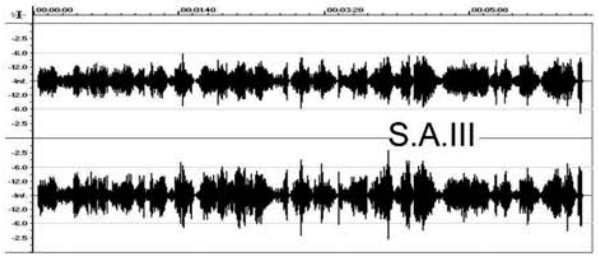


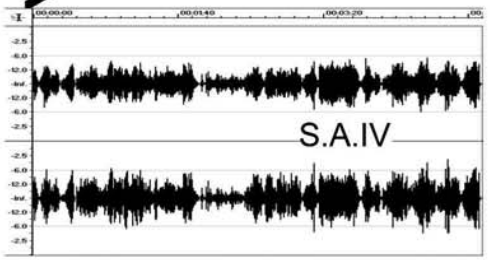
CLAM Chordata 1.0 Software
http://clamnews.wordpress.com/2010/03/08/clam-chordata-1-0/

CONFIGURATIA CICLICA









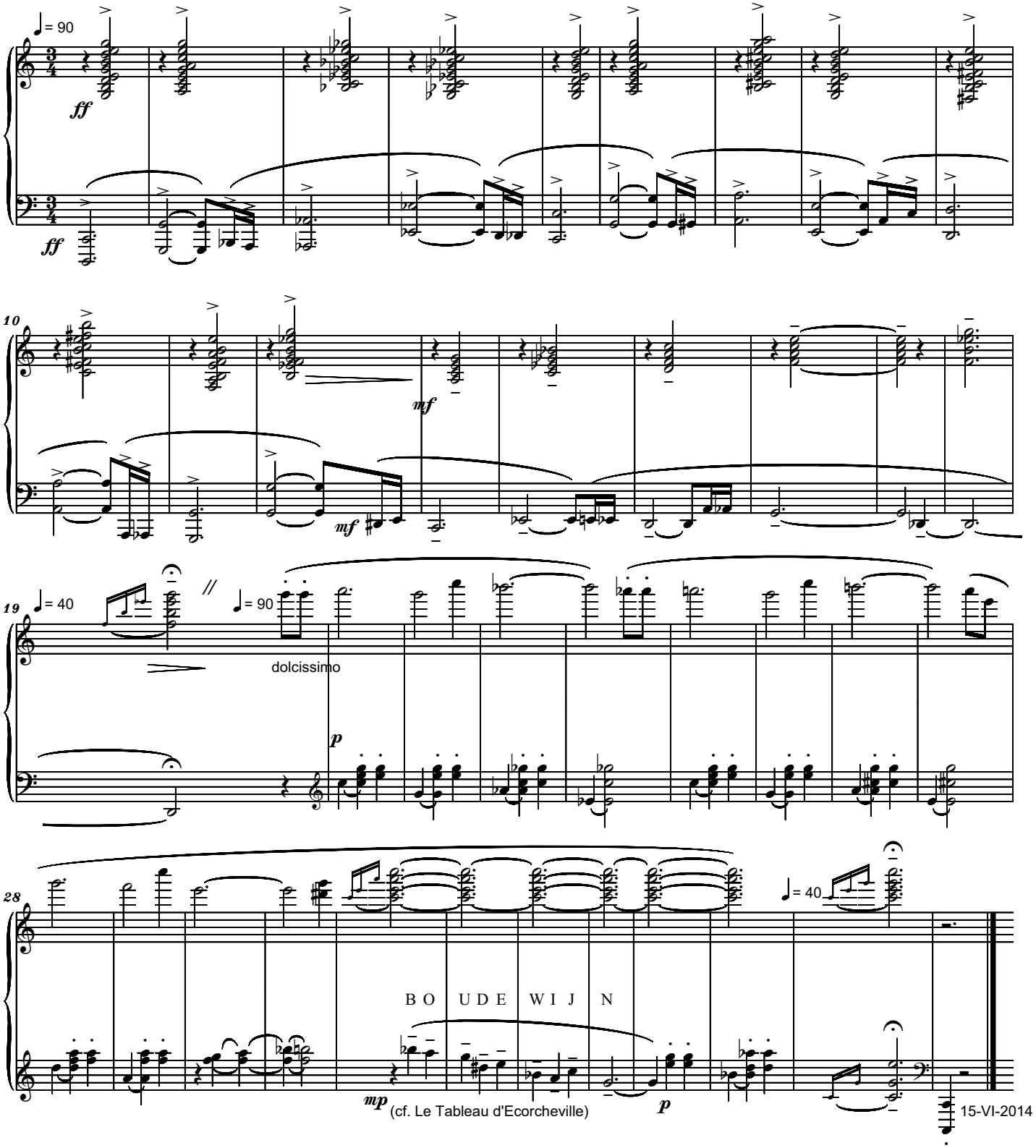
On the Happy Birthday of Maestro Boudewijn Buckinx

Maestoso

FROM MY HEART TO BOUDEWIJN

(Piano Solo)

Serban Nichifor



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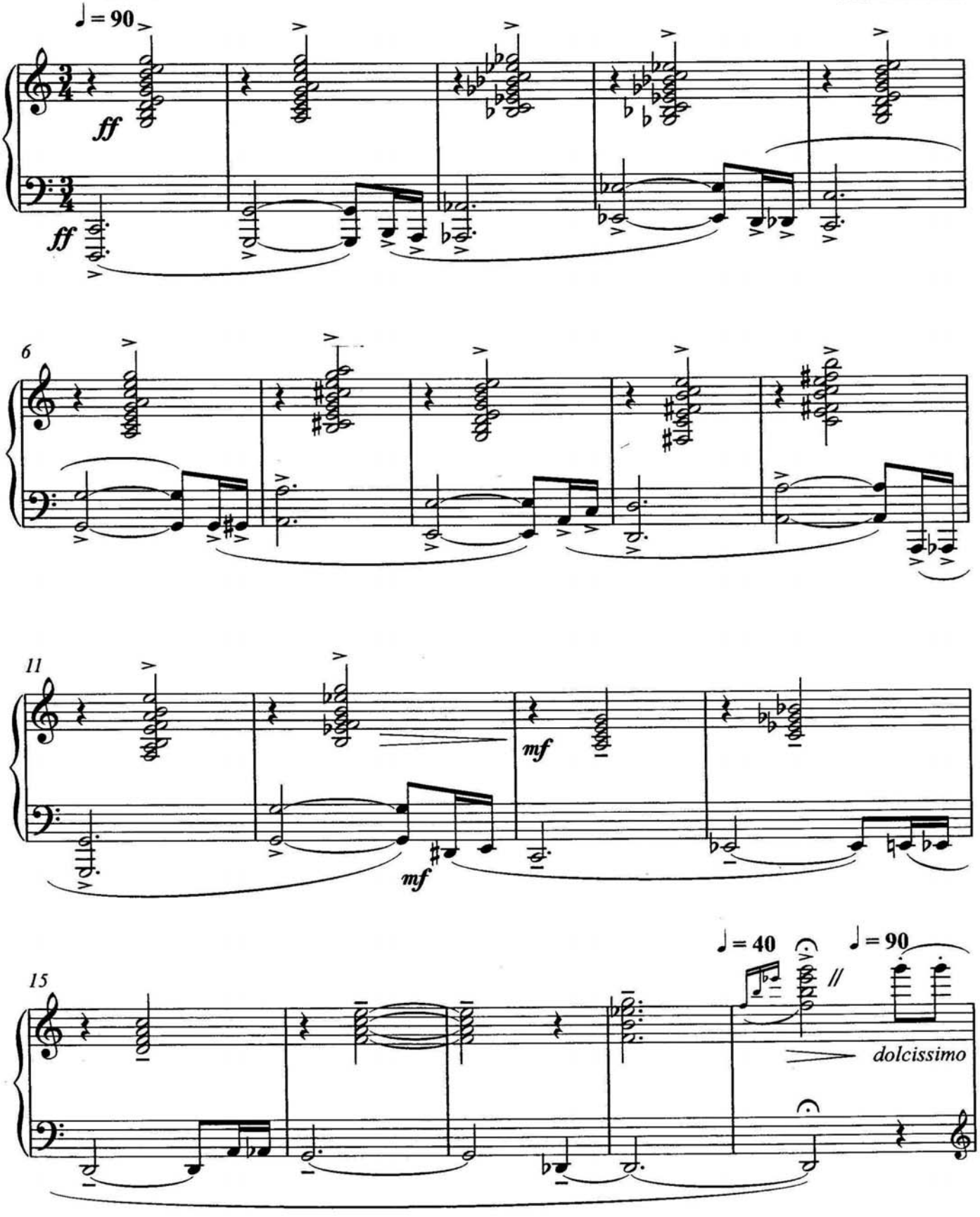
On the Happy Birthday of Maestro Boudewijn Buckinx

From my heart to Boudewijn

for piano

Maestoso

Serban Nichifor



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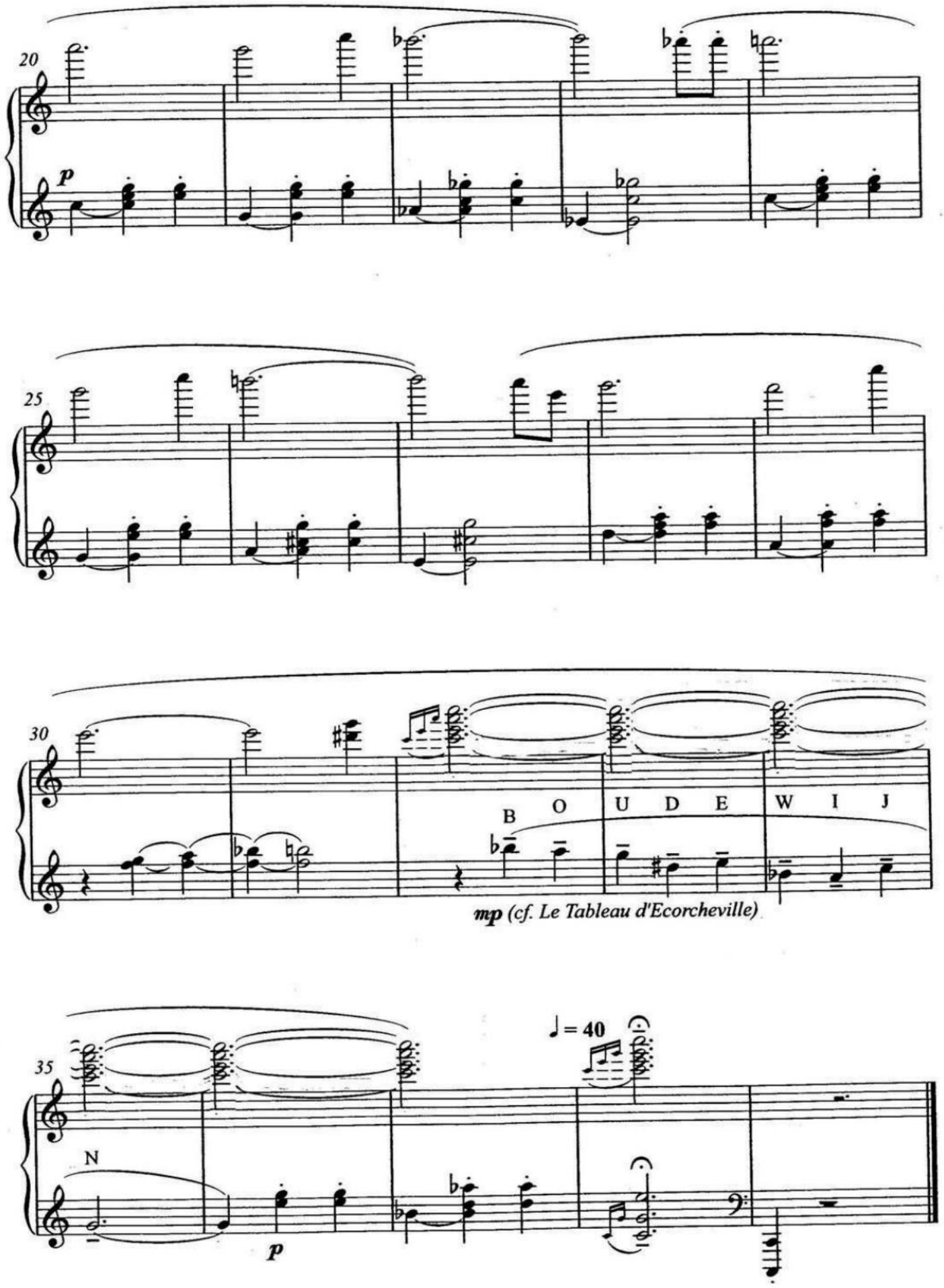
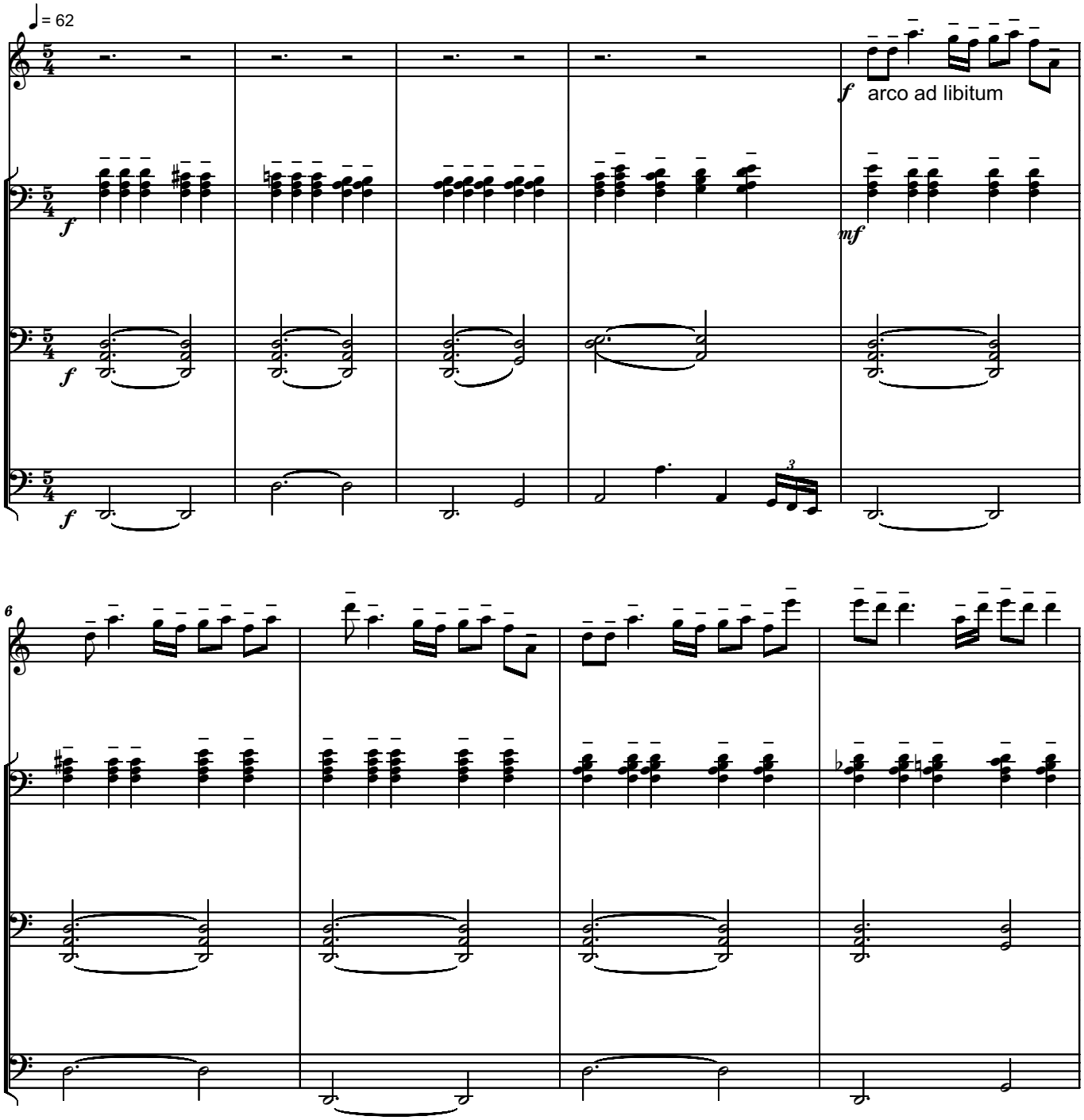

20
p
25
30
B O U D E W I J
mp (cf. Le Tableau d'Ecorcheville)
35
♩= 40
N
p

GOD BLESS ROMANIA
for Violin and Organ

Con Passione

Serban Nichifor



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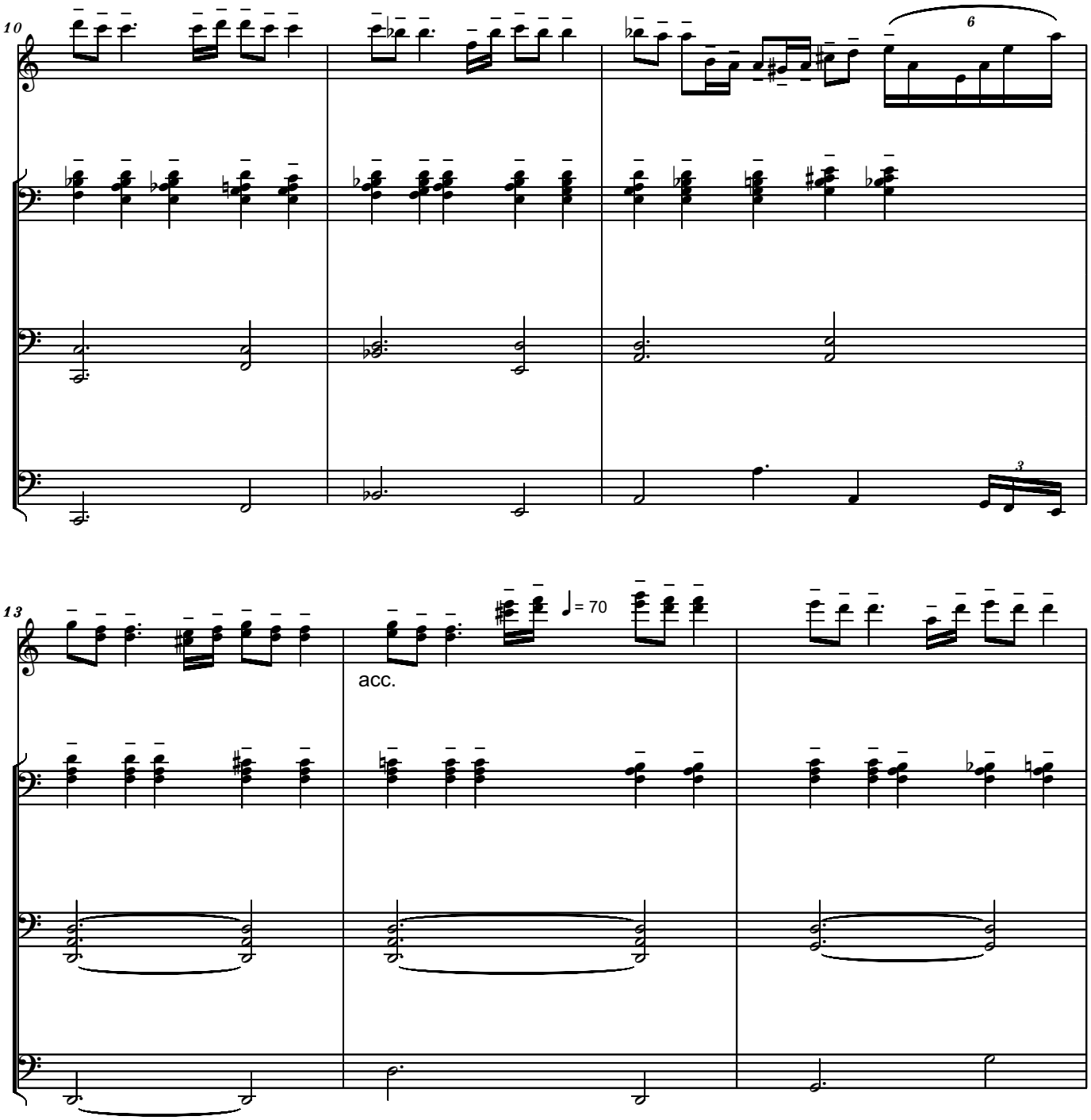
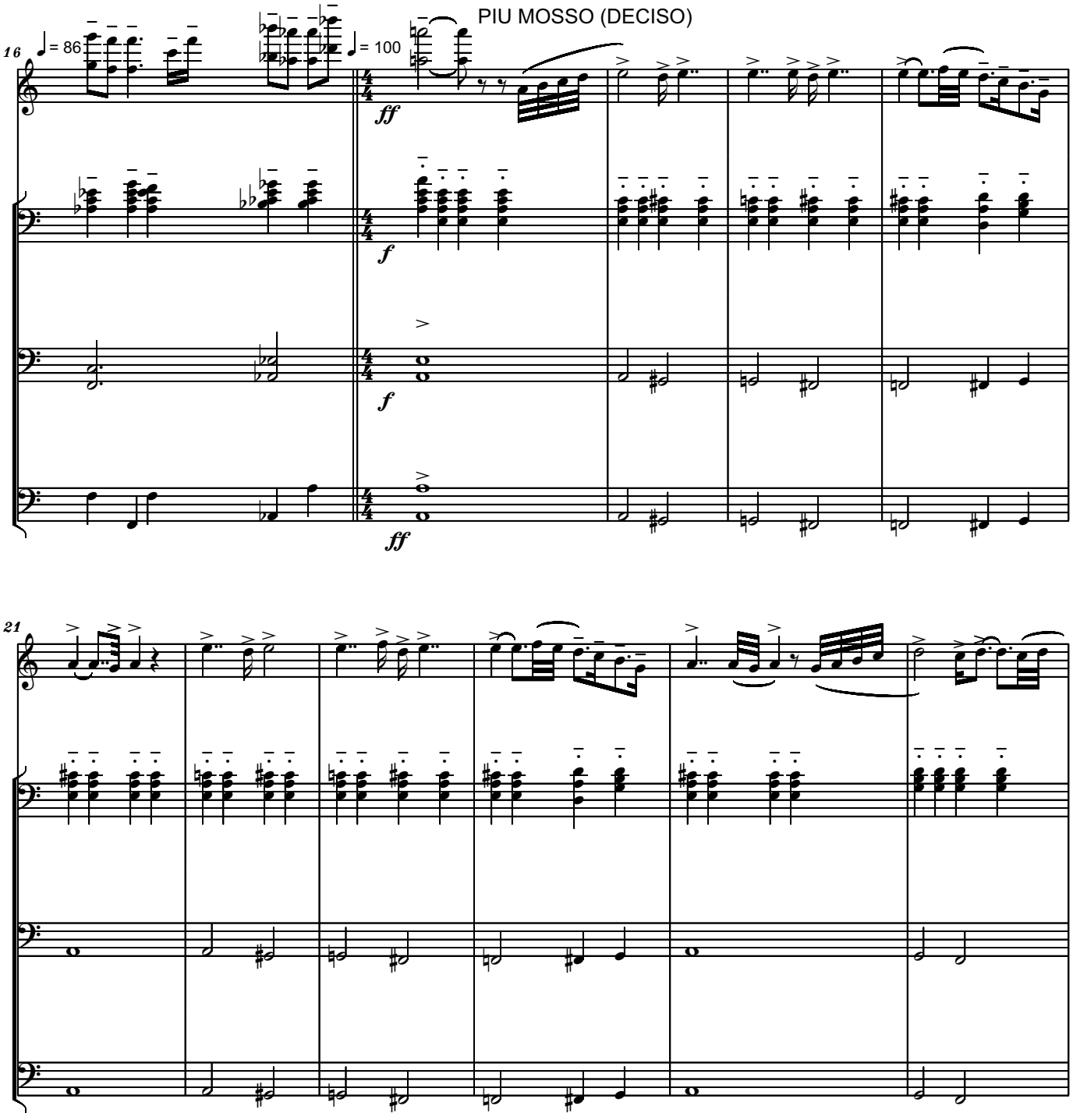
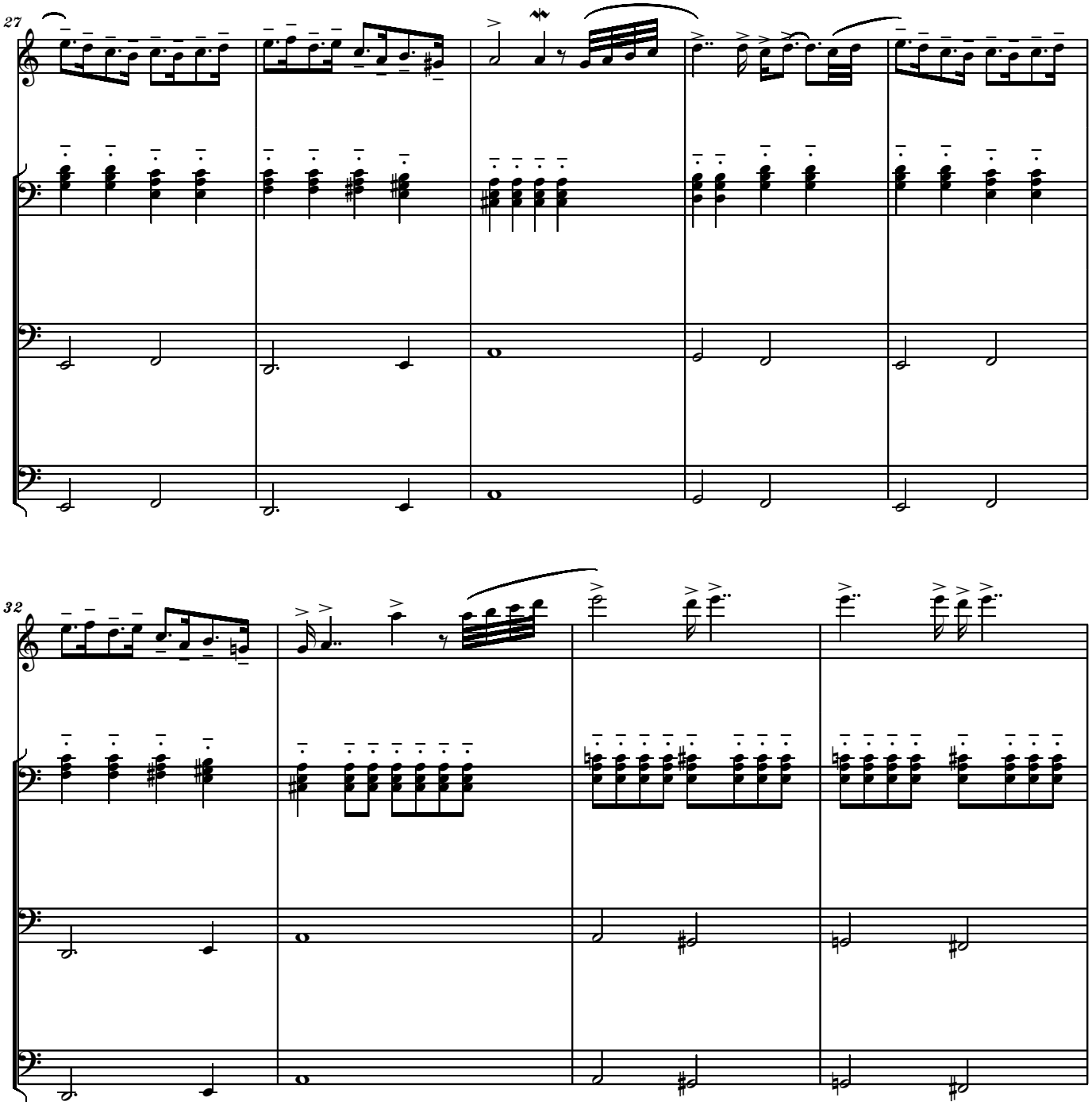
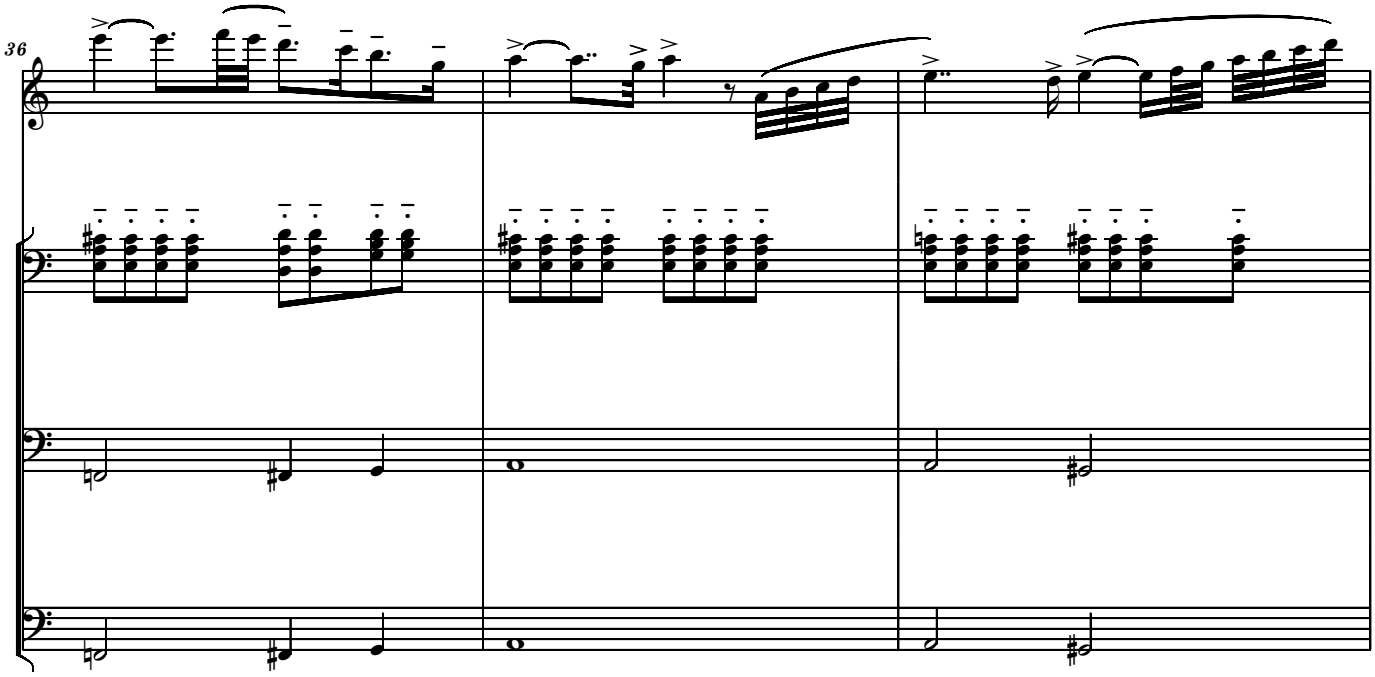

10
6
3
13
= 70
acc.


16
♩ = 86
♩ = 100
PIU MOSSO (DECISO)
ff
f
f
ff
21


27
32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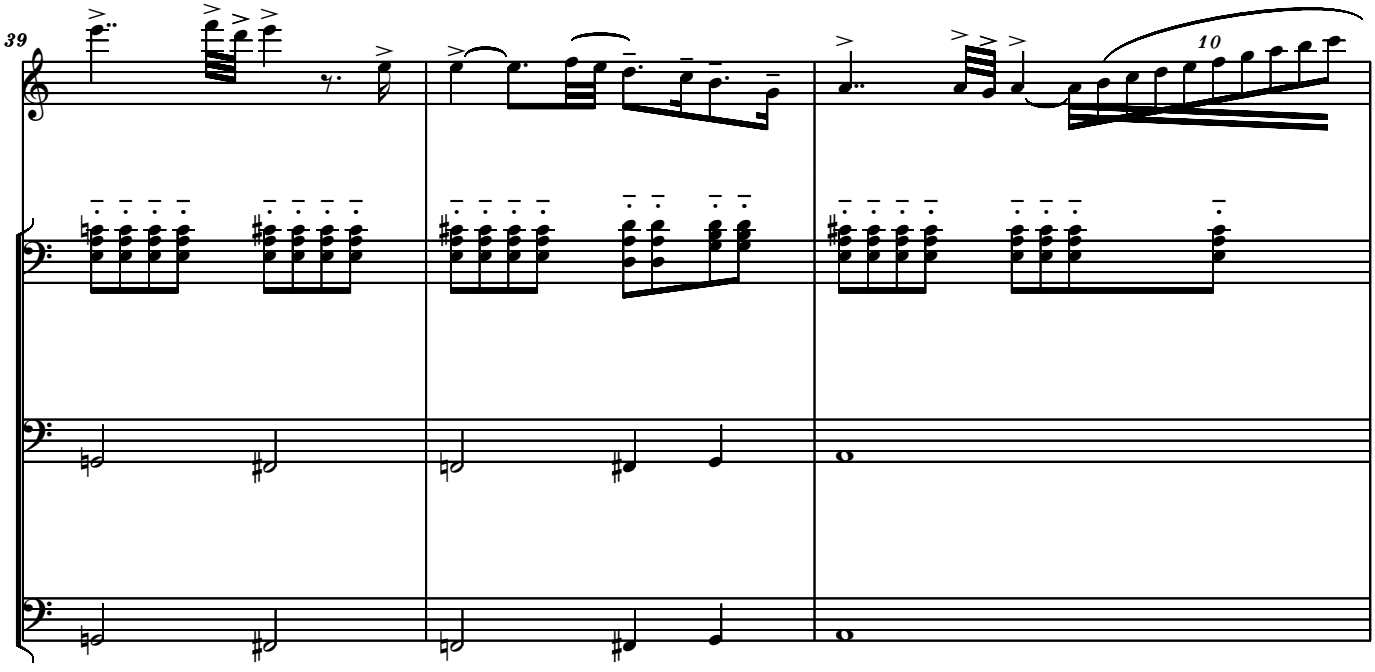
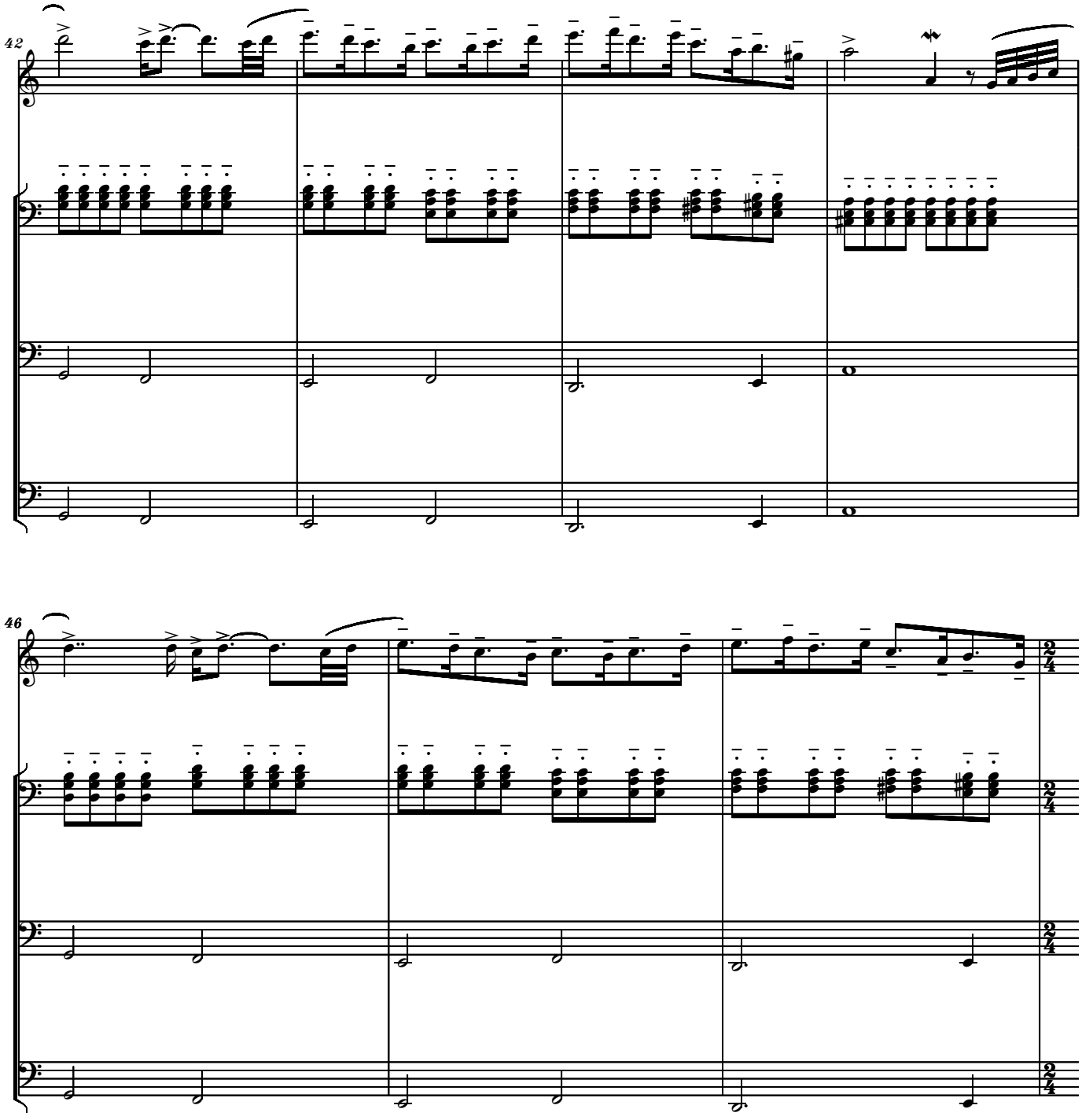
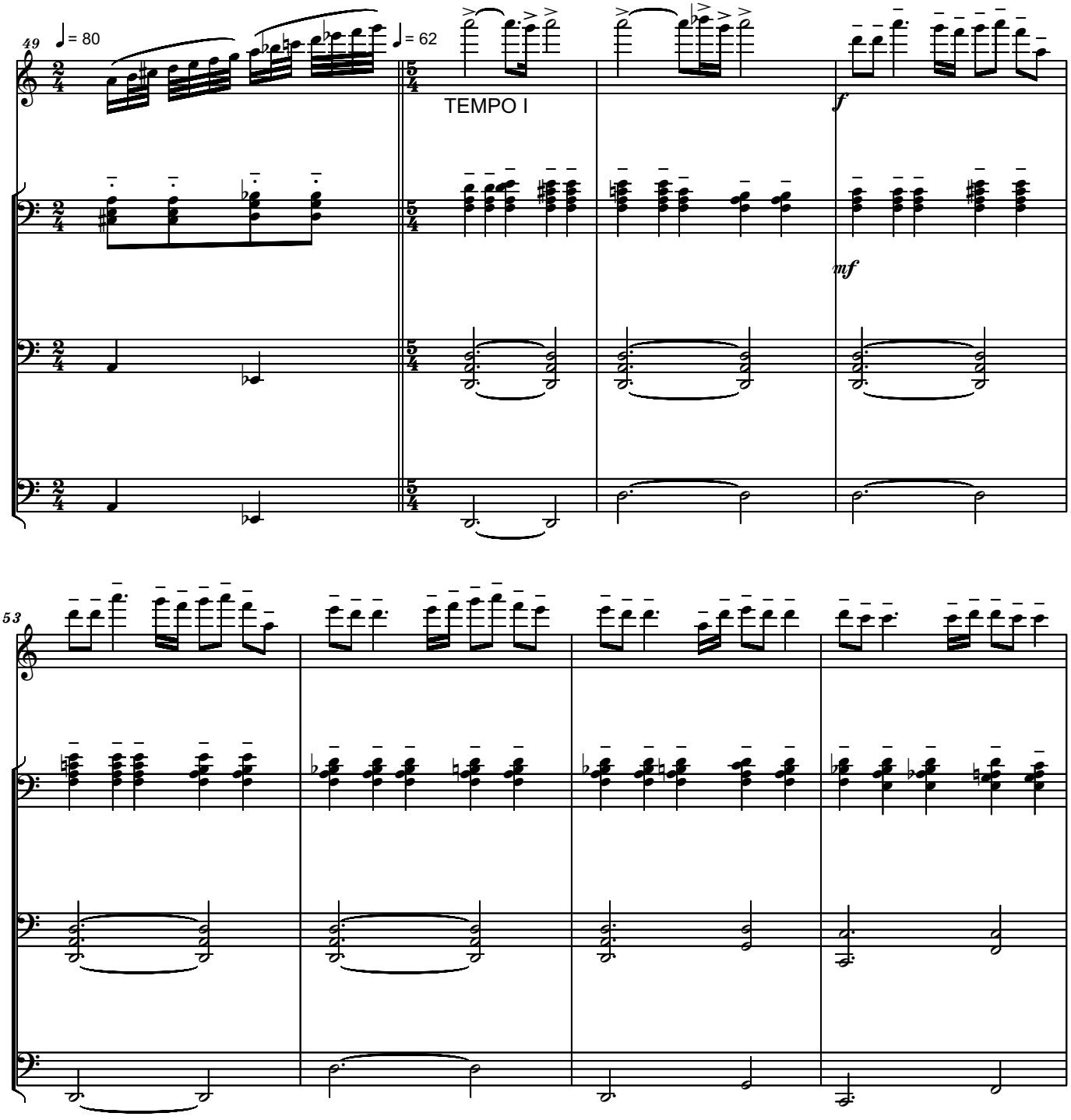
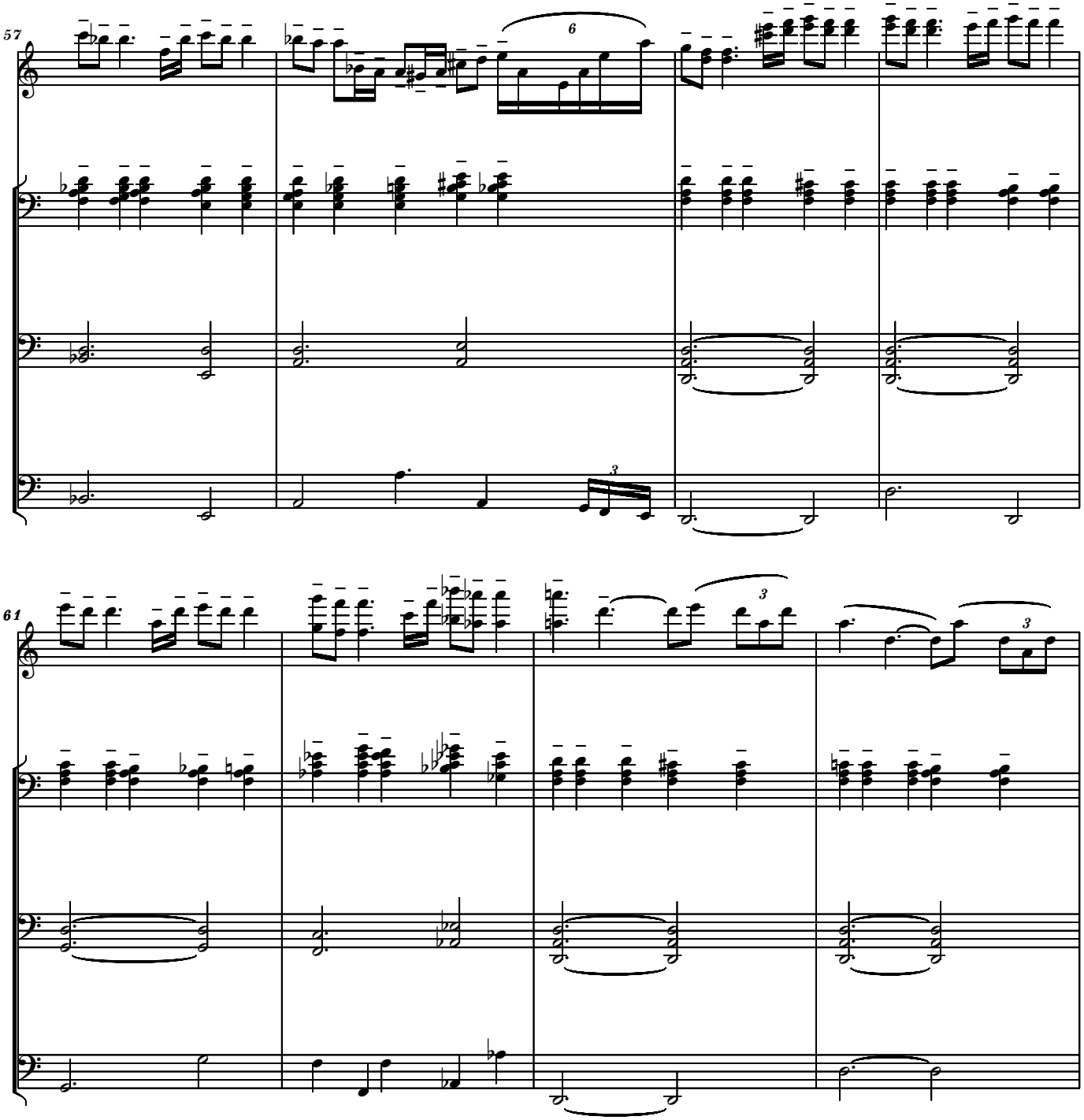
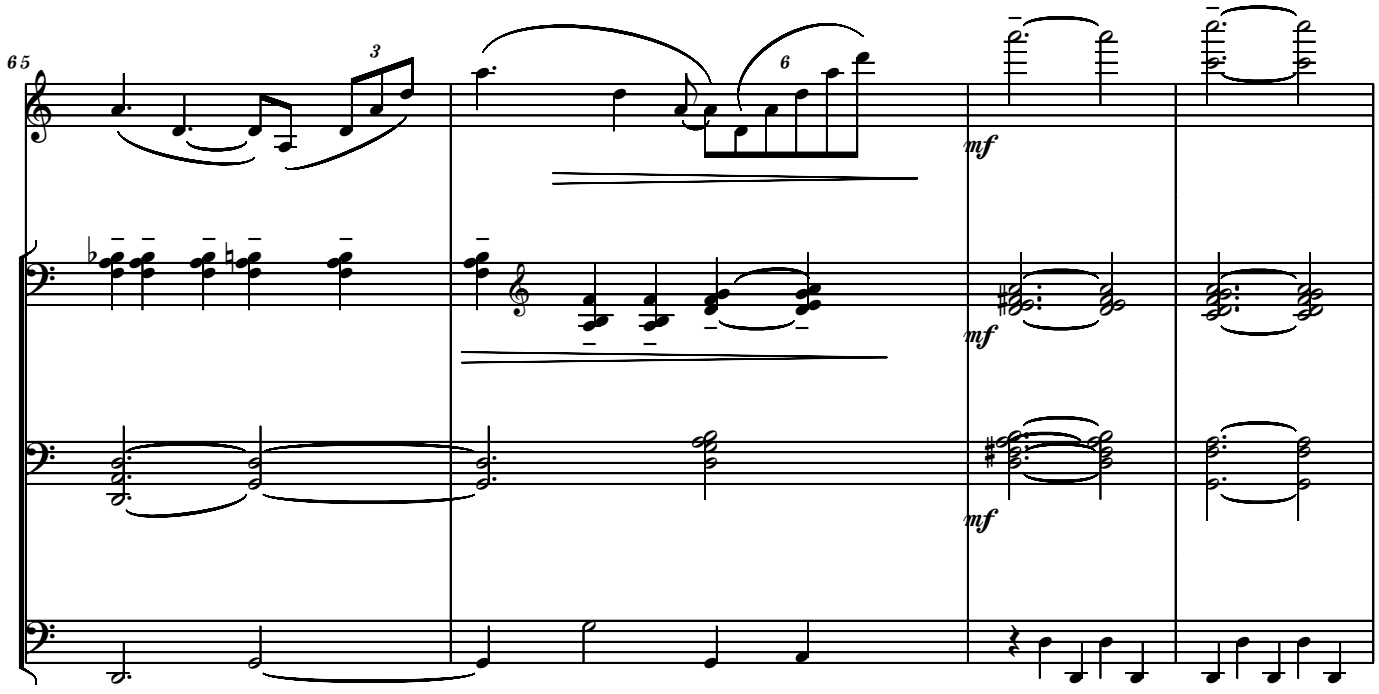
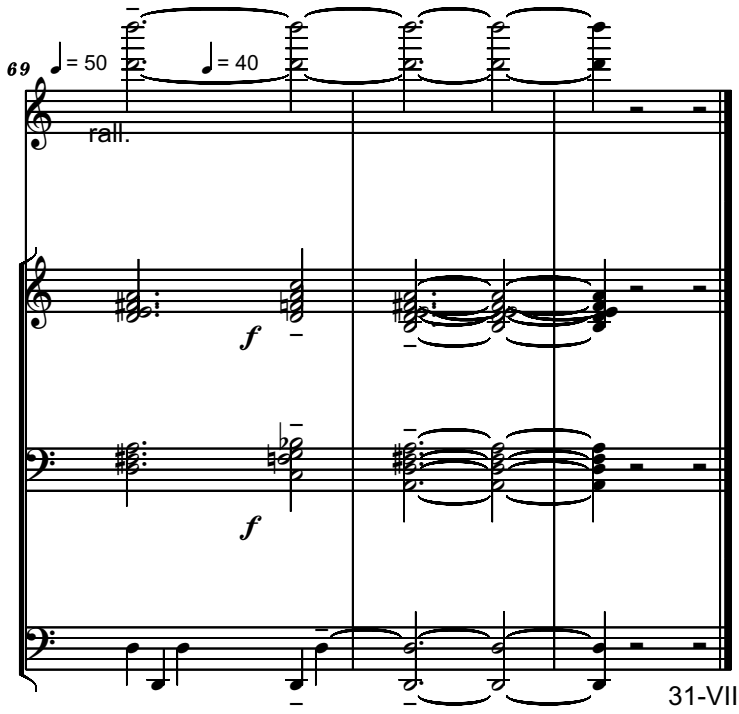

39
10


42
46


49
♩= 80
♩= 62
TEMPO I
f
mf
53


57
6
3
61
3
3





31-VIII-2015

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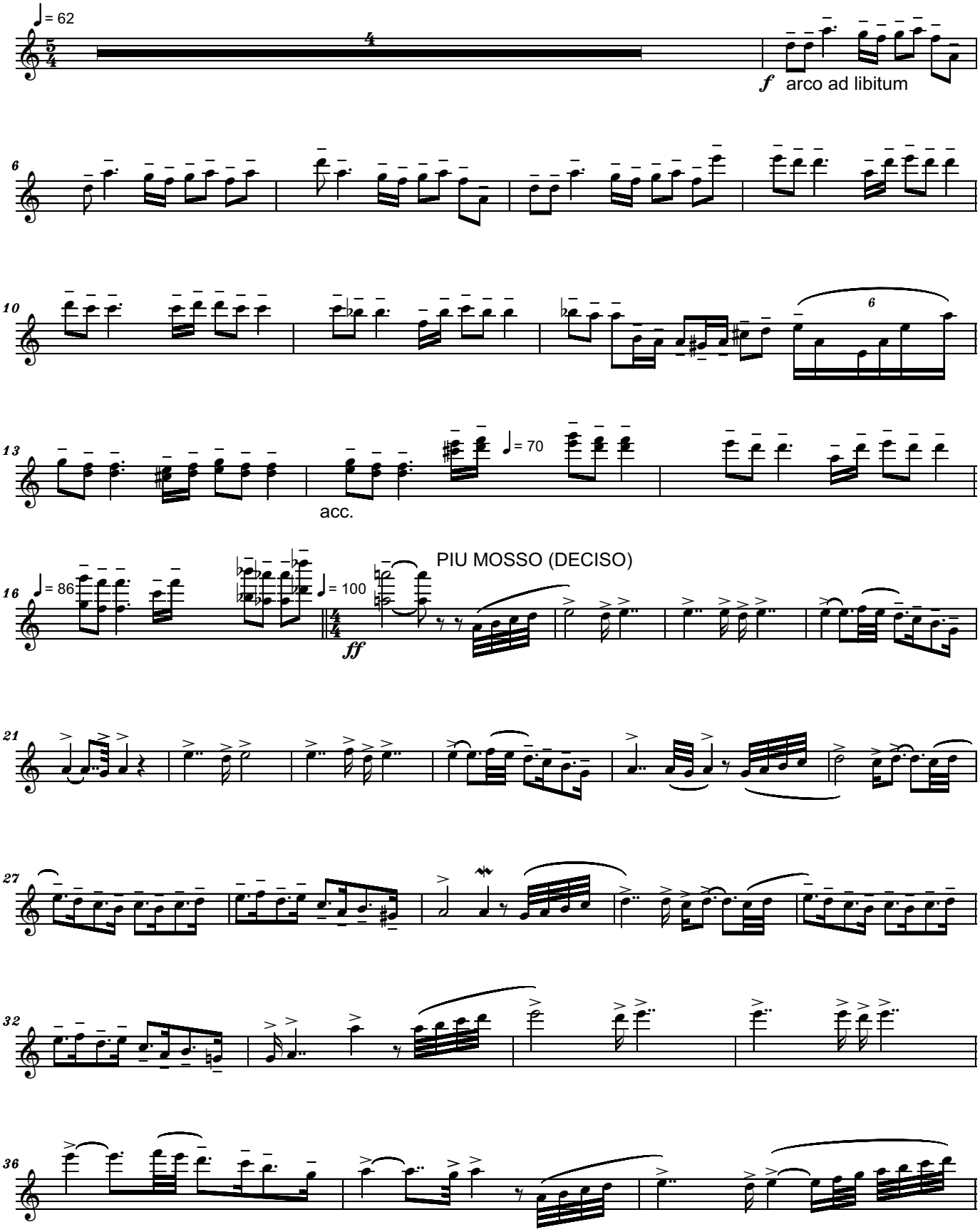
GOD BLESS ROMANIA
for Violin and Organ
- VIOLIN PART -

Con Passione

Serban Nichifor



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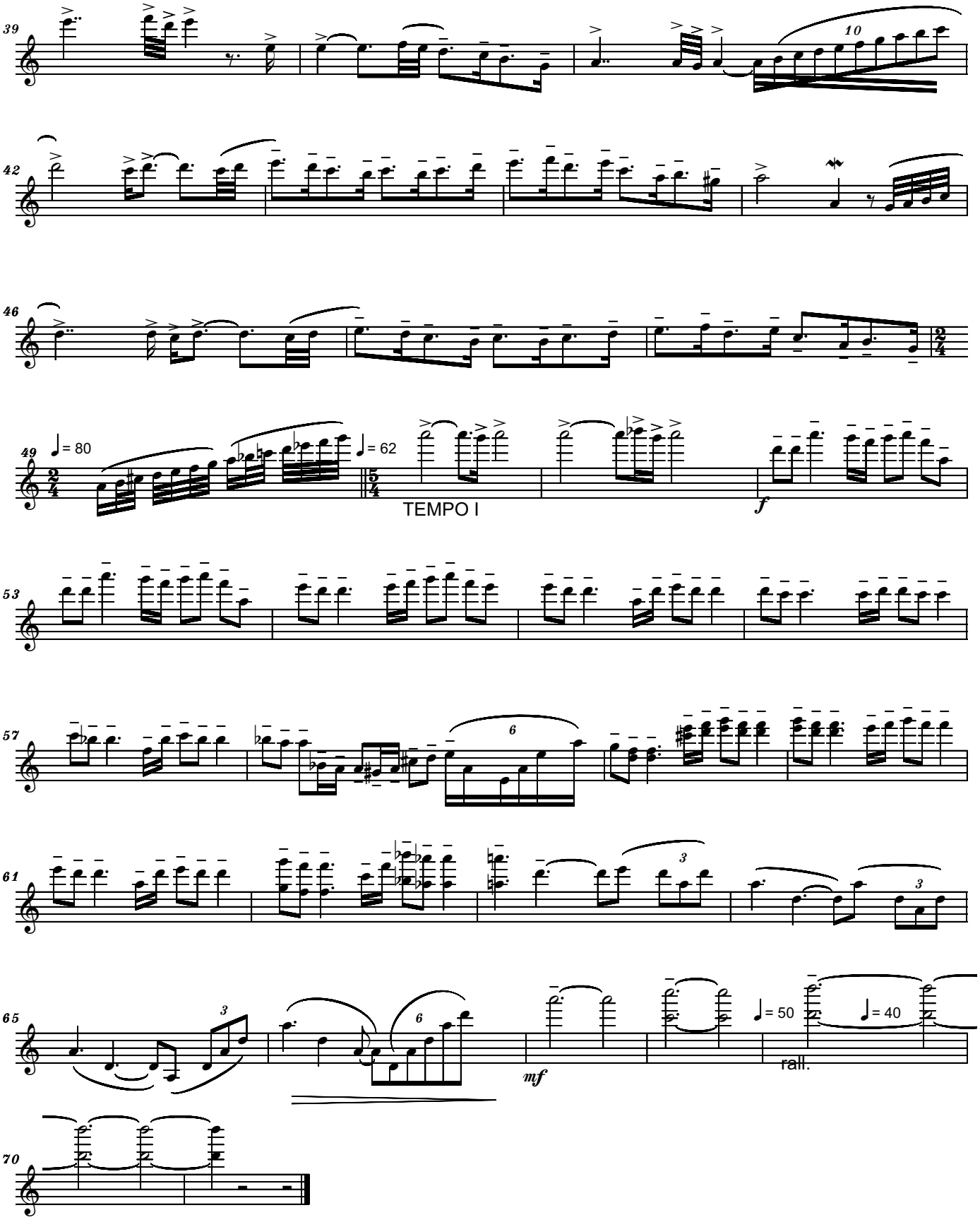
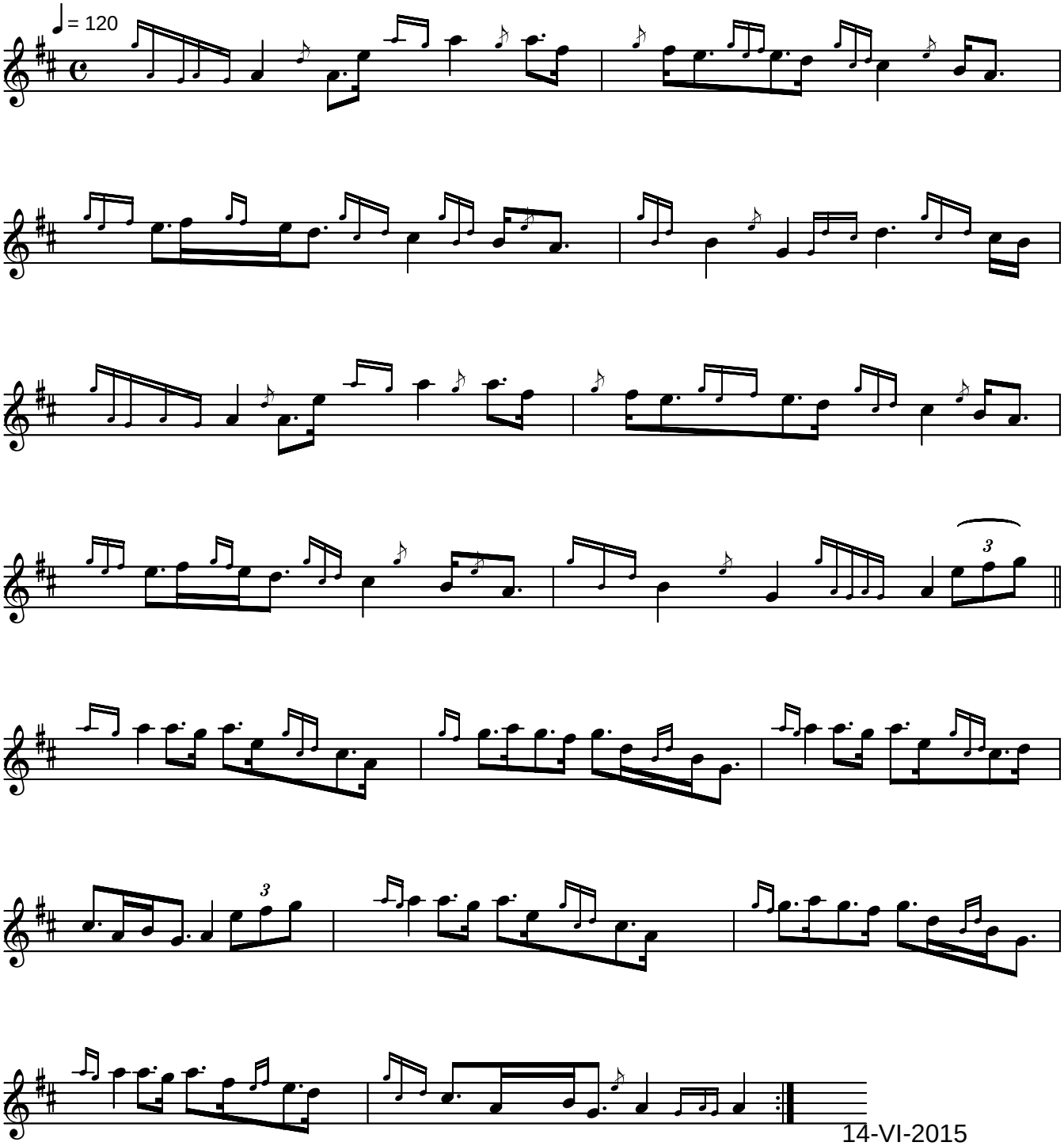

39
42
46
49
♩= 80
♩= 62
TEMPO I
f
53
57
61
65
mf
♩= 50
♩= 40
rall.
70

Highland Bagpipe March 2015

Serban Nichifor



14-VI-2015

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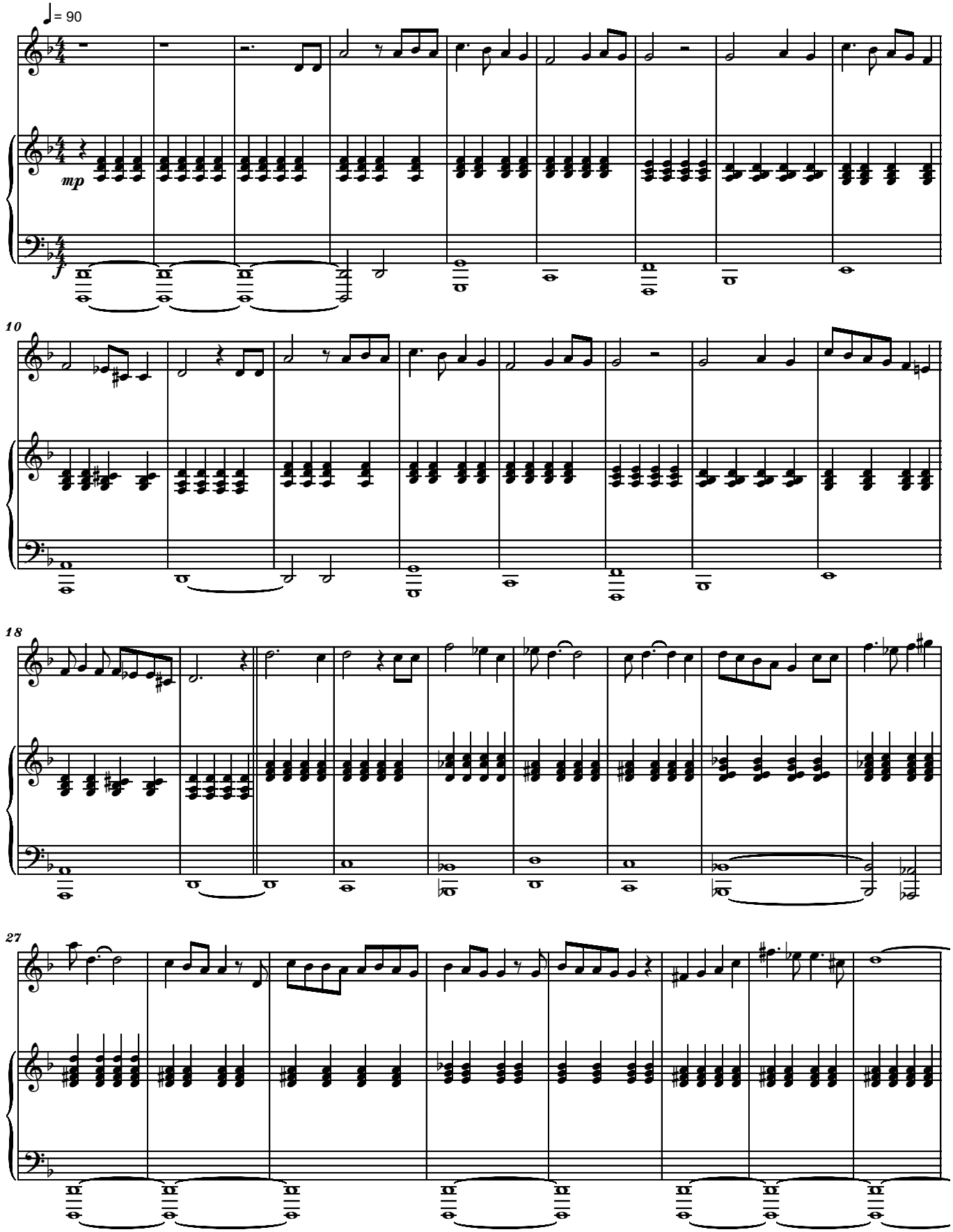
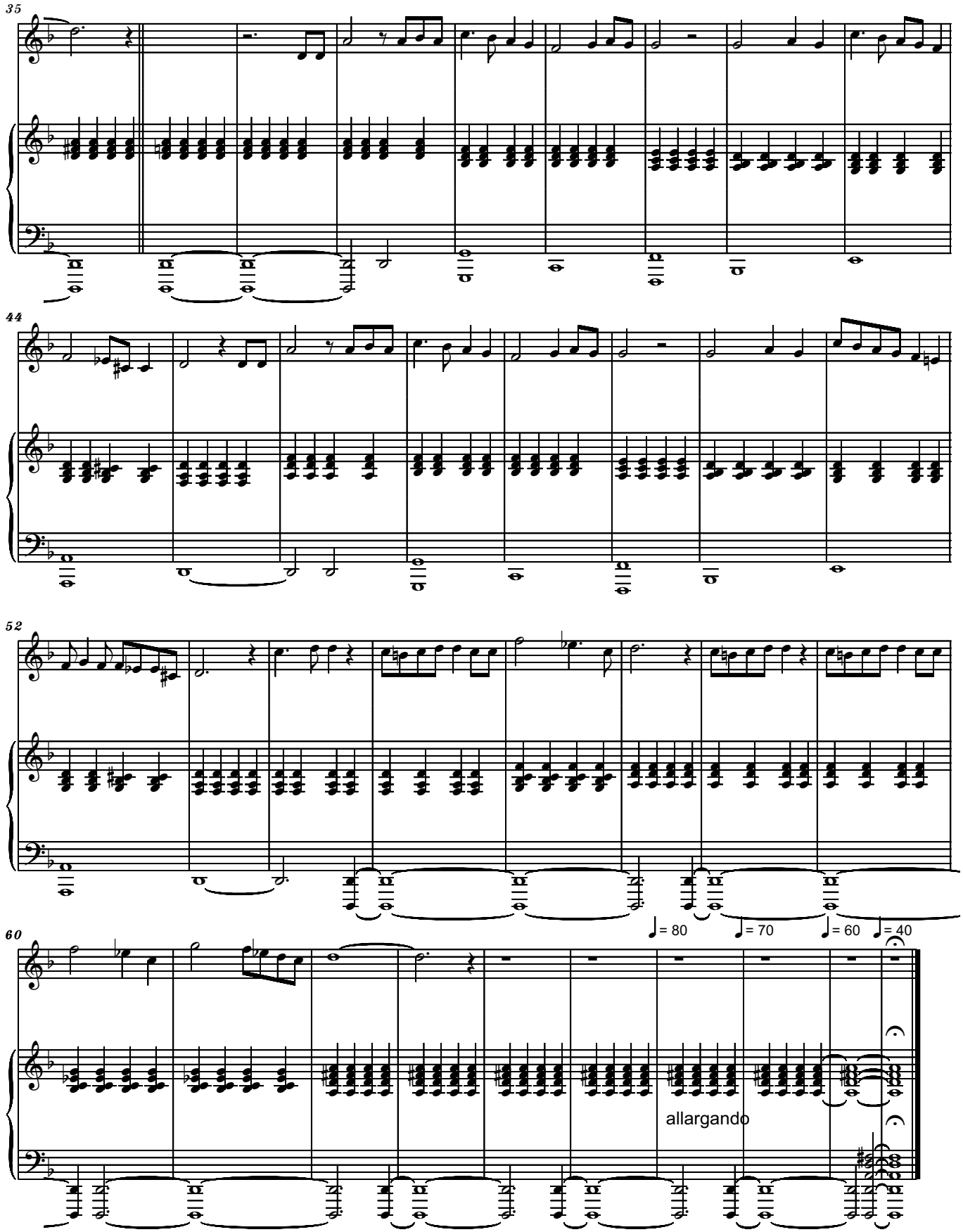
HOMAGE TO AVIHU MEDINA

1.) PRAISE JERUSALEM

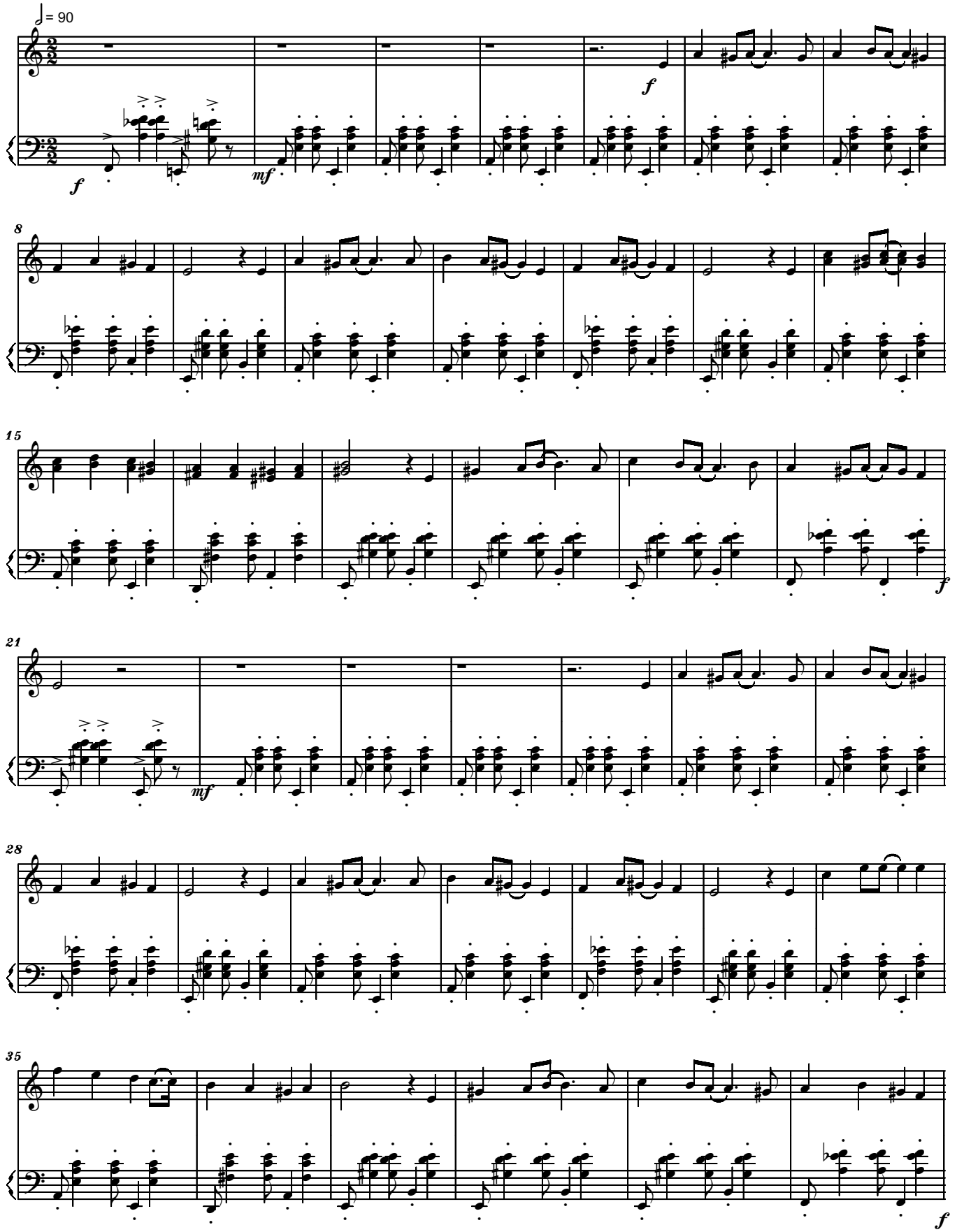
Pioso **Serban Nichifor**

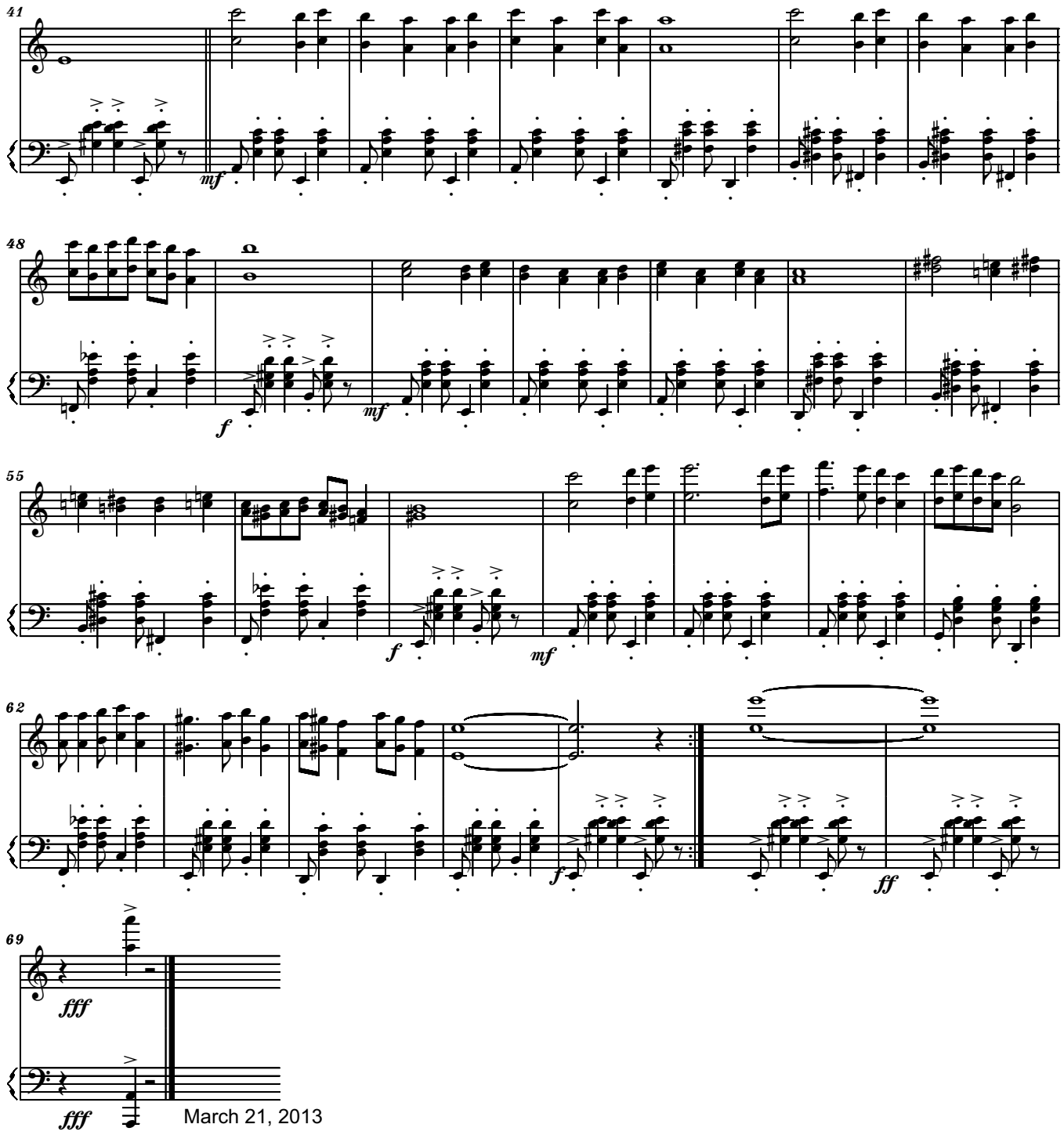



35
44
52
60
♩= 80
♩= 70
♩= 60
♩= 40
allargando

HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN

Serban Nichifor



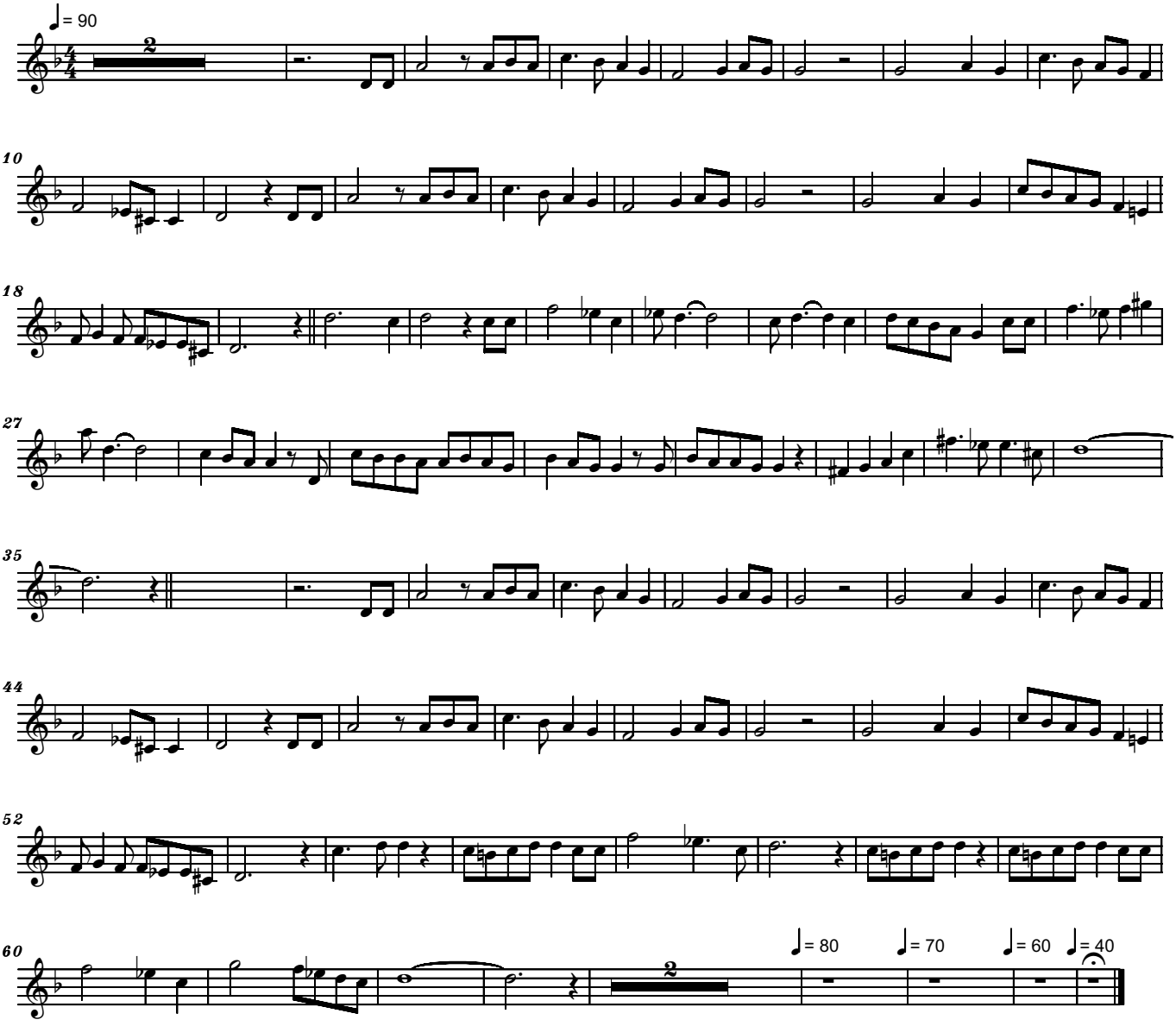


March 21, 2013

HOMAGE TO AVIHU MEDINA

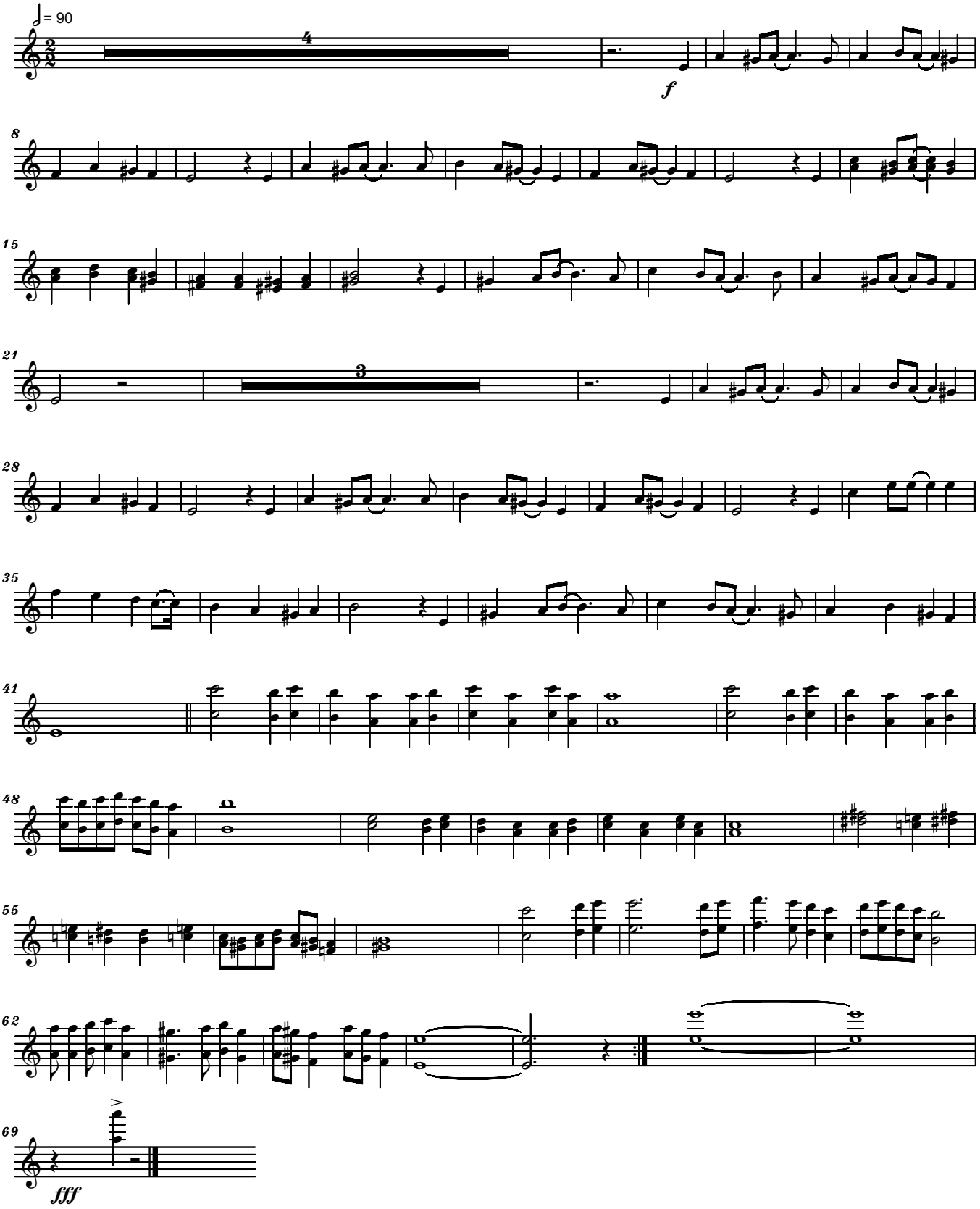
1.) PRAISE JERUSALEM

Pioso **Serban Nichifor**



HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN

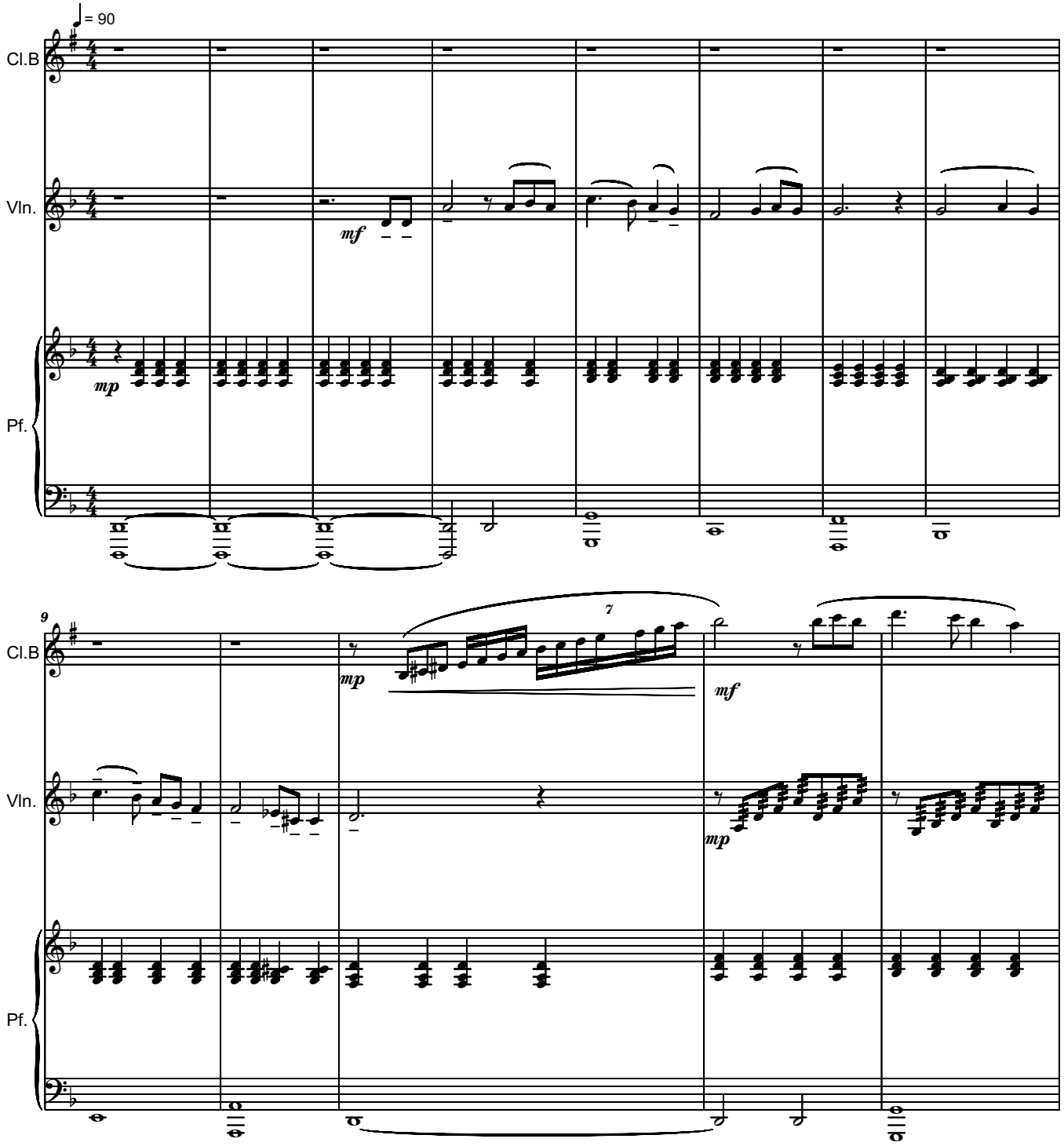
Serban Nichifor

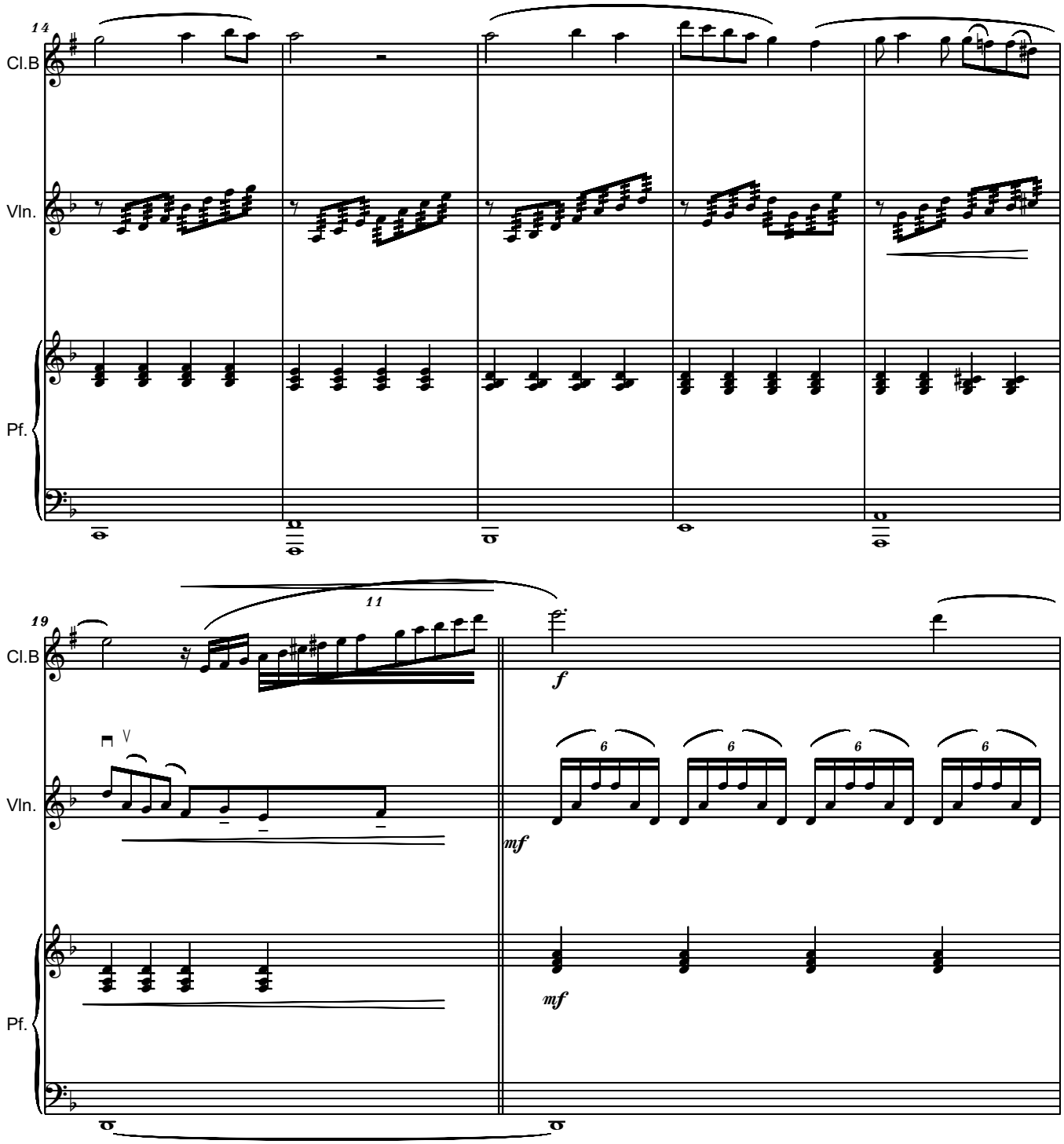


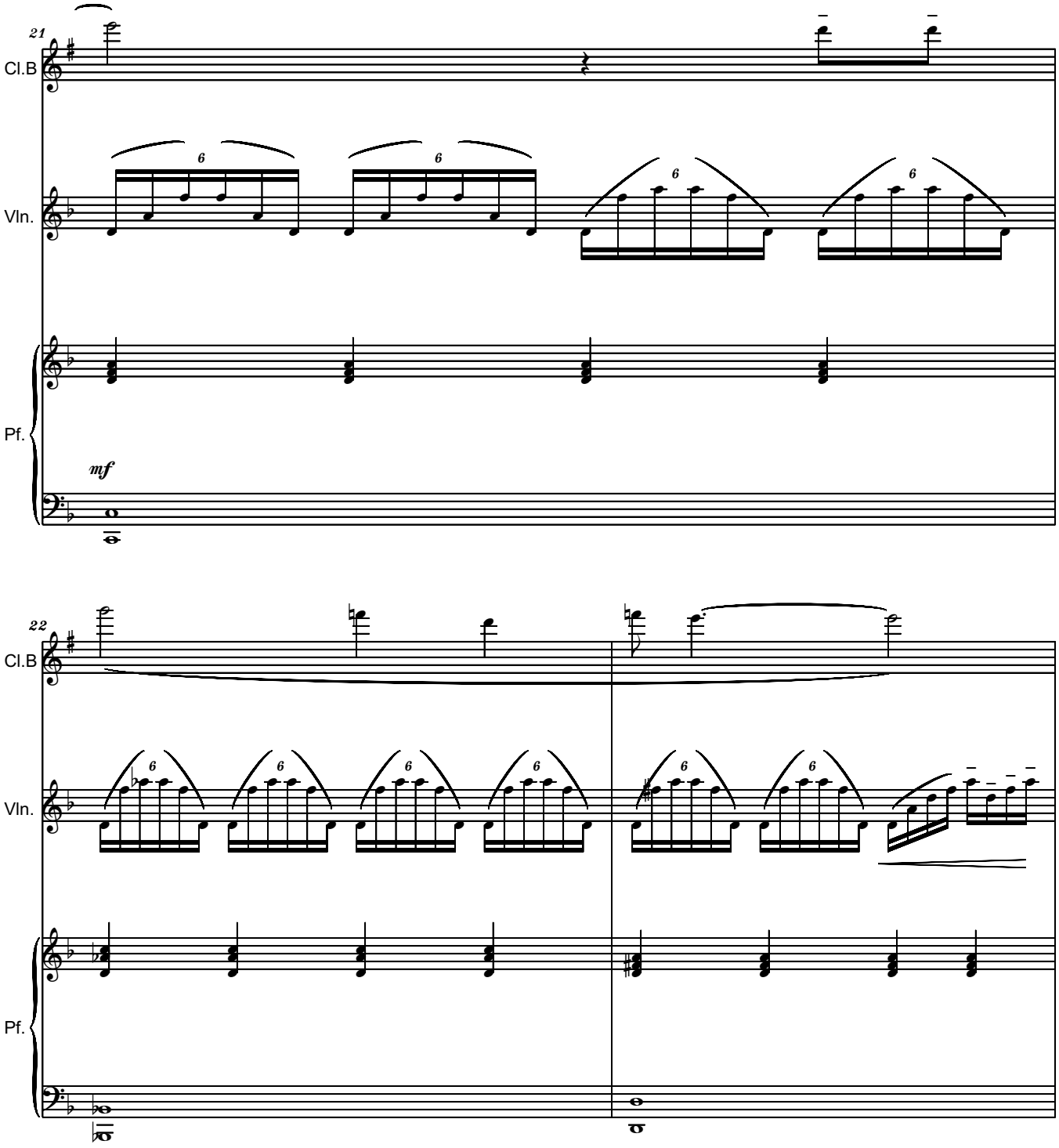
To the clarinet virtuoso Michele Gingras,
and the marvellous Miami3 ensemble

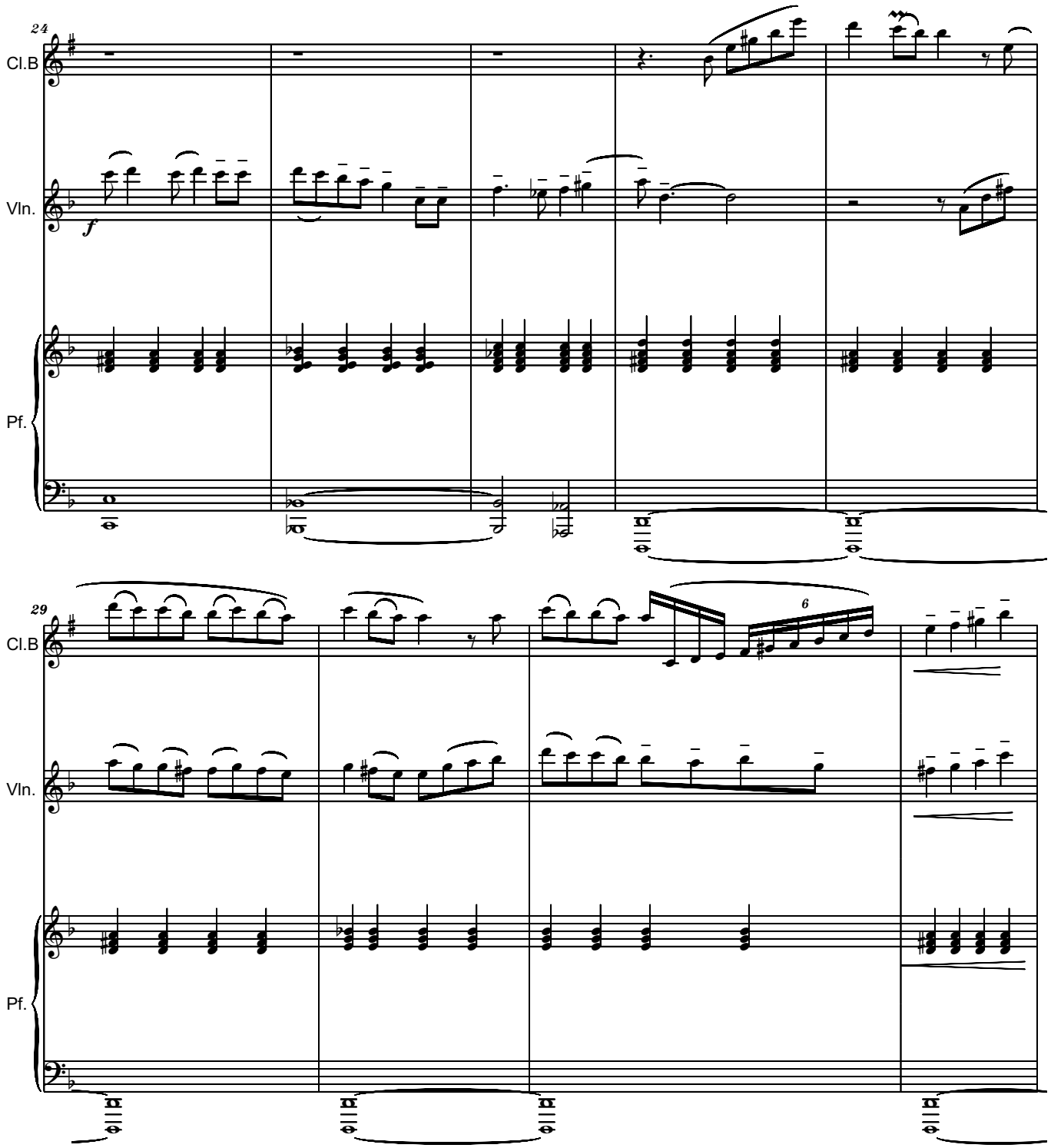
HOMAGE TO AVIHU MEDINA

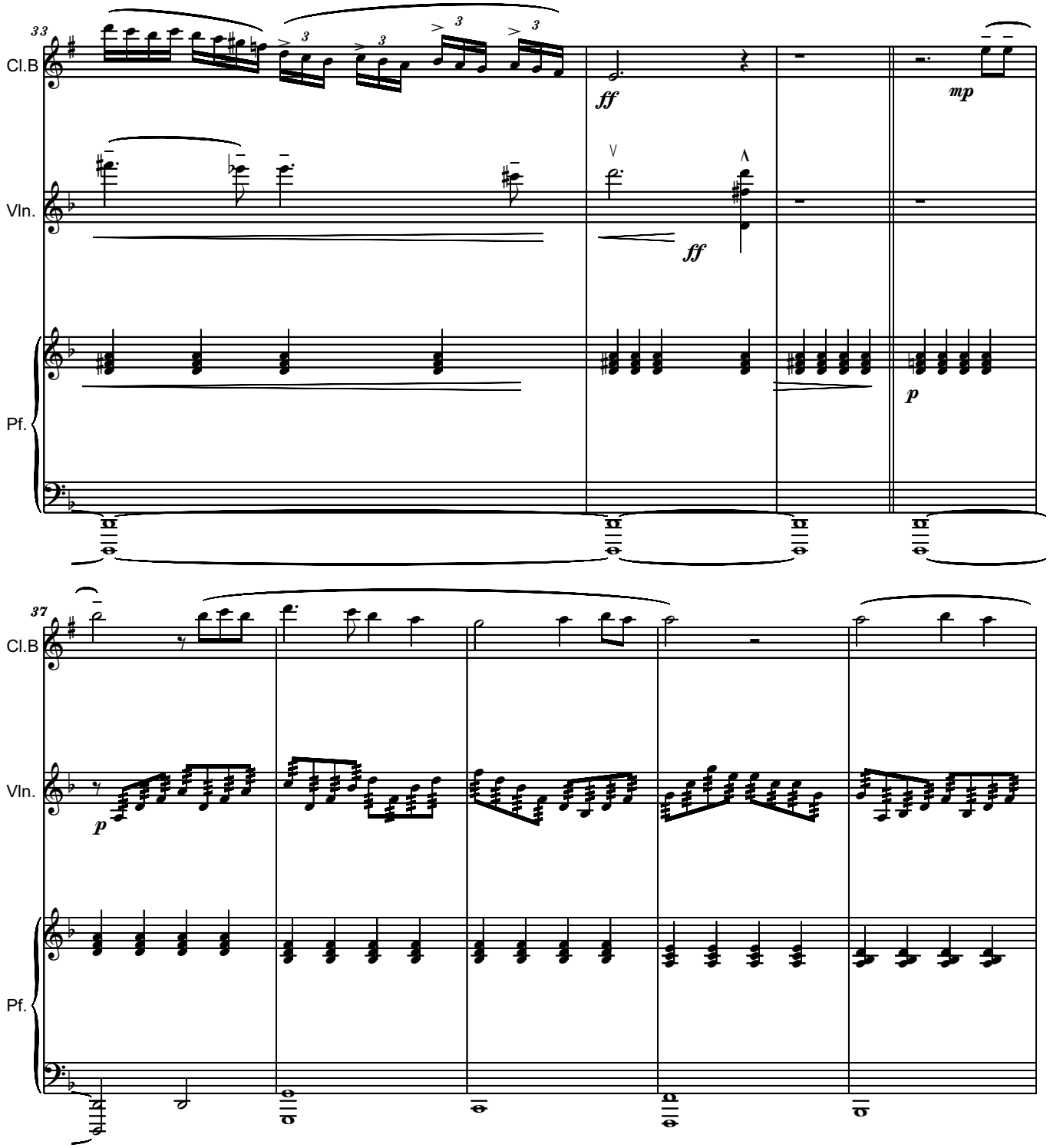
Pioso **1.) PRAISE JERUSALEM** **Serban Nichifor**

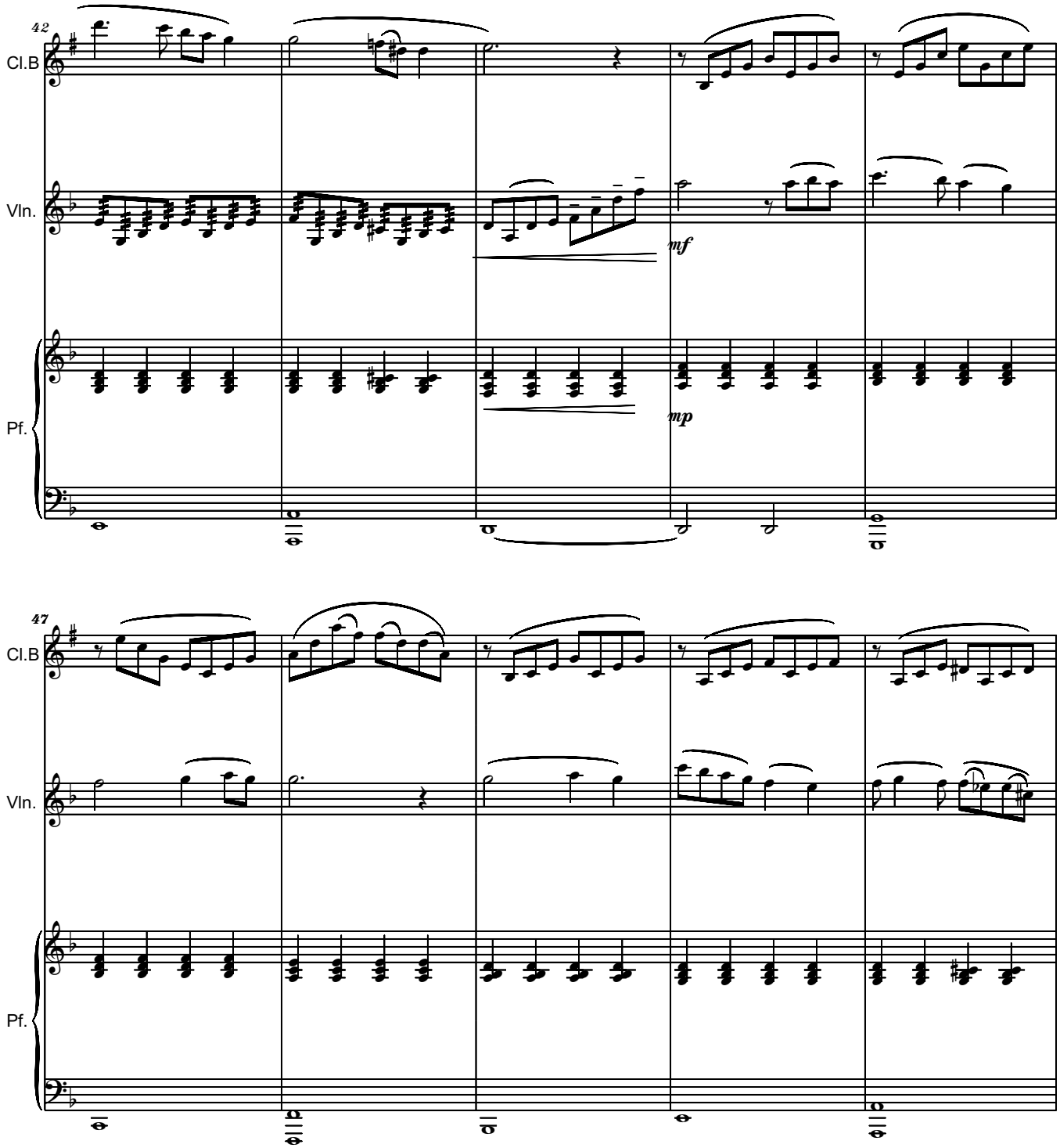


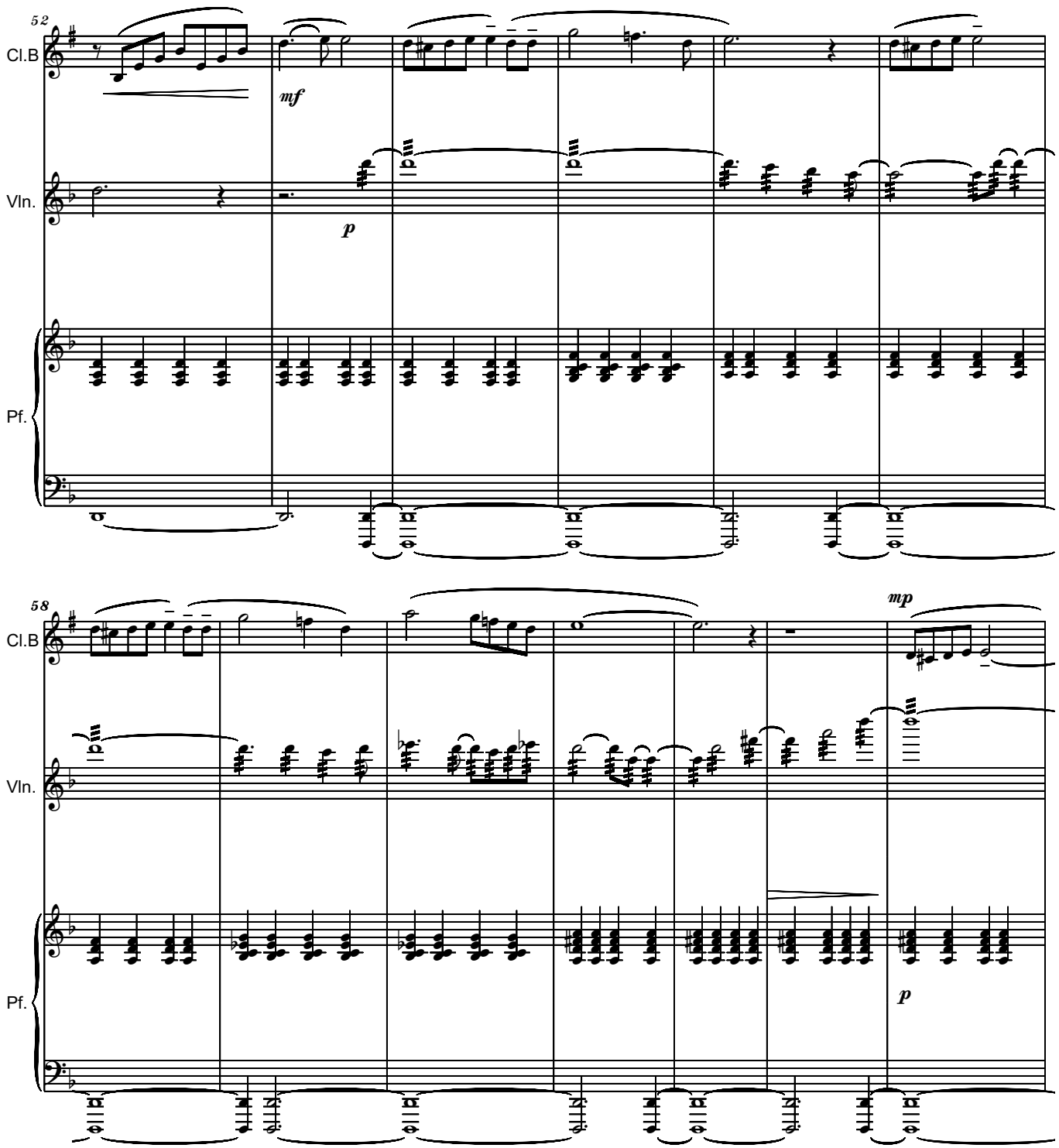

14
Cl.B
Vln.
Pf.
19
11
Cl.B
V
Vln.
Pf.
f
mf
mf
6
6
6
6

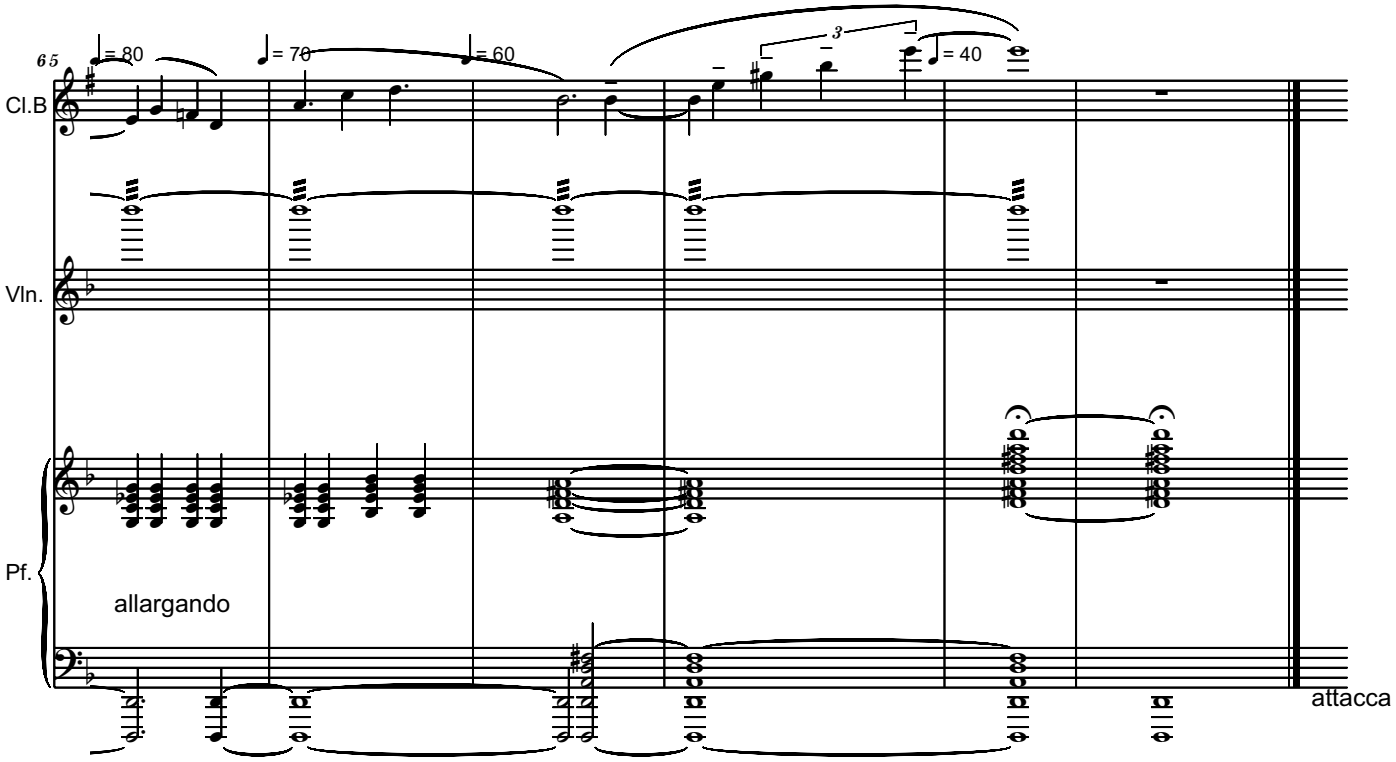

21
Cl.B
Vln.
Pf.
mf
22
Cl.B
Vln.
Pf.


24
Cl.B
Vln.
f
Pf.
29
Cl.B
6
Vln.
Pf.


33
Cl.B
Vln.
Pf.
ff
ff
mp
p
37
Cl.B
Vln.
Pf.
p

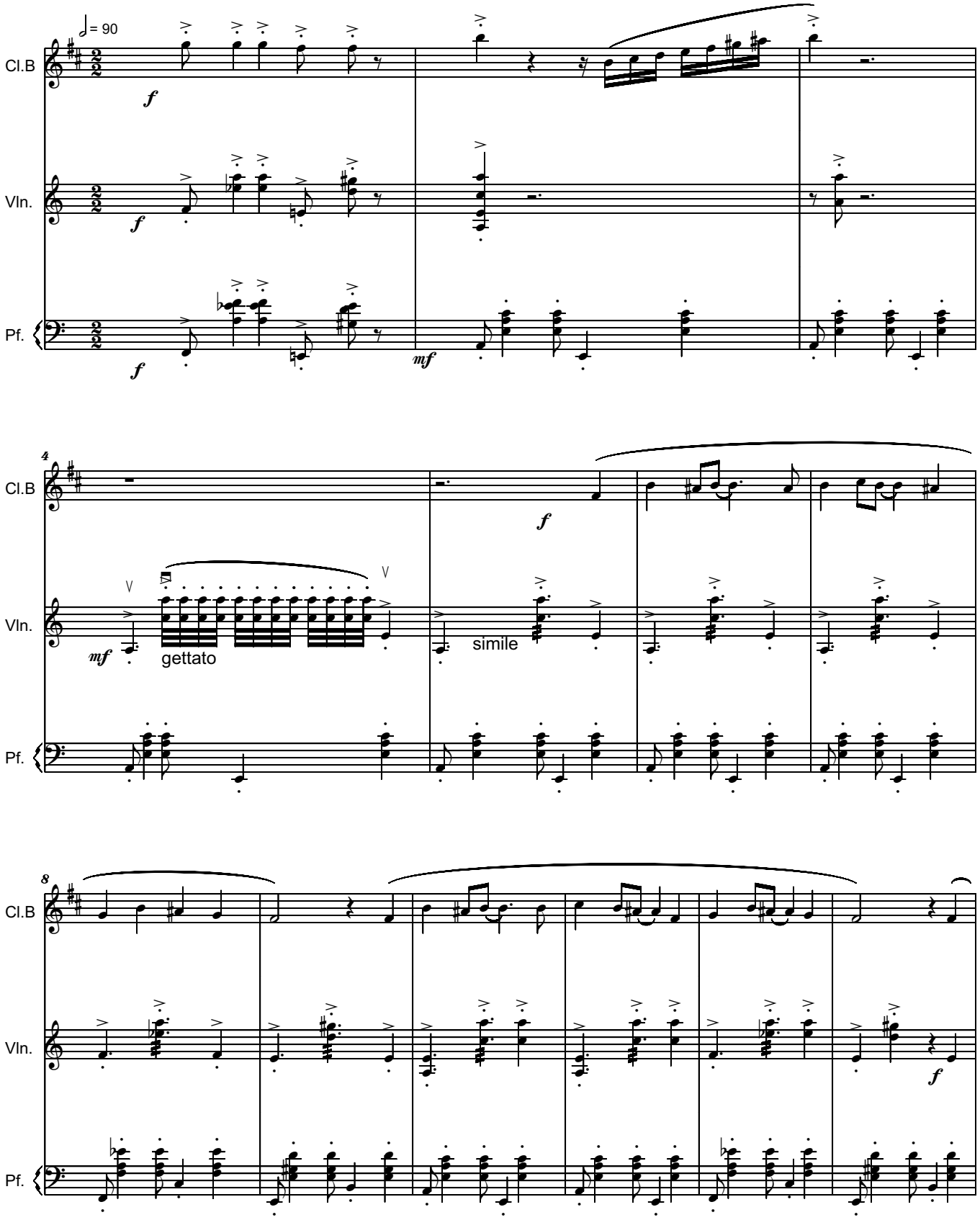

42
Cl.B
Vln.
Pf.
mf
mp
47
Cl.B
Vln.
Pf.

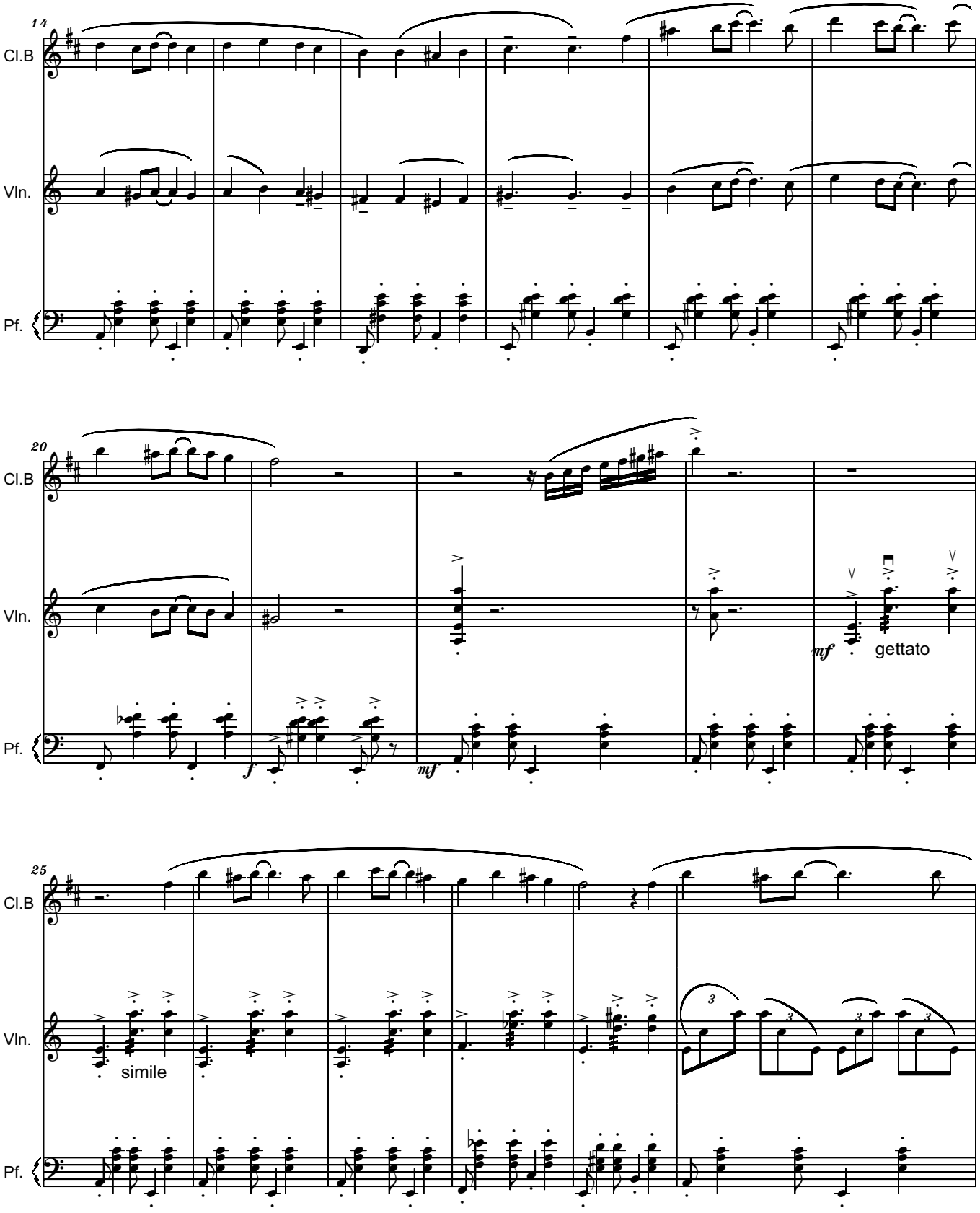

52
Cl.B
Vln.
Pf.
mf
p
58
Cl.B
Vln.
Pf.
mp
p

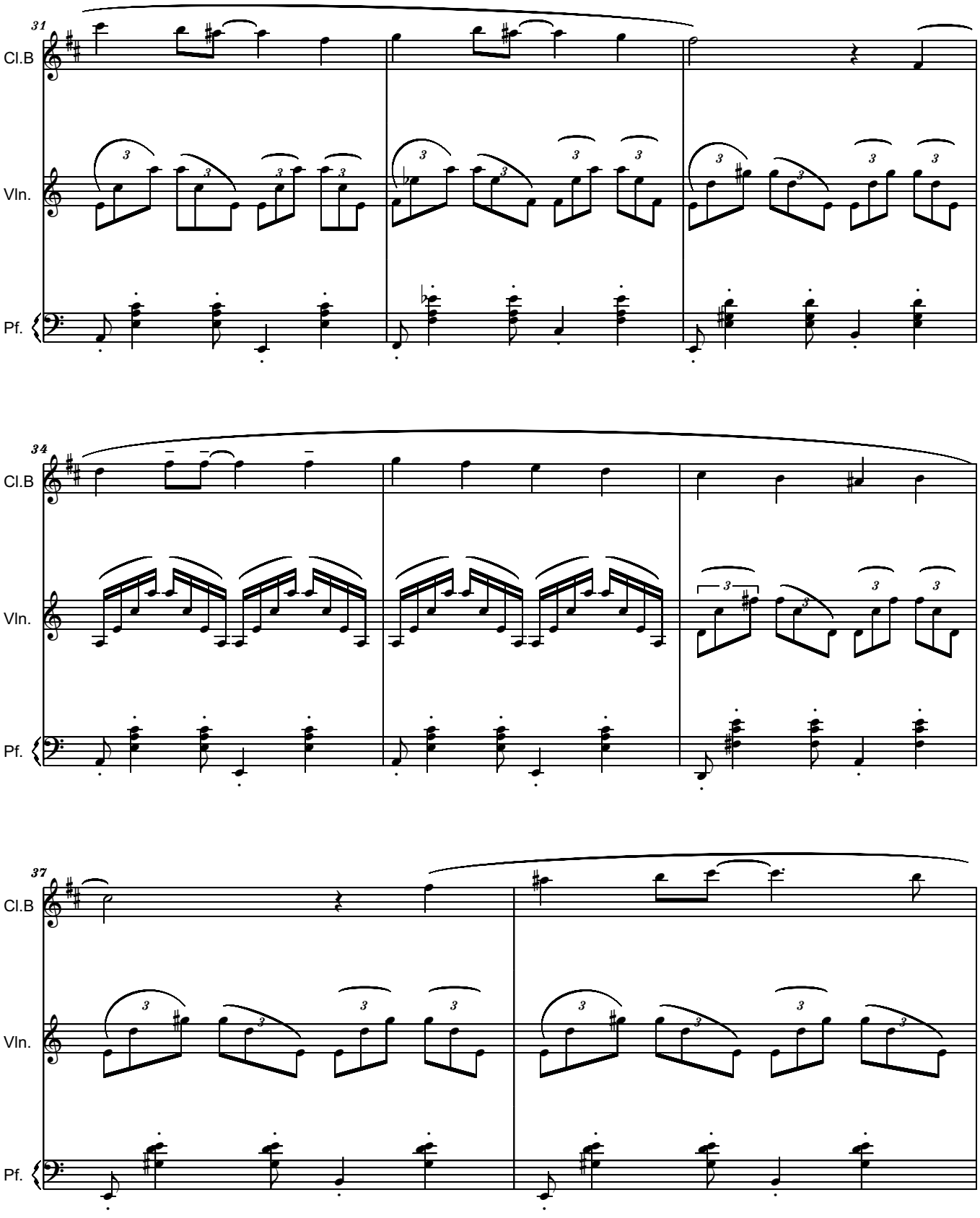

65
♩= 80
♩= 70
♩= 60
3
♩= 40
Cl.B
Vln.
Pf.
allargando
attacca

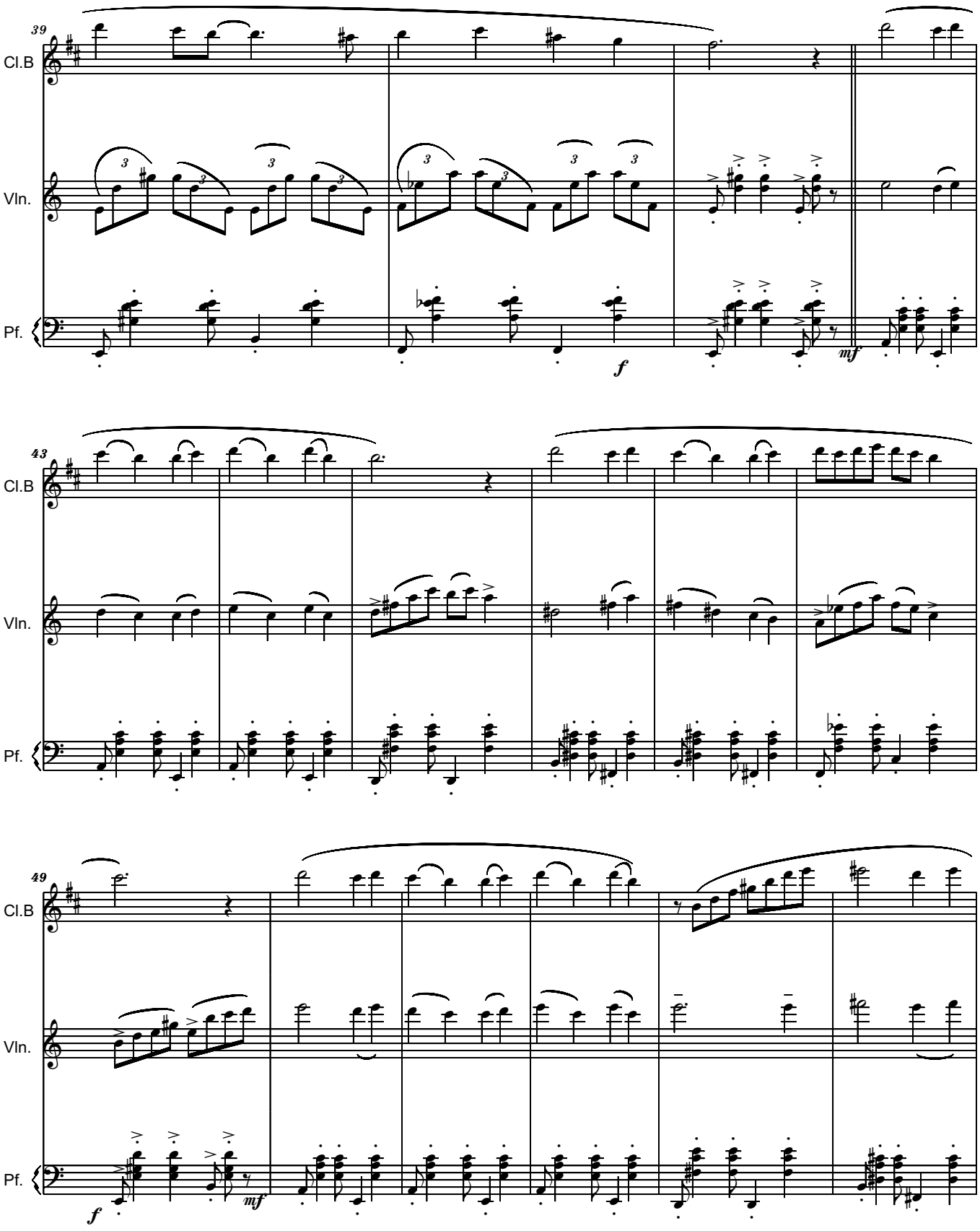
HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN

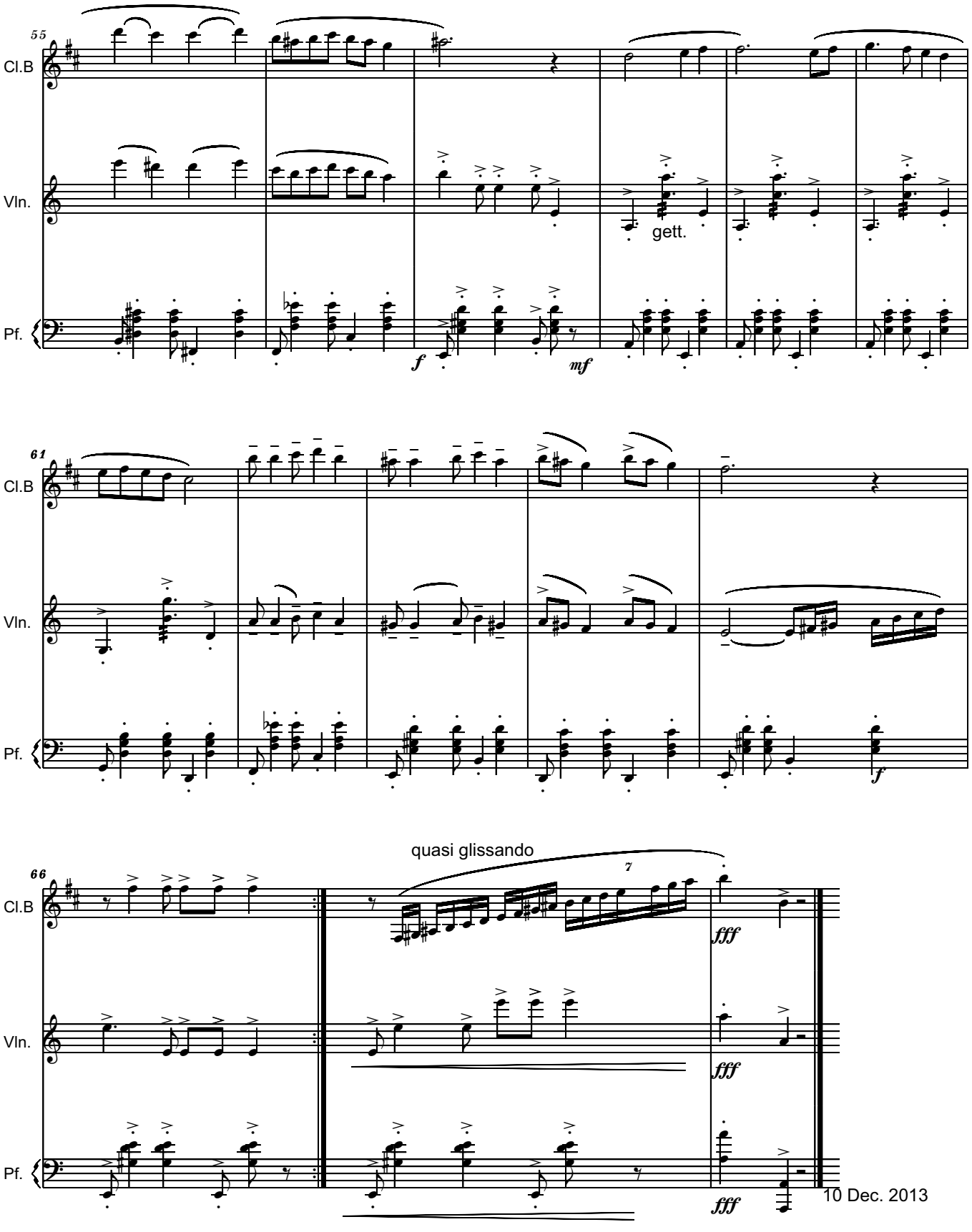
Serban Nichifor




14
Cl.B
Vln.
Pf.
20
Cl.B
Vln.
Pf.
f
mf
mf
gettato
25
Cl.B
Vln.
Pf.
simile

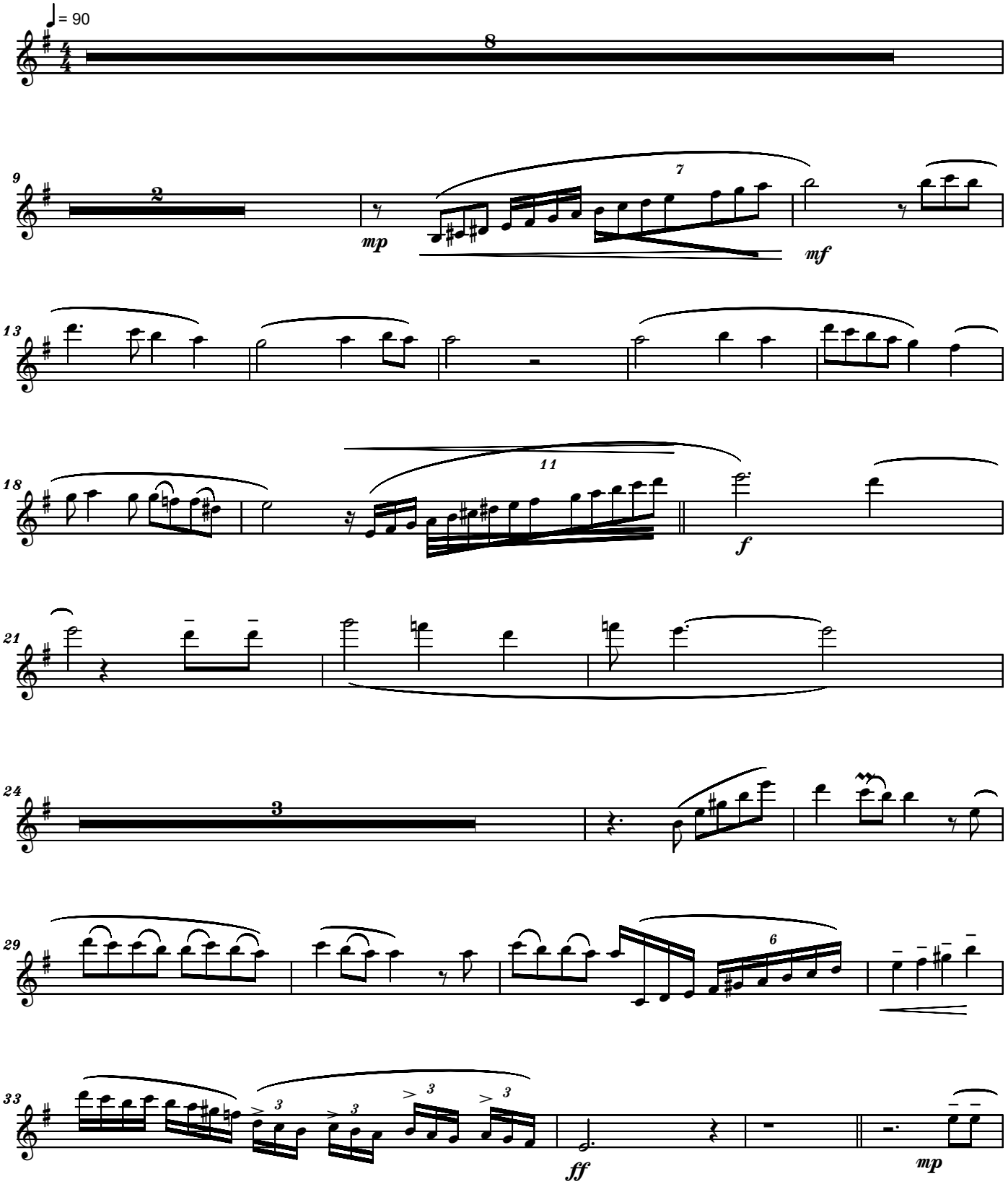

31
Cl.B
Vln.
Pf.
34
Cl.B
Vln.
Pf.
37
Cl.B
Vln.
Pf.

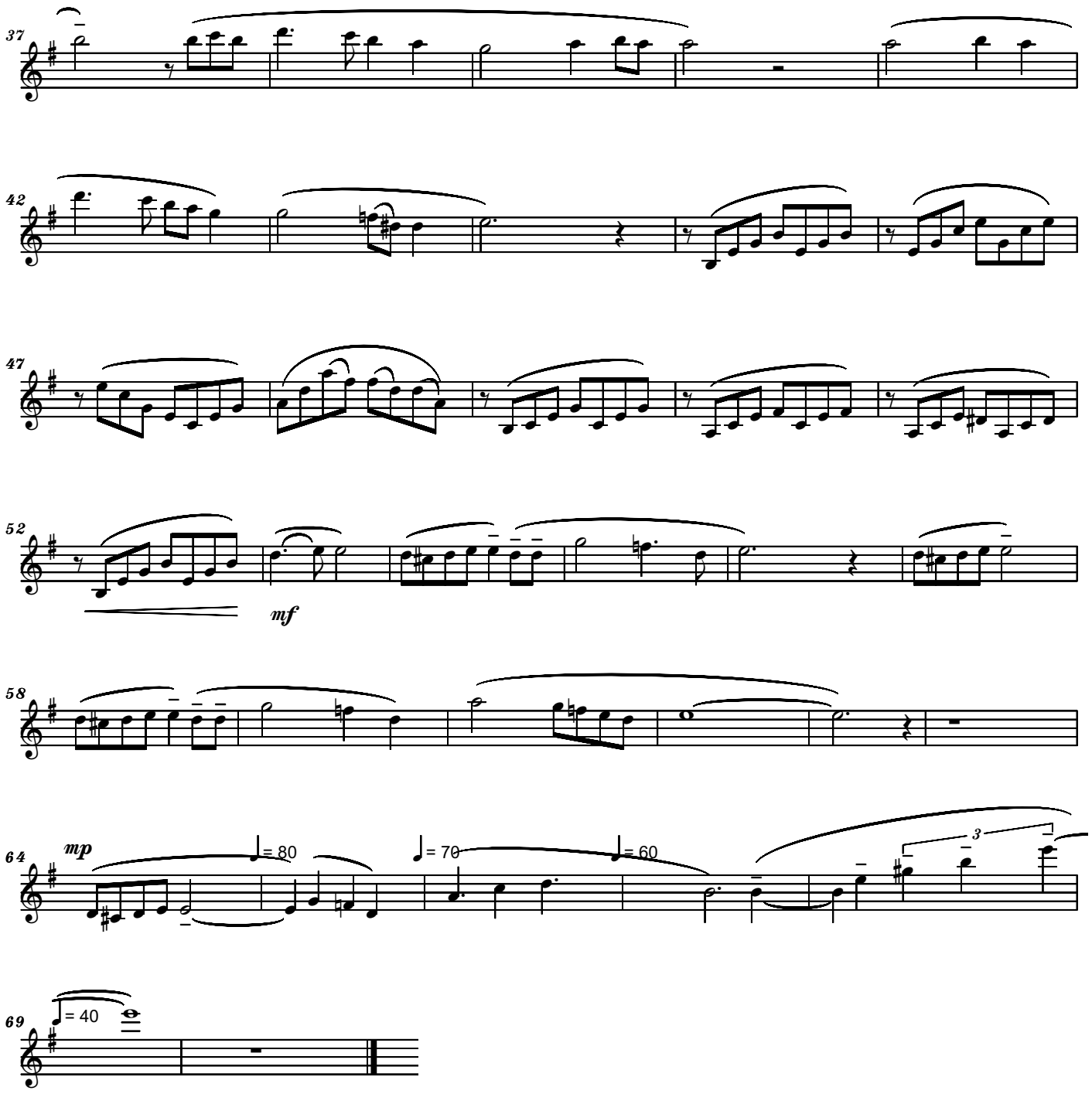

39
Cl.B
Vln.
Pf.
f
mf
43
Cl.B
Vln.
Pf.
49
Cl.B
Vln.
Pf.
f
mf


55
Cl.B
Vln.
Pf.
gett.
f
mf
61
Cl.B
Vln.
Pf.
f
quasi glissando
66
Cl.B
Vln.
Pf.
7
fff
fff
fff
10 Dec. 2013

HOMAGE TO AVIHU MEDINA
1.) PRAISE JERUSALEM
Clarinet in B-flat

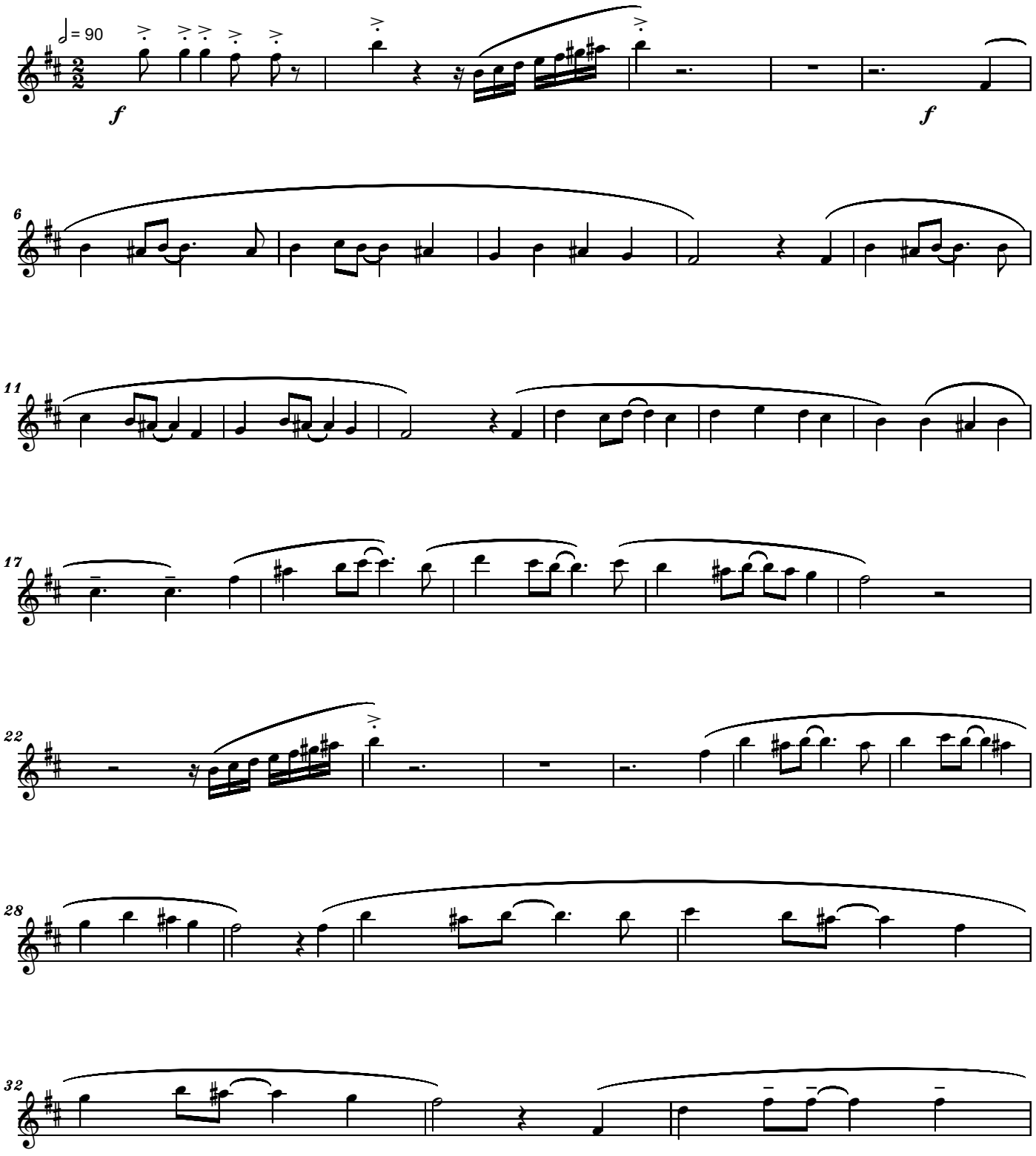
Pioso **Serban Nichifor**

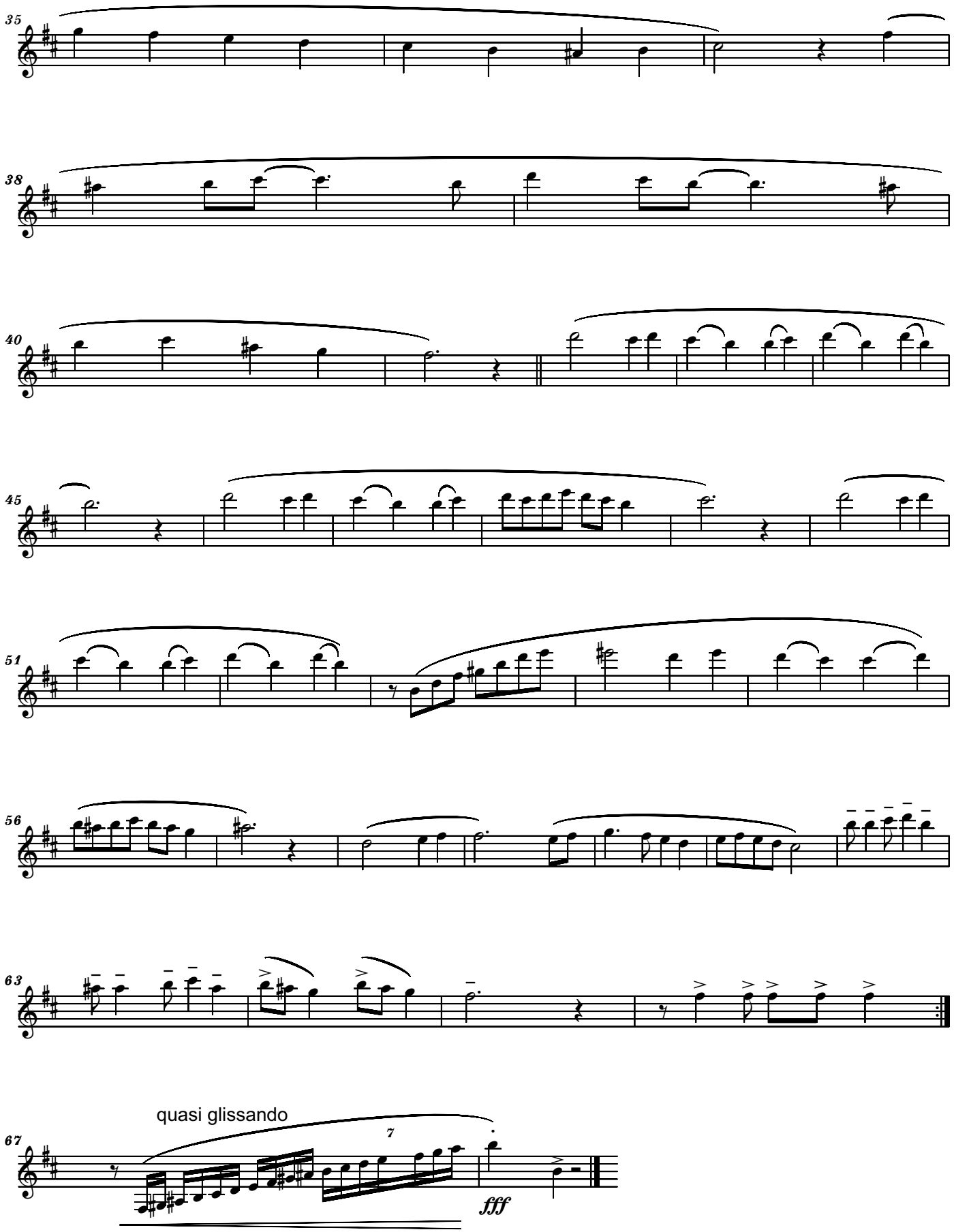



37
42
47
52
mf
58
64
mp
♩= 80
♩= 70
♩= 60
3
69
♩= 40

HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN
Clarinet in B-flat

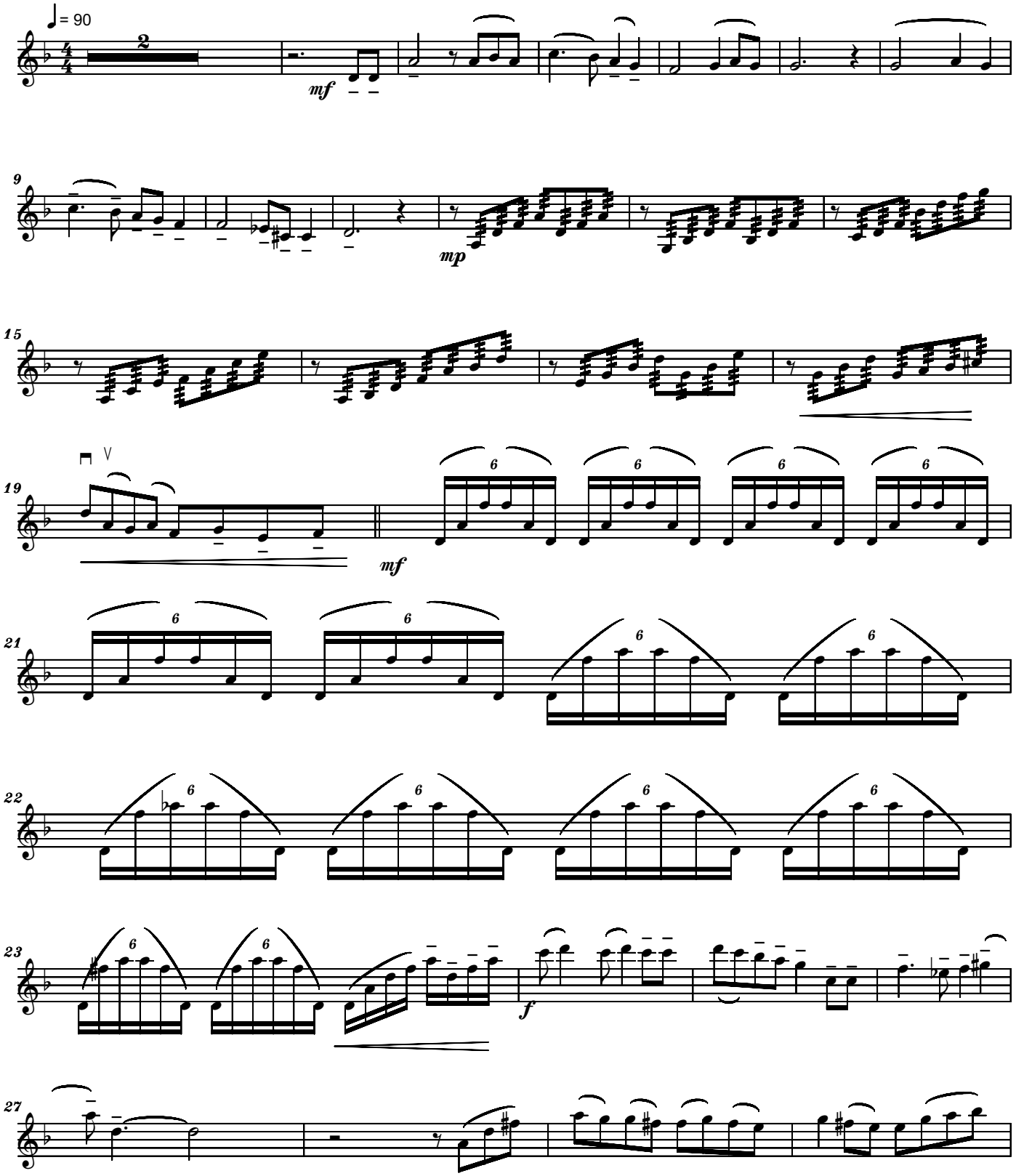
Serban Nichifor

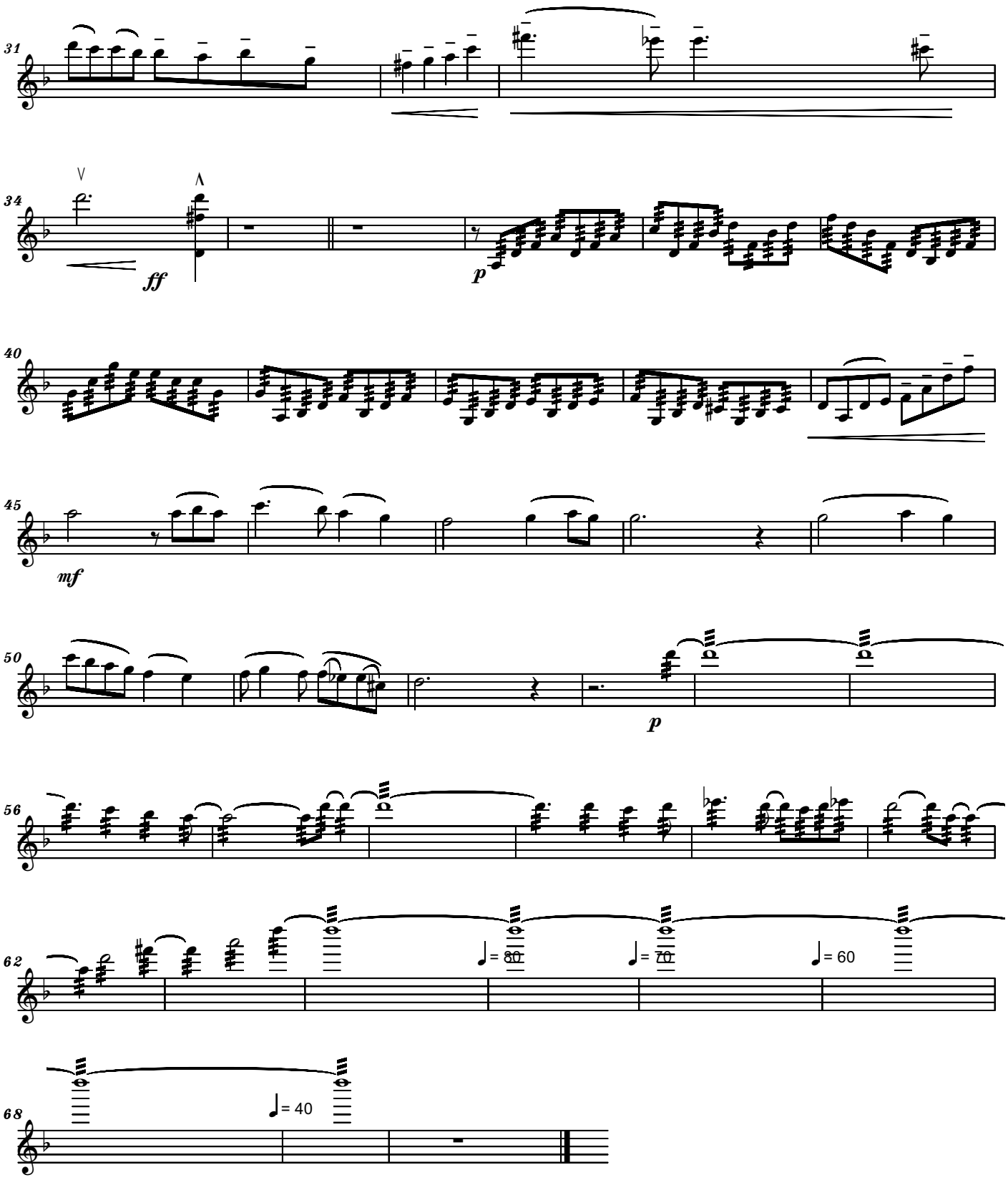



35
38
40
45
51
56
63
67
quasi glissando
7
fff

HOMAGE TO AVIHU MEDINA
1.) PRAISE JERUSALEM

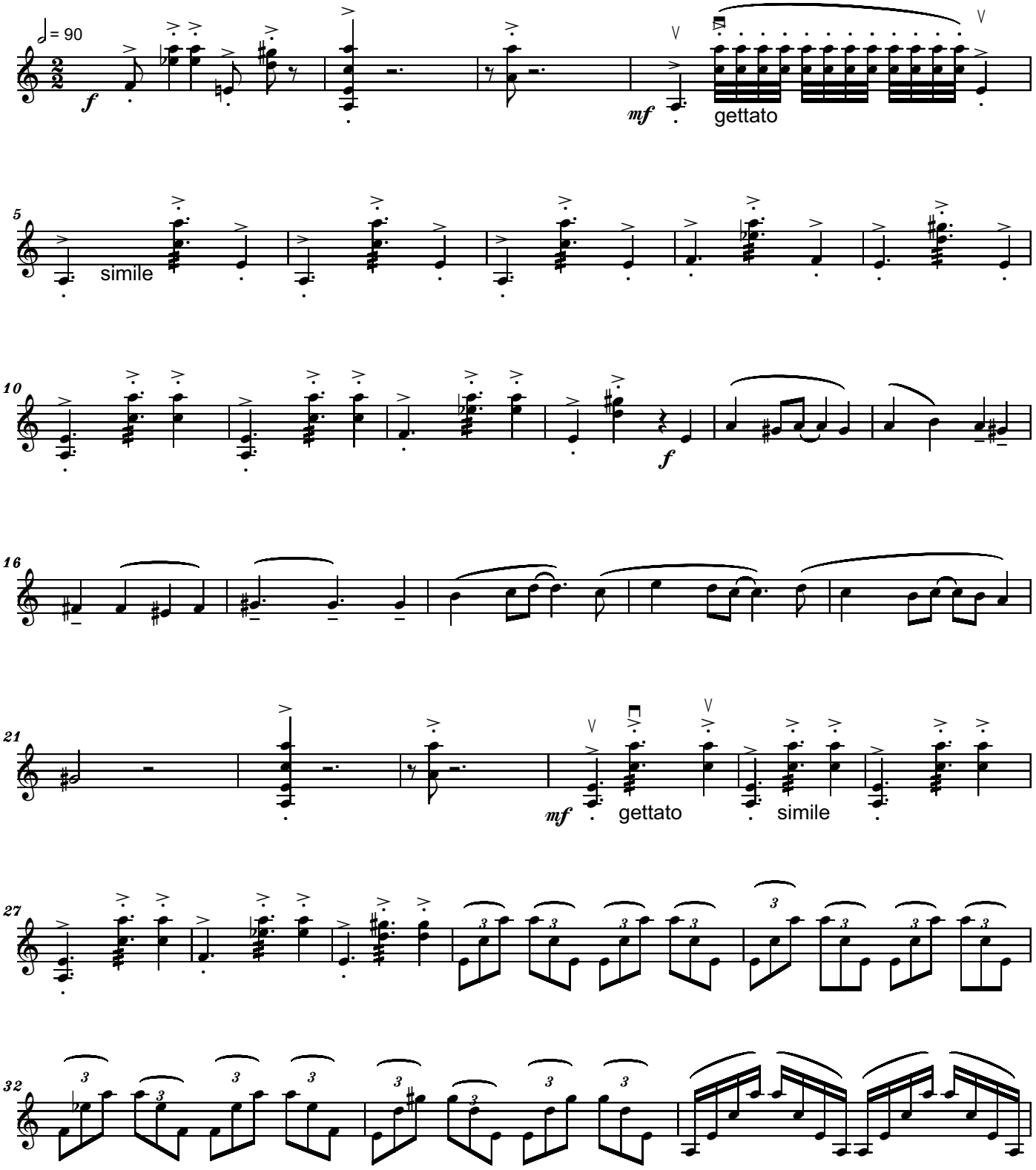
Pioso **Violin** **Serban Nichifor**

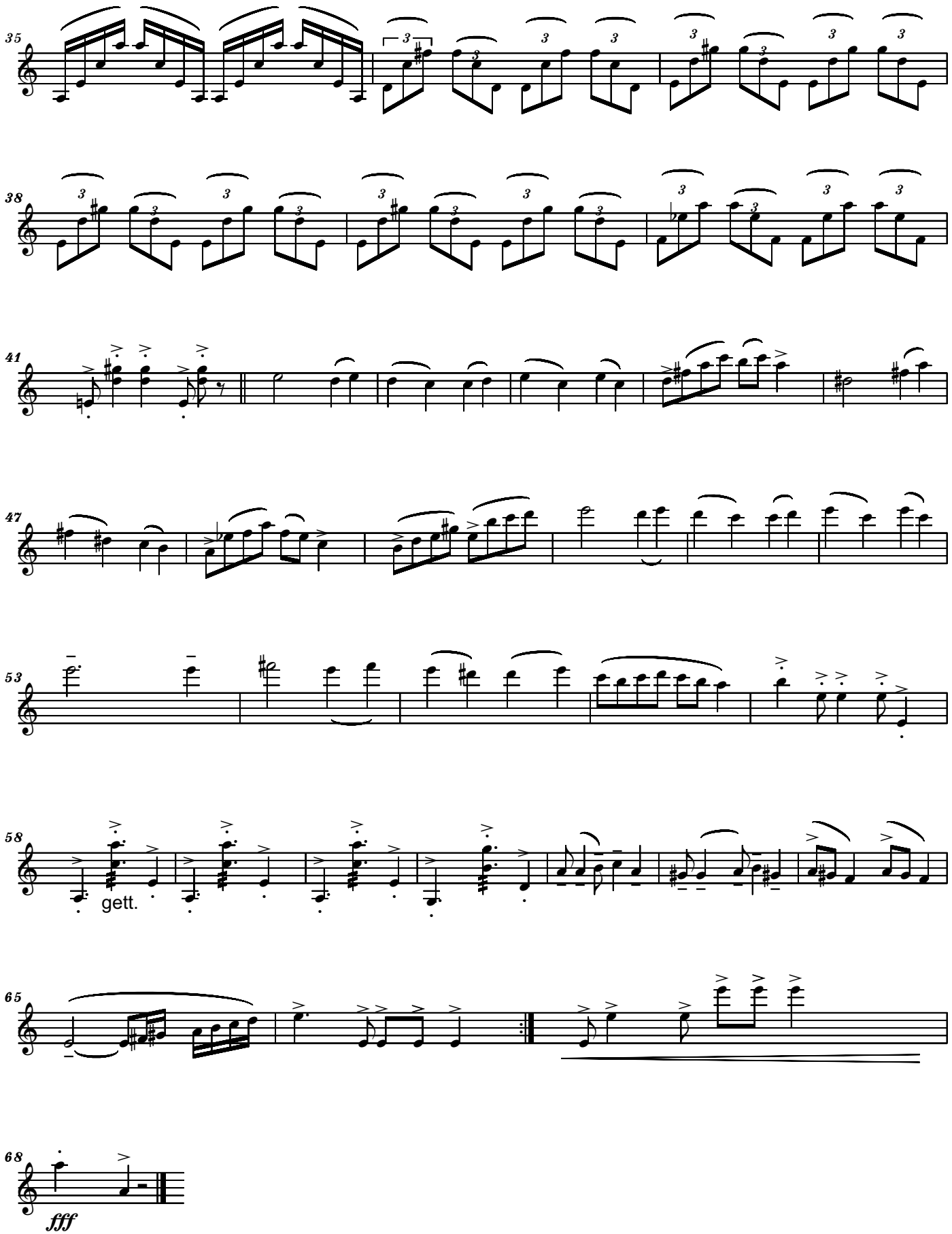



31
34
ff
p
40
45
mf
50
p
56
62
♩= 80
♩= 70
♩= 60
68
♩= 40

HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN
Violin

Serban Nichifor




35
38
41
47
53
58
gett.
65
68
fff

SERBAN NICHIFOR

KALUSHAR II
for 3 Marimbas
- dedicated to Dr. Robert McCormick -

This composition is inspired by some patterns of the Romanian folklore.

***KALUSHAR (Călușari)* is a fast Romanian dance in Aksak rhythms and Lydian modes (from the harmonics 8-12).**

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Dedicated to Dr. Robert McCormick,
Distinguished Professor of Music
at the University of South Florida
and Founder of the *McCormick Percussion Group*

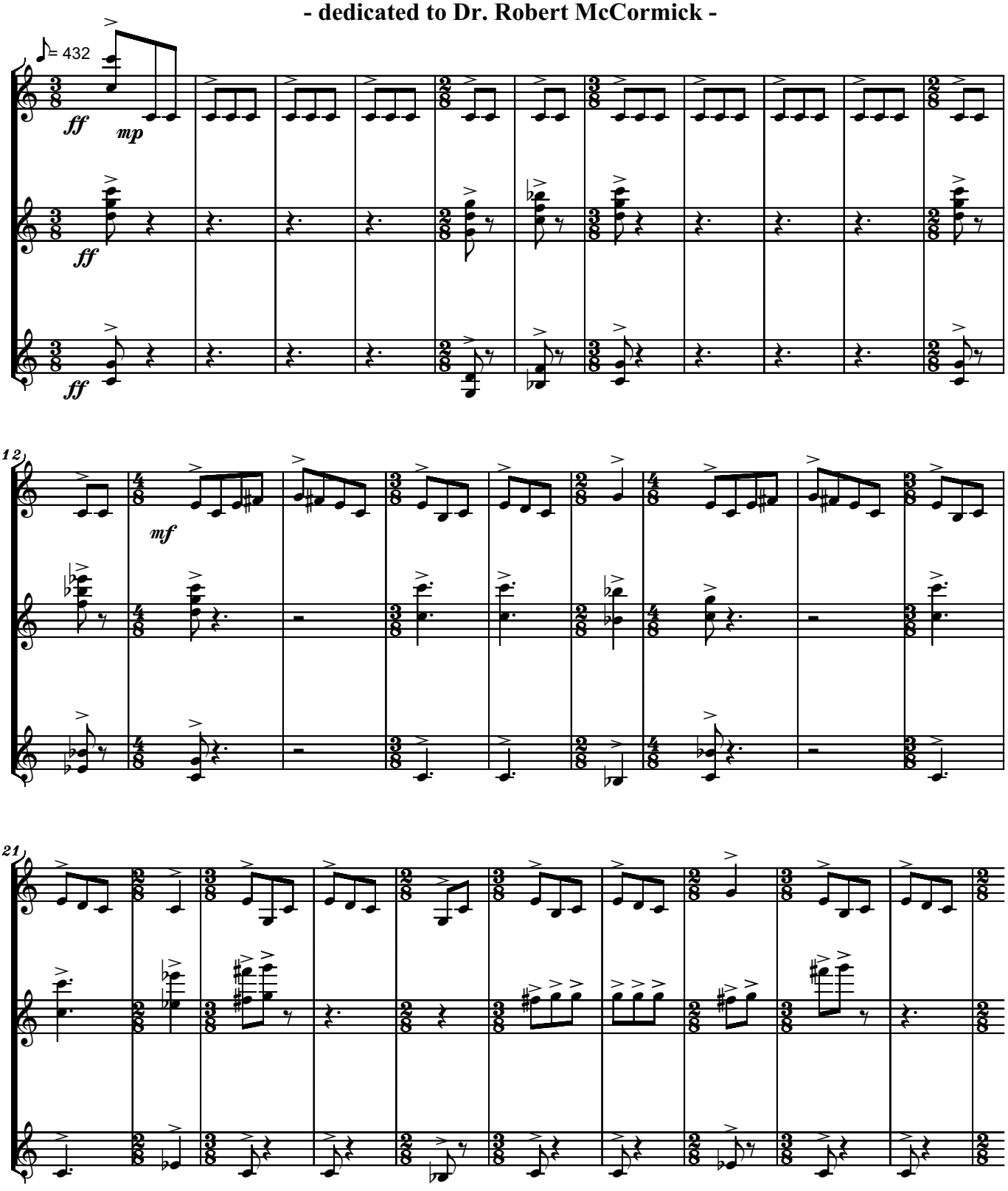
KALUSHAR II

Prestissimo possibile

for 3 Marimbas

Serban Nichifor

- dedicated to Dr. Robert McCormick -



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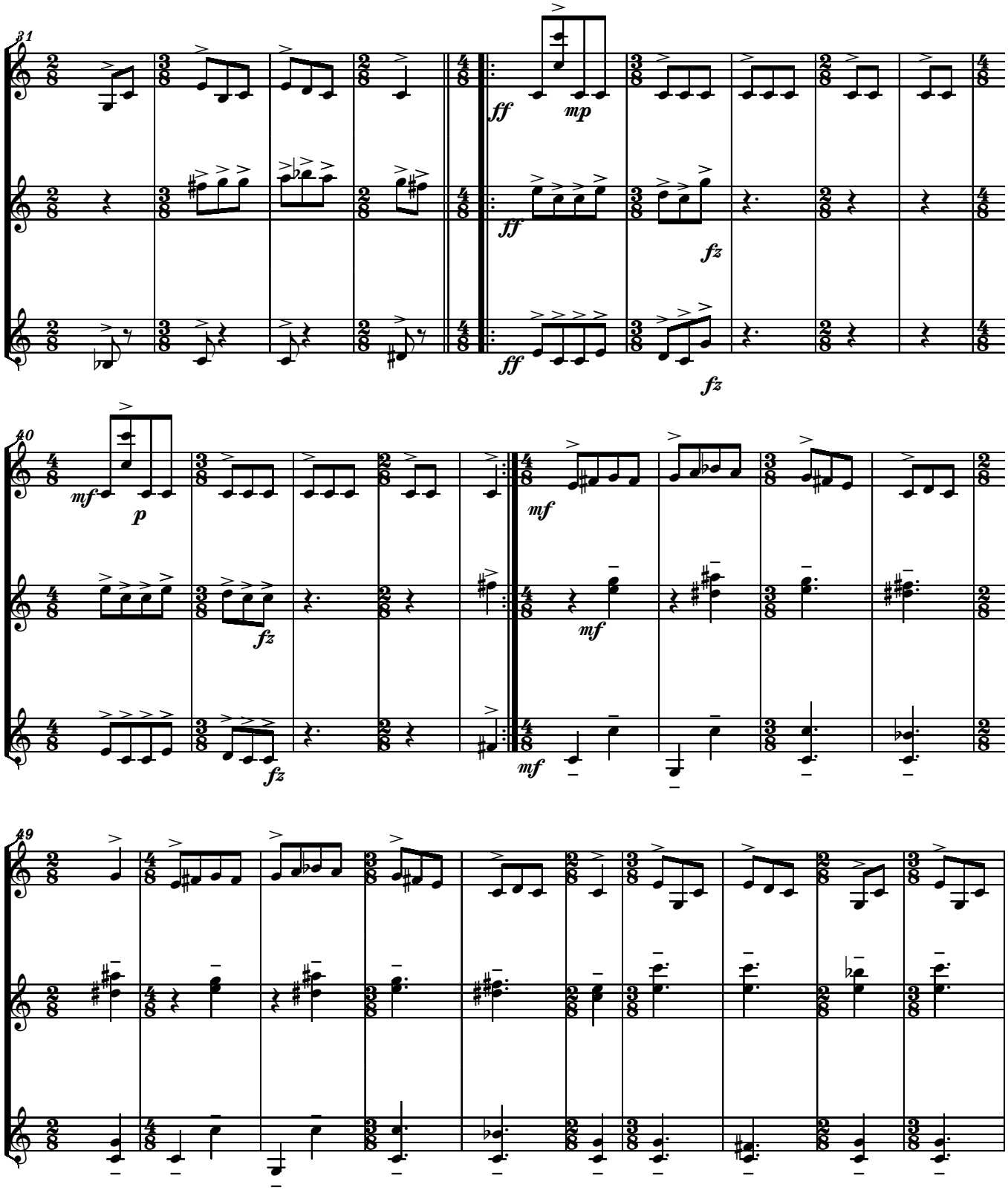
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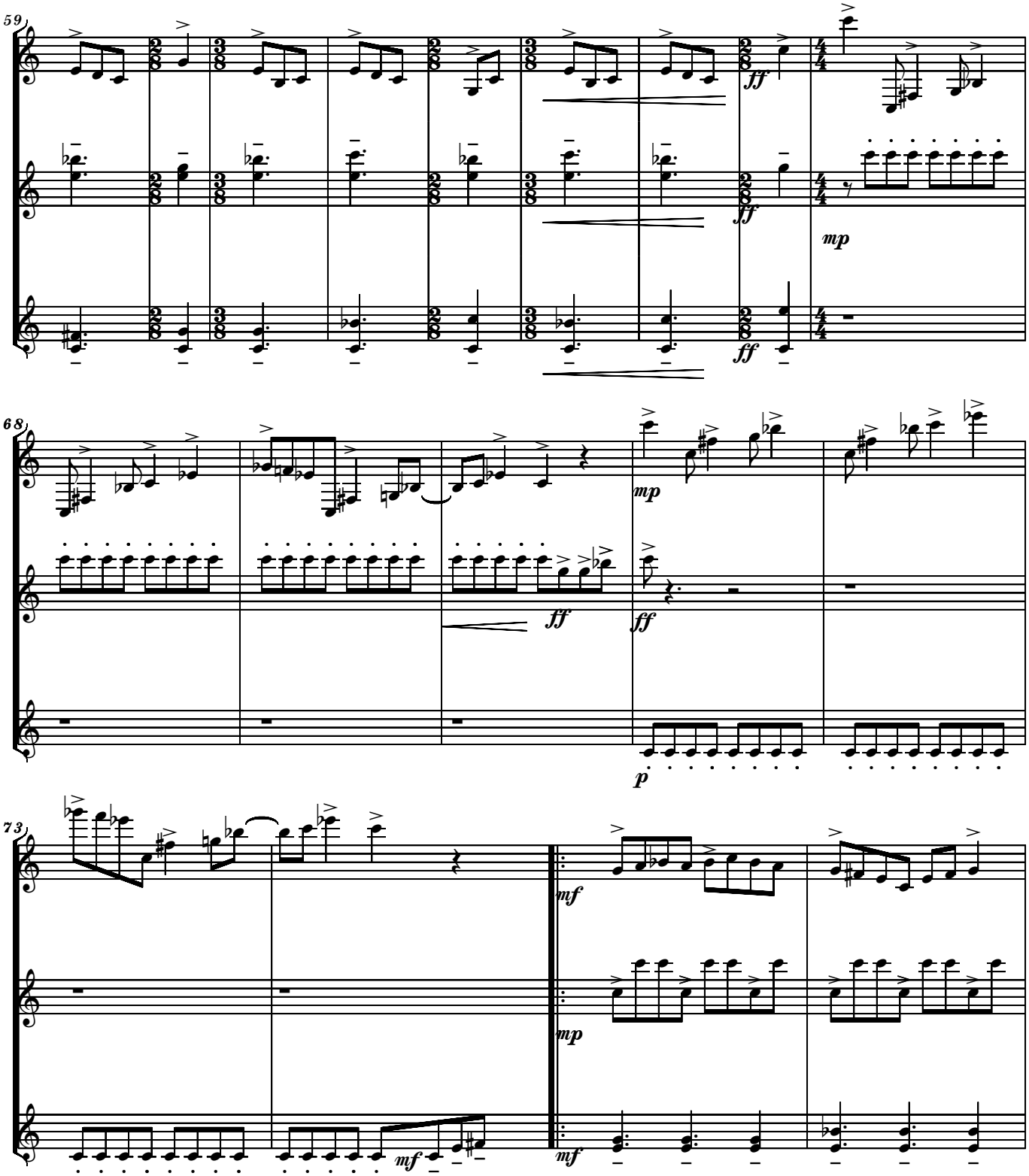
fz
ff
fz
40
mf
p
fz
fz
mf
mf
mf
49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mp
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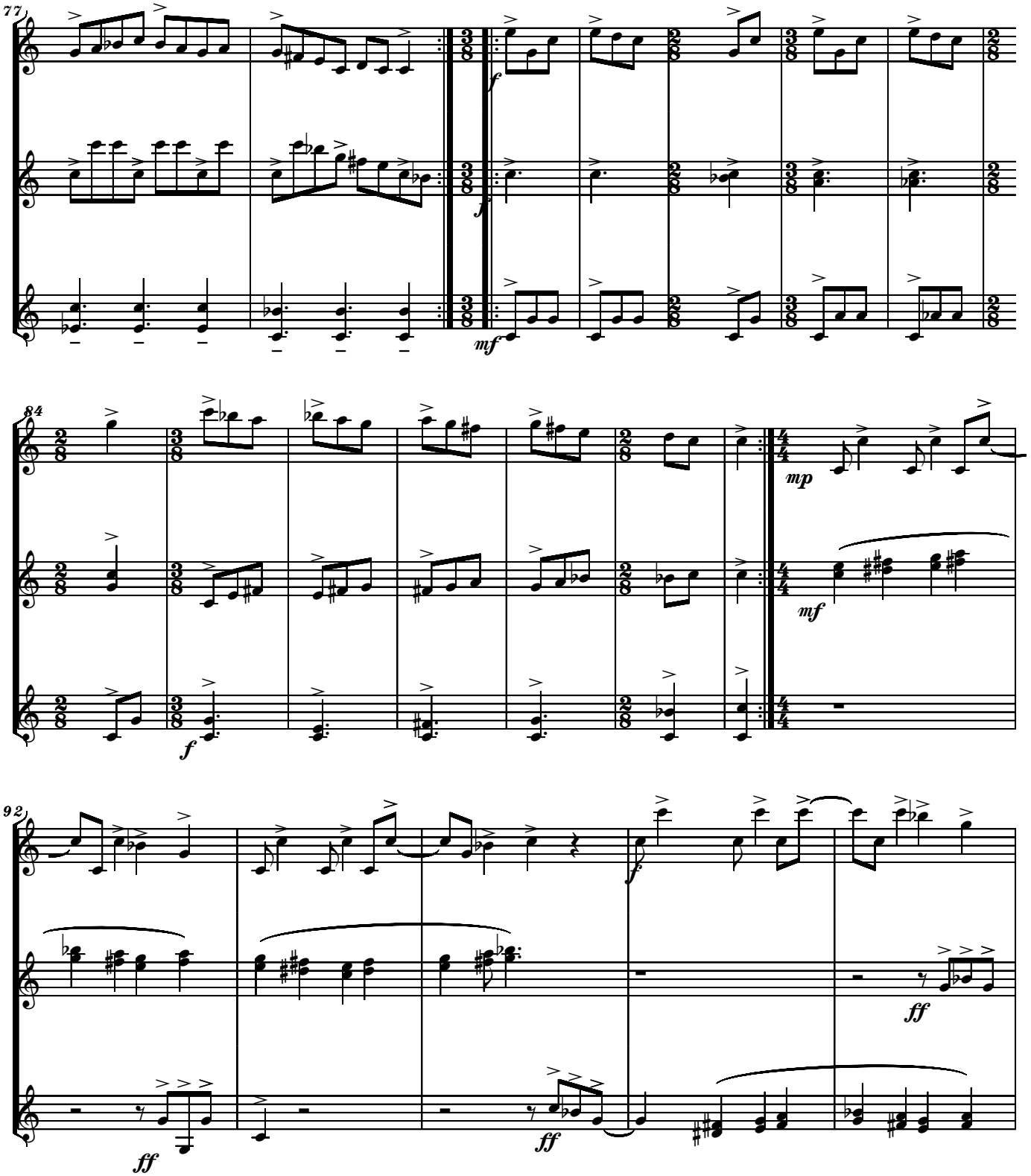
ff
p
73
mf
mp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mf
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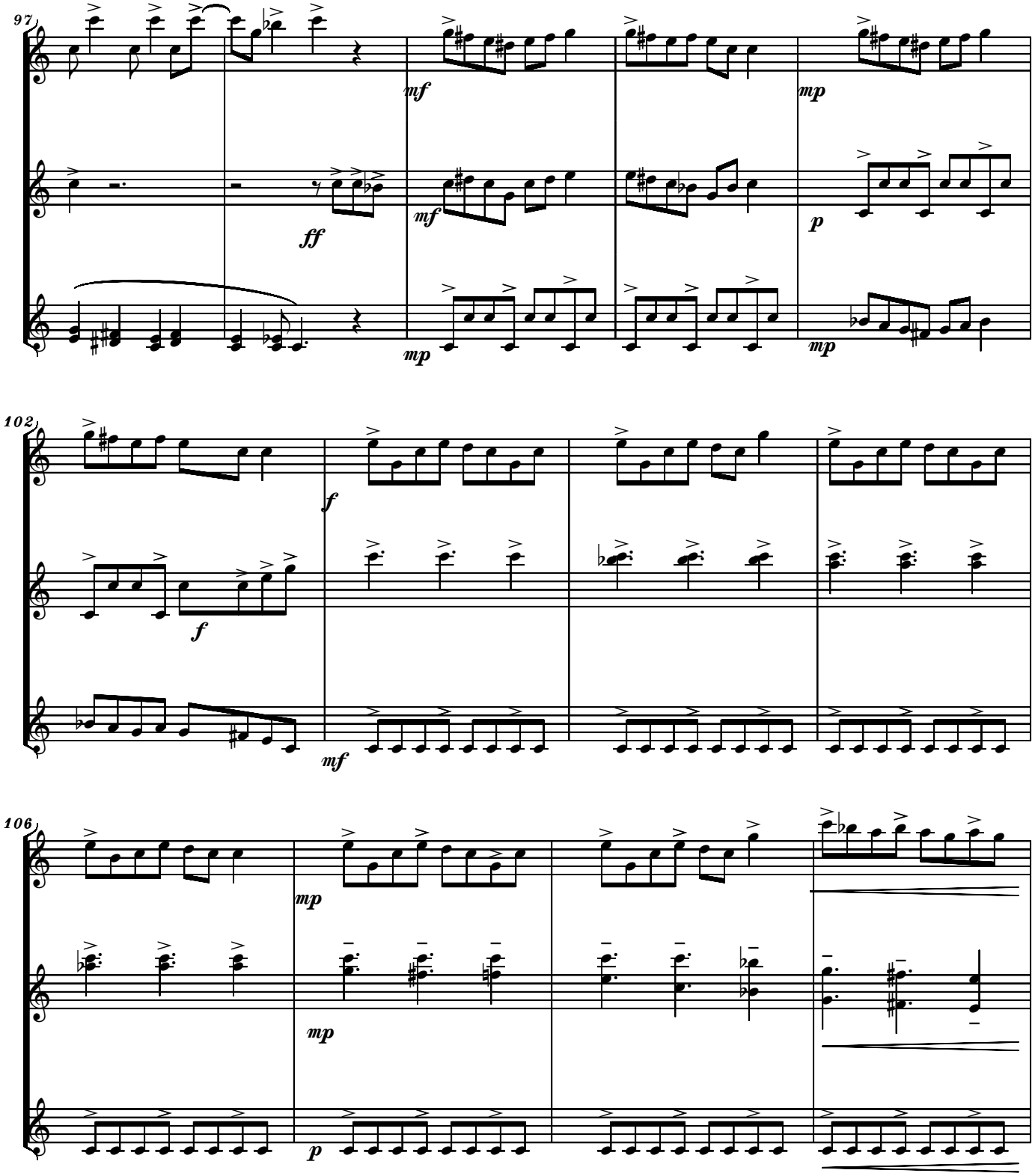
ff
ff
ff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mf
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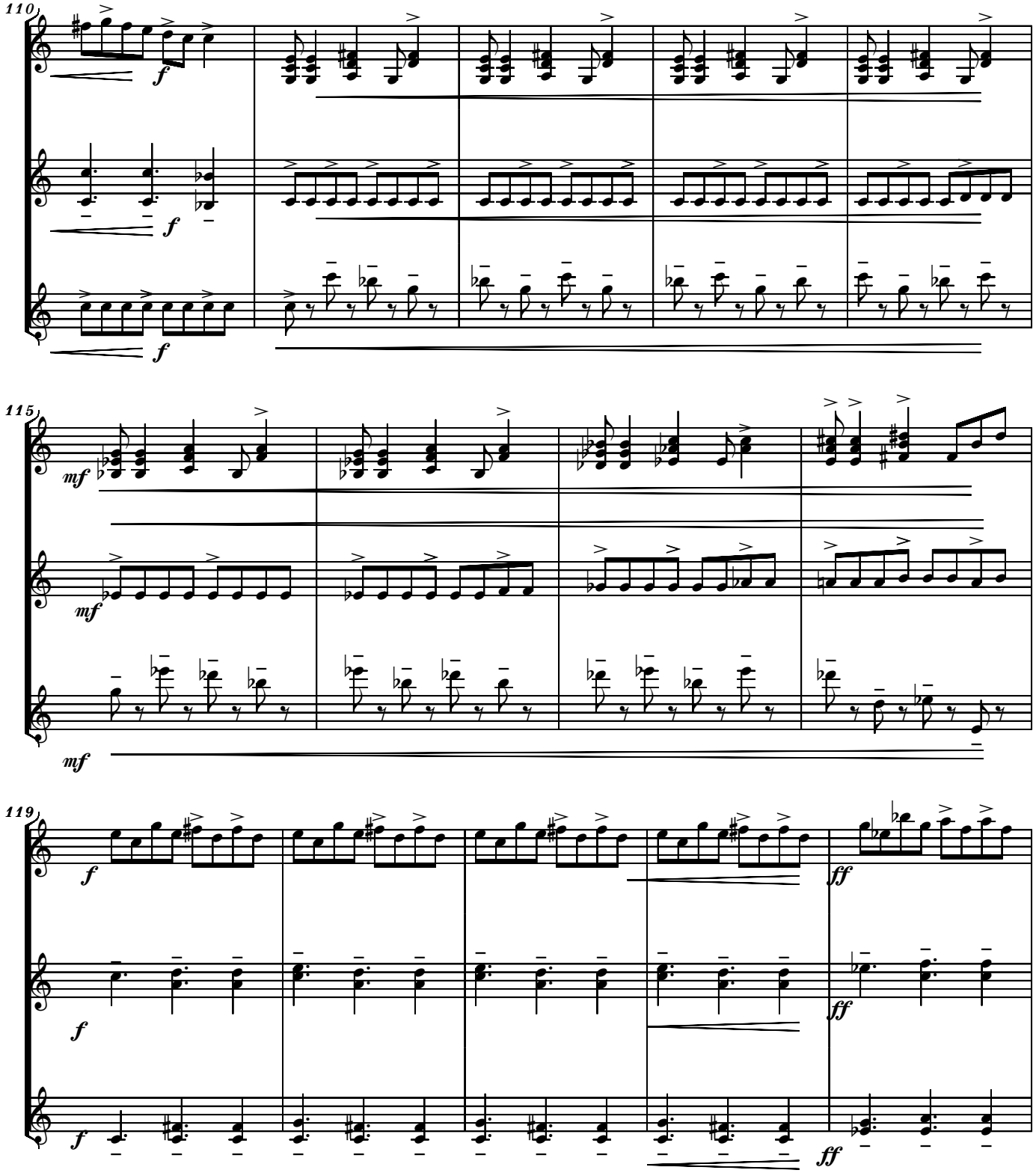
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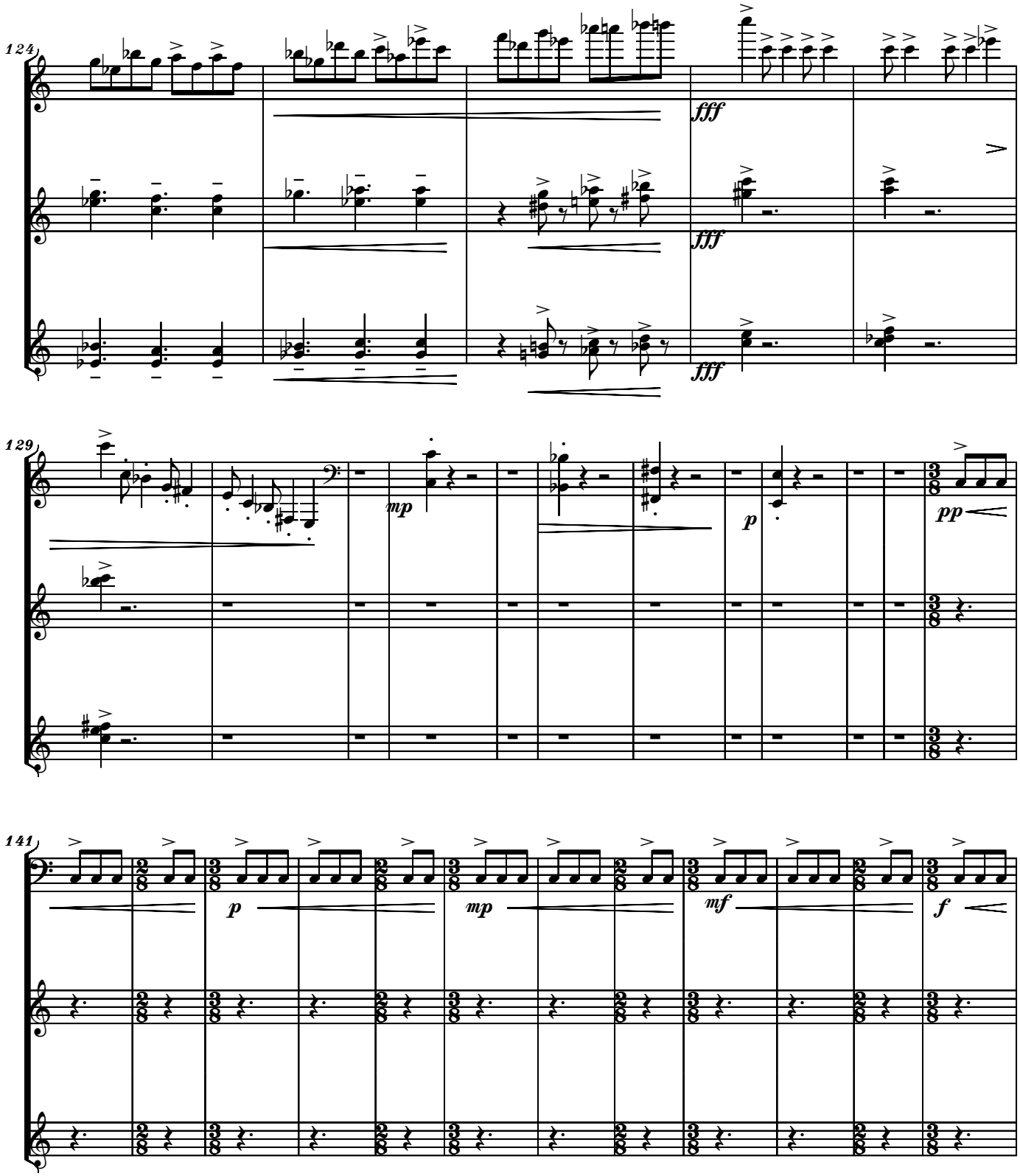
f
f
f
115
mf
mf
mf
119
f
f
f
ff
ff
ff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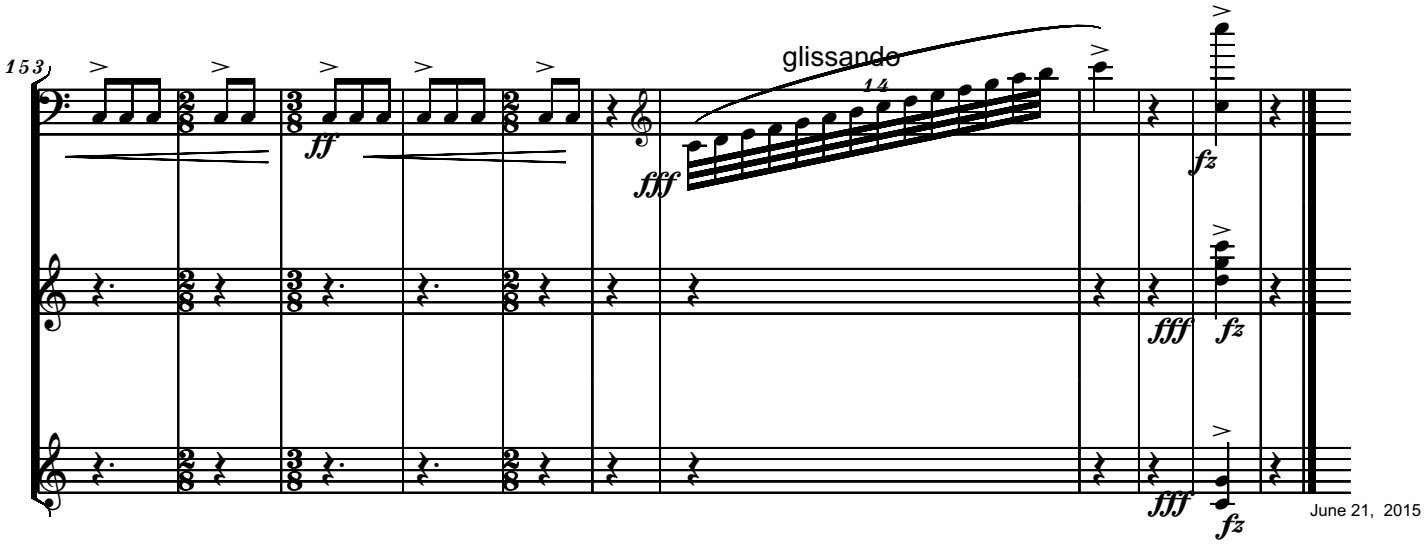
fff
fff
129
mp
p
pp
141
p
mp
mf
f



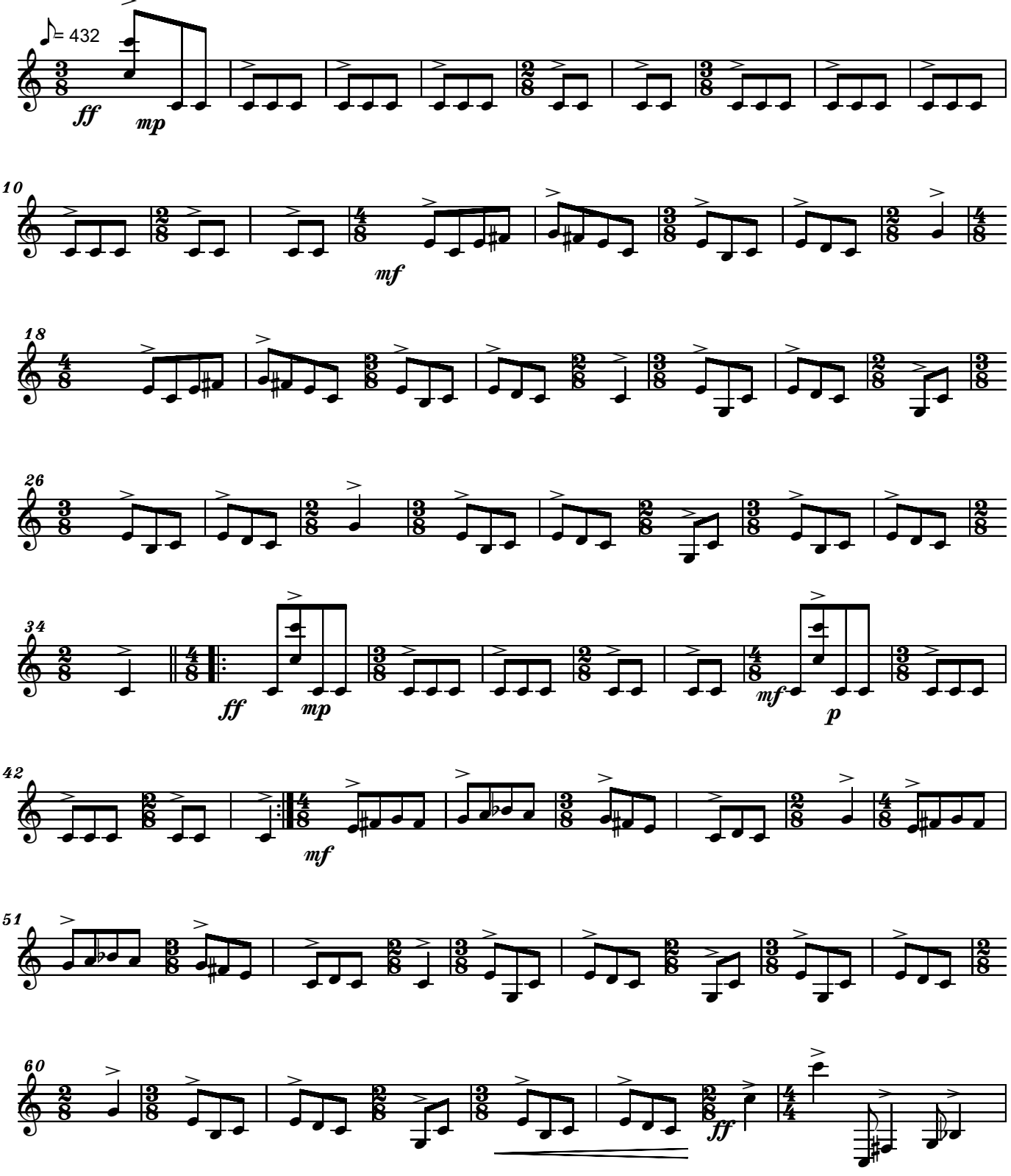
June 21, 2015

KALUSHAR II

for 3 Marimbas

Prestissimo possibile — **- Marimba 1 Part -** — Serban Nichifor

- dedicated to Dr. Robert McCormick -



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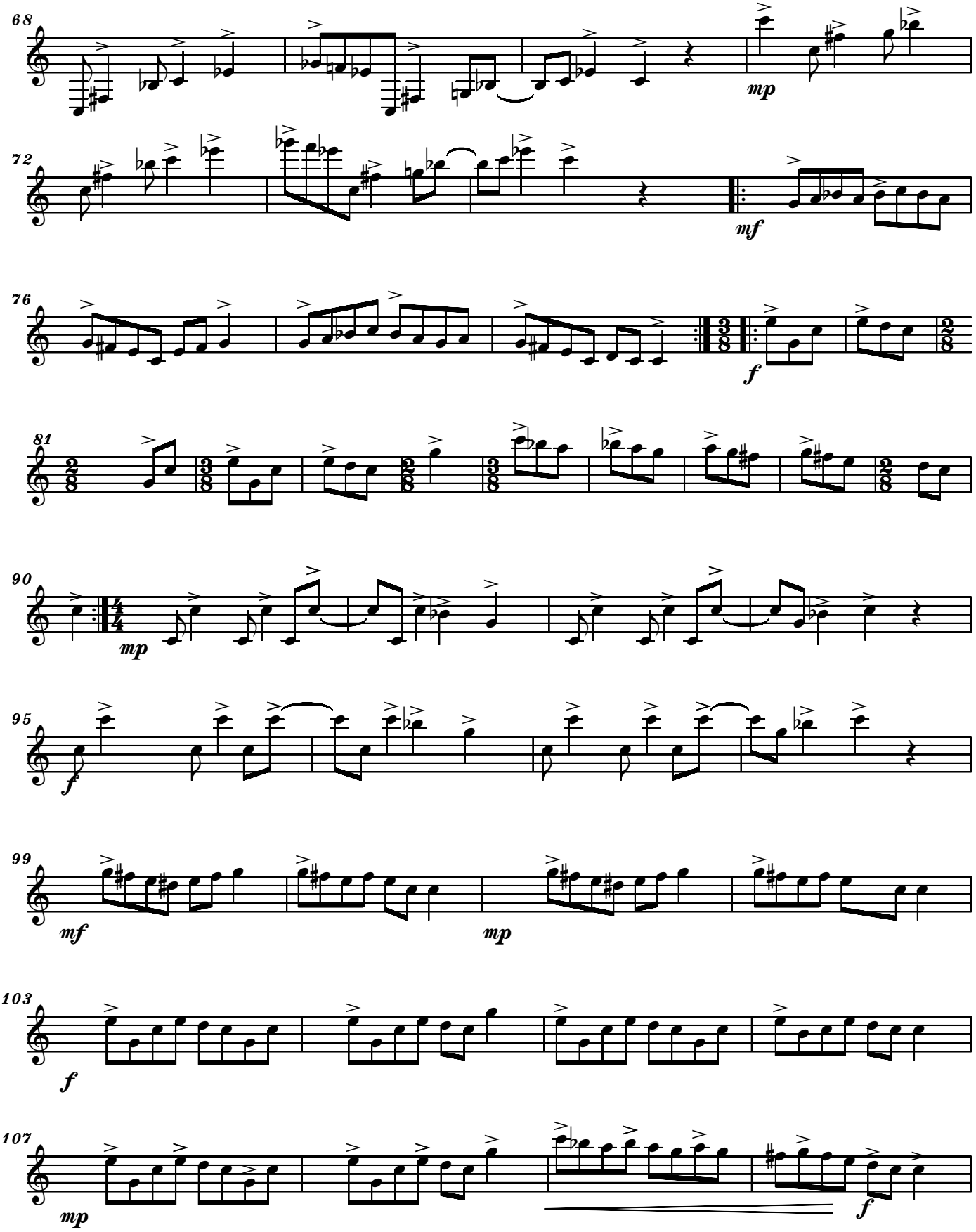
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mf
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f
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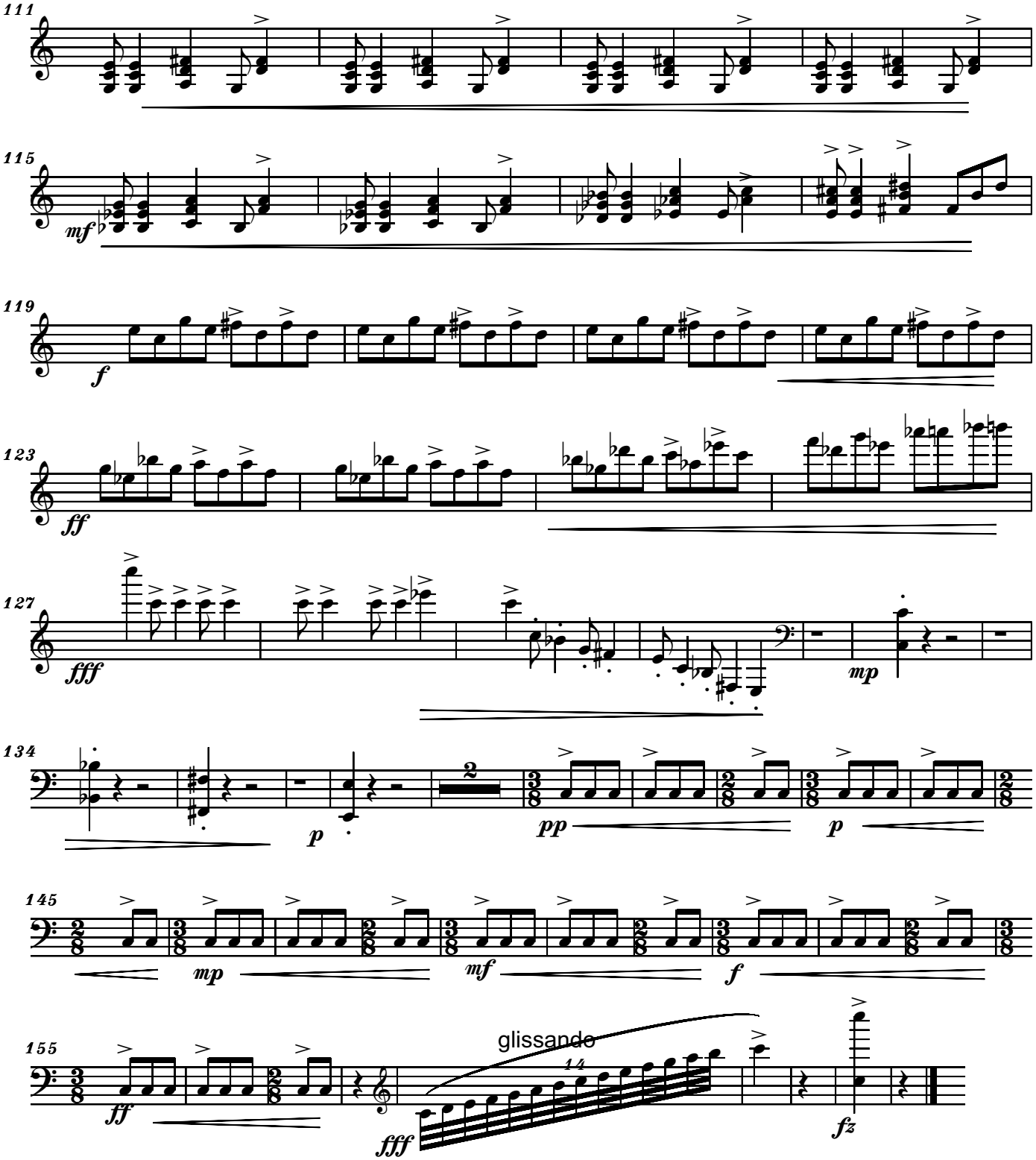
mp
f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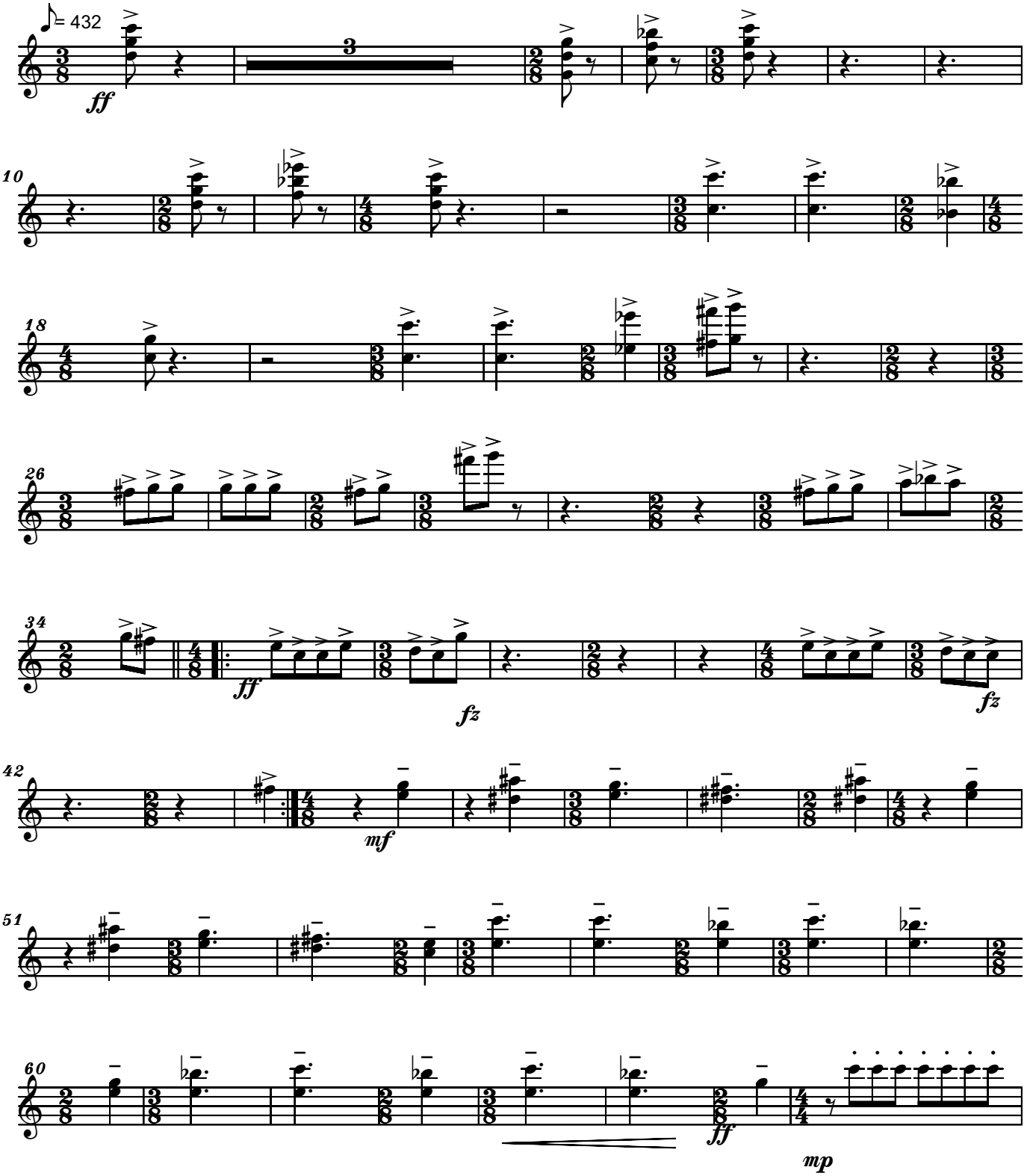
115
mf
119
f
123
ff
127
fff
mp
134
p
pp
p
145
mp
mf
f
155
ff
fff
glissando
14
fz

KALUSHAR II
for 3 Marimbas
- Marimba 2 Part -

Prestissimo possibile **- dedicated to Dr. Robert McCormick -** Serban Nichifor



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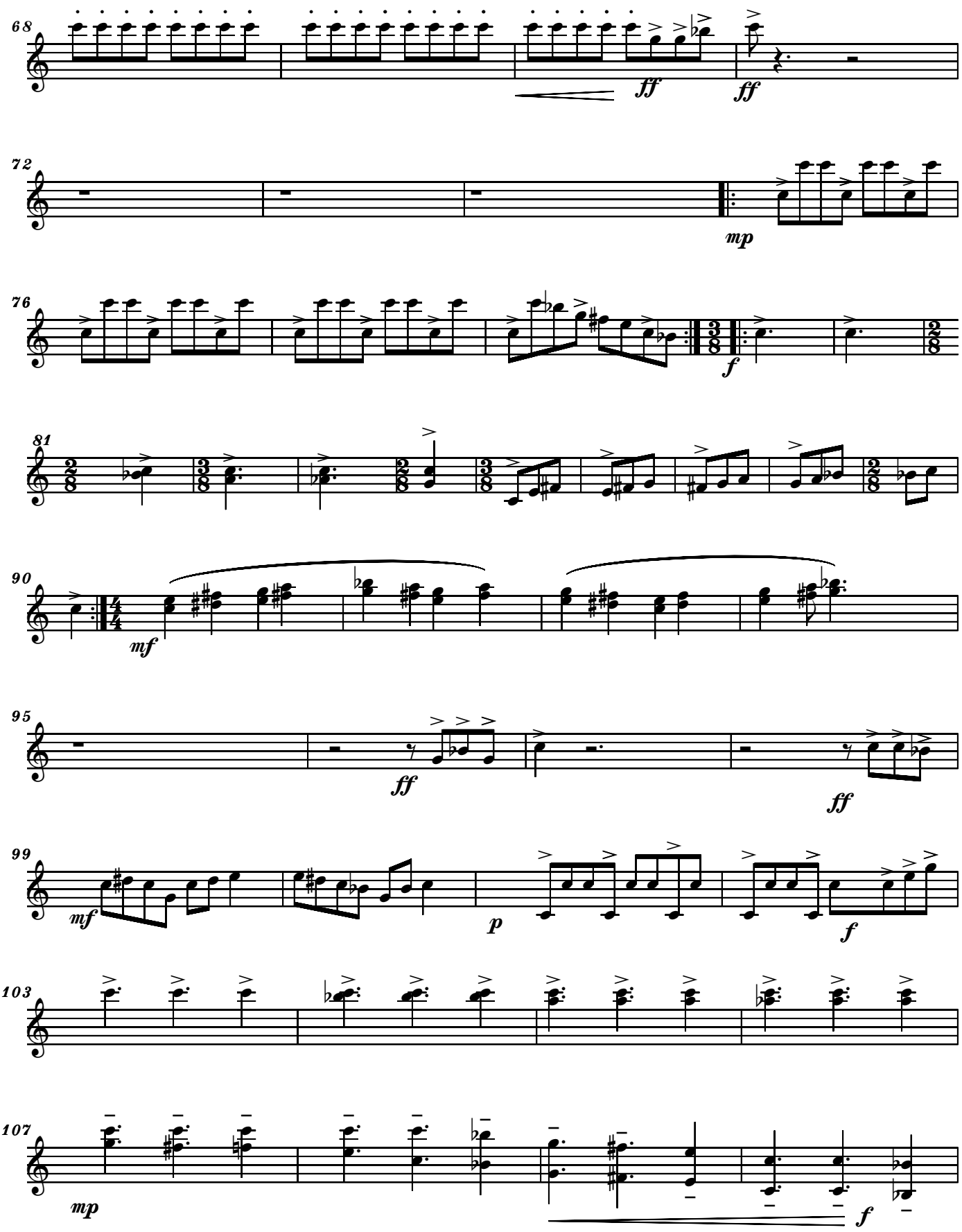
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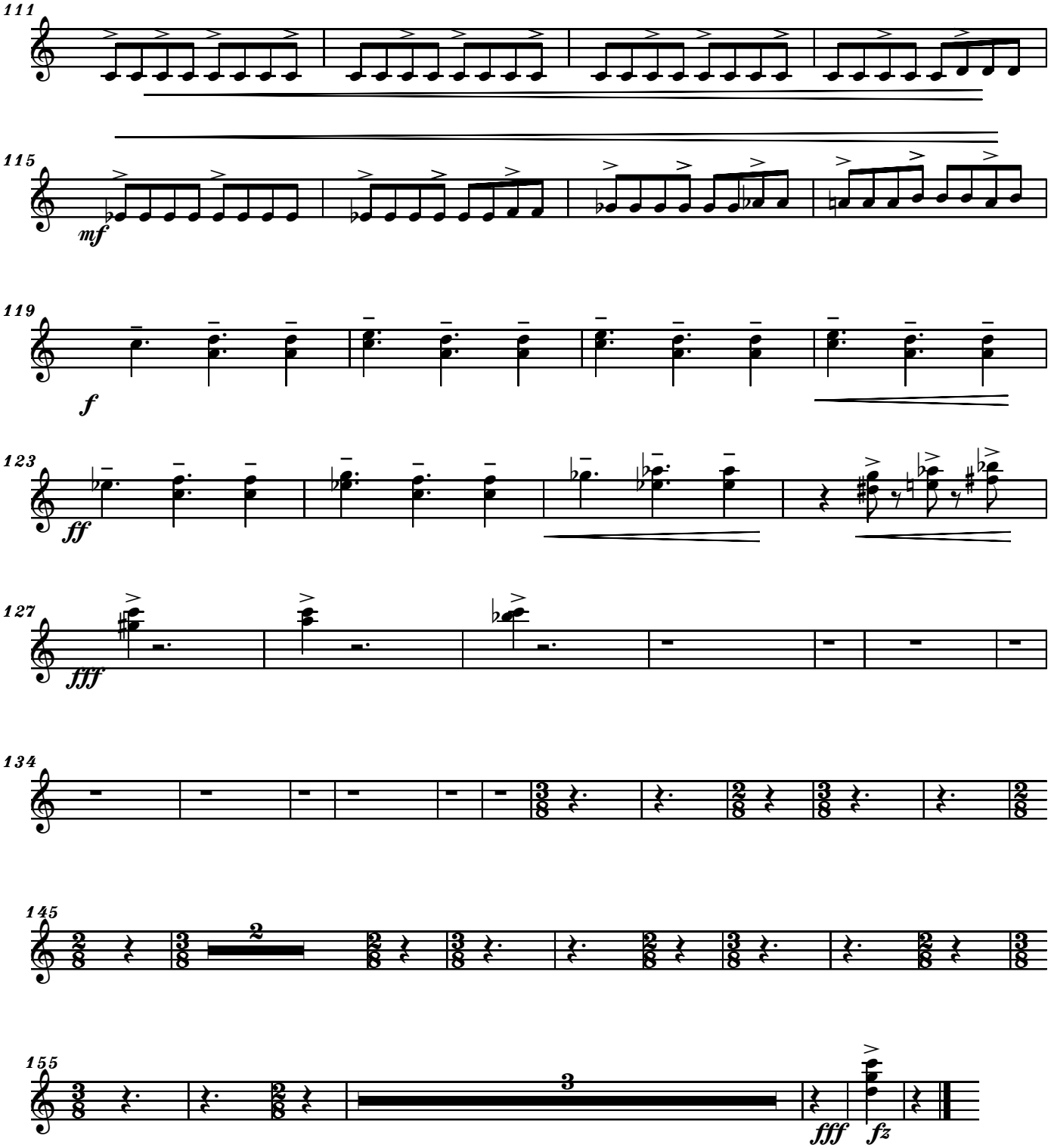
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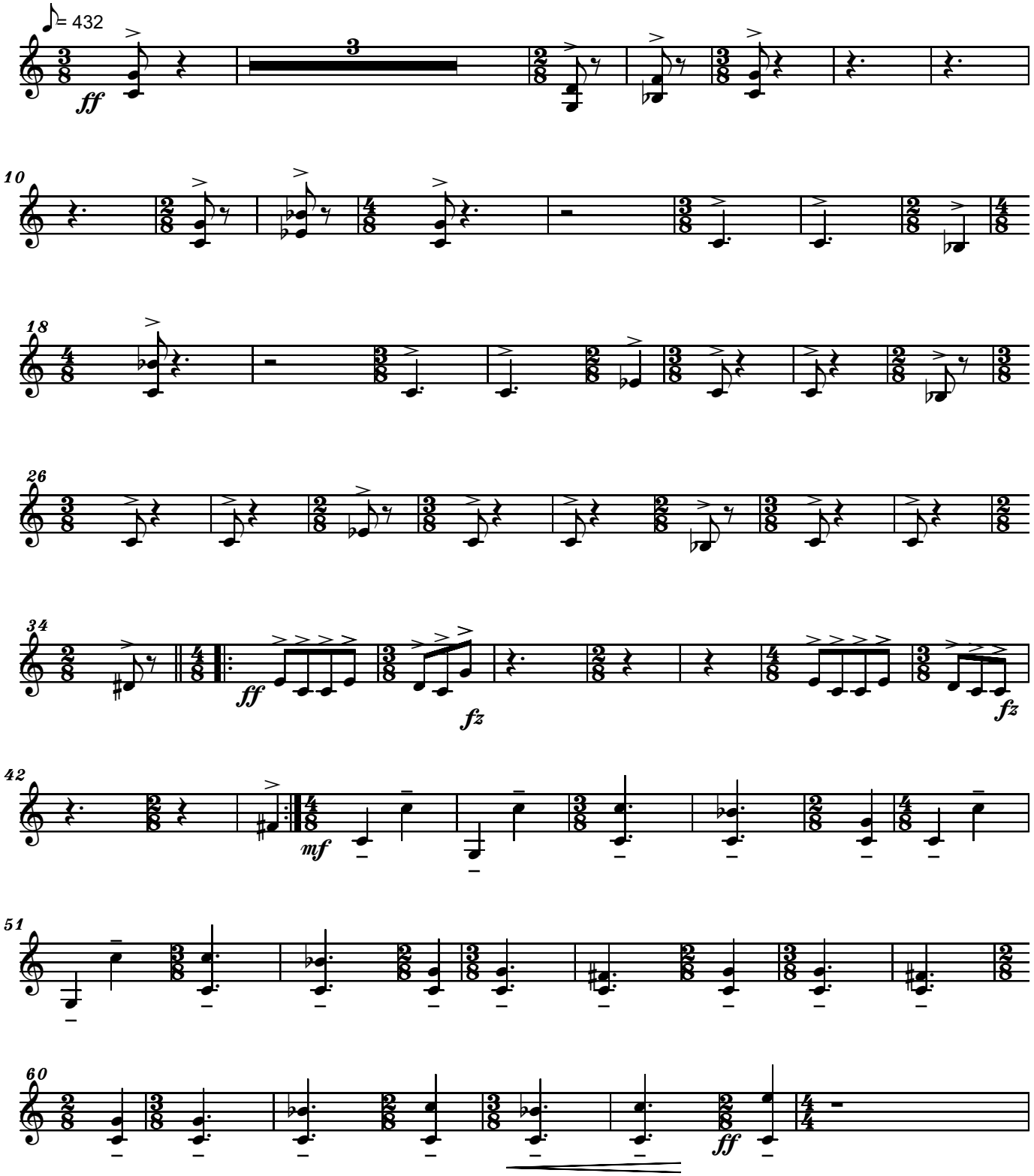
115
mf
119
f
123
ff
127
fff
134
145
2
155
3
fff
fz

KALUSHAR II
for 3 Marimbas
- Marimba 3 Part -

Prestissimo possibile **- dedicated to Dr. Robert McCormick -** Serban Nichifor



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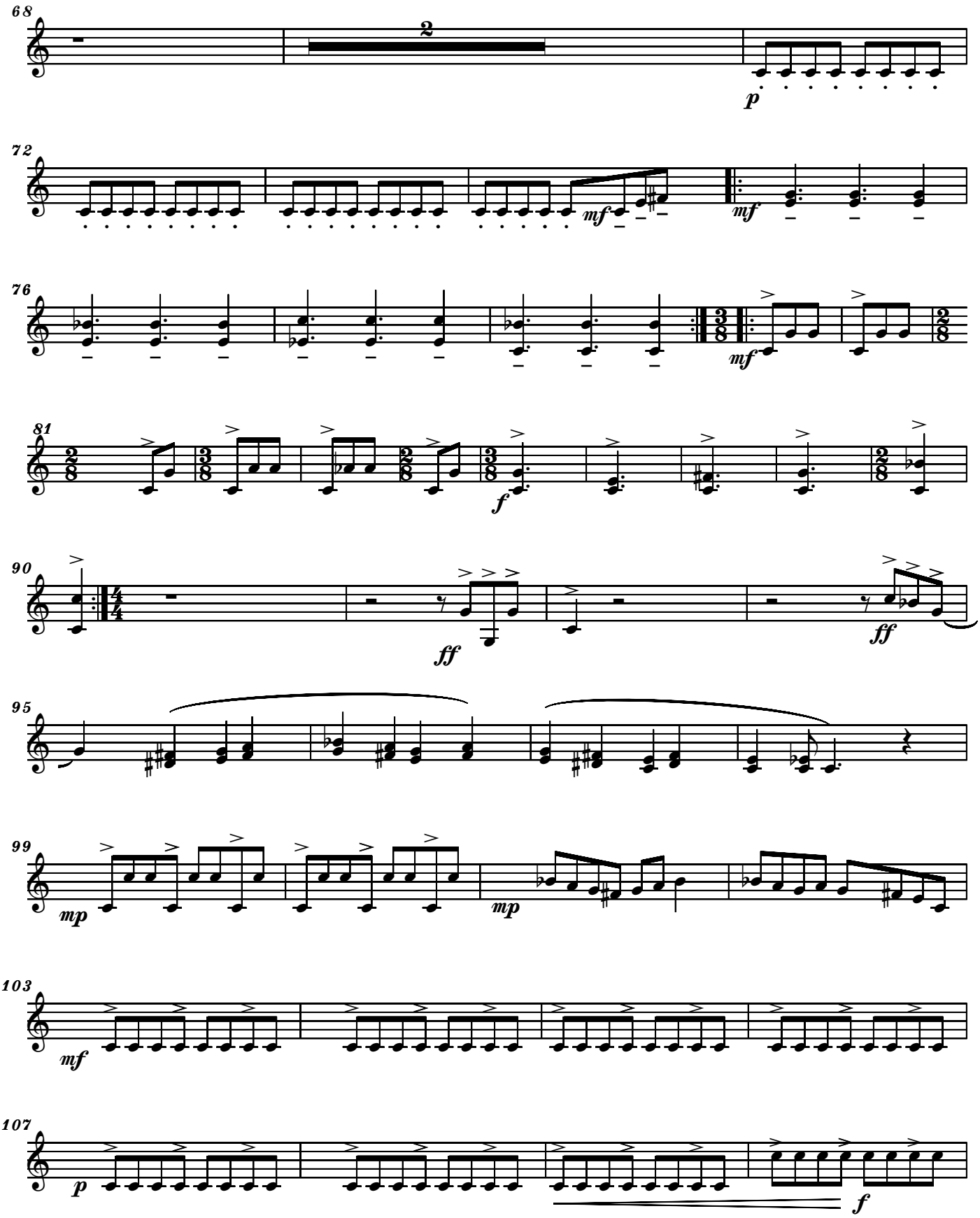
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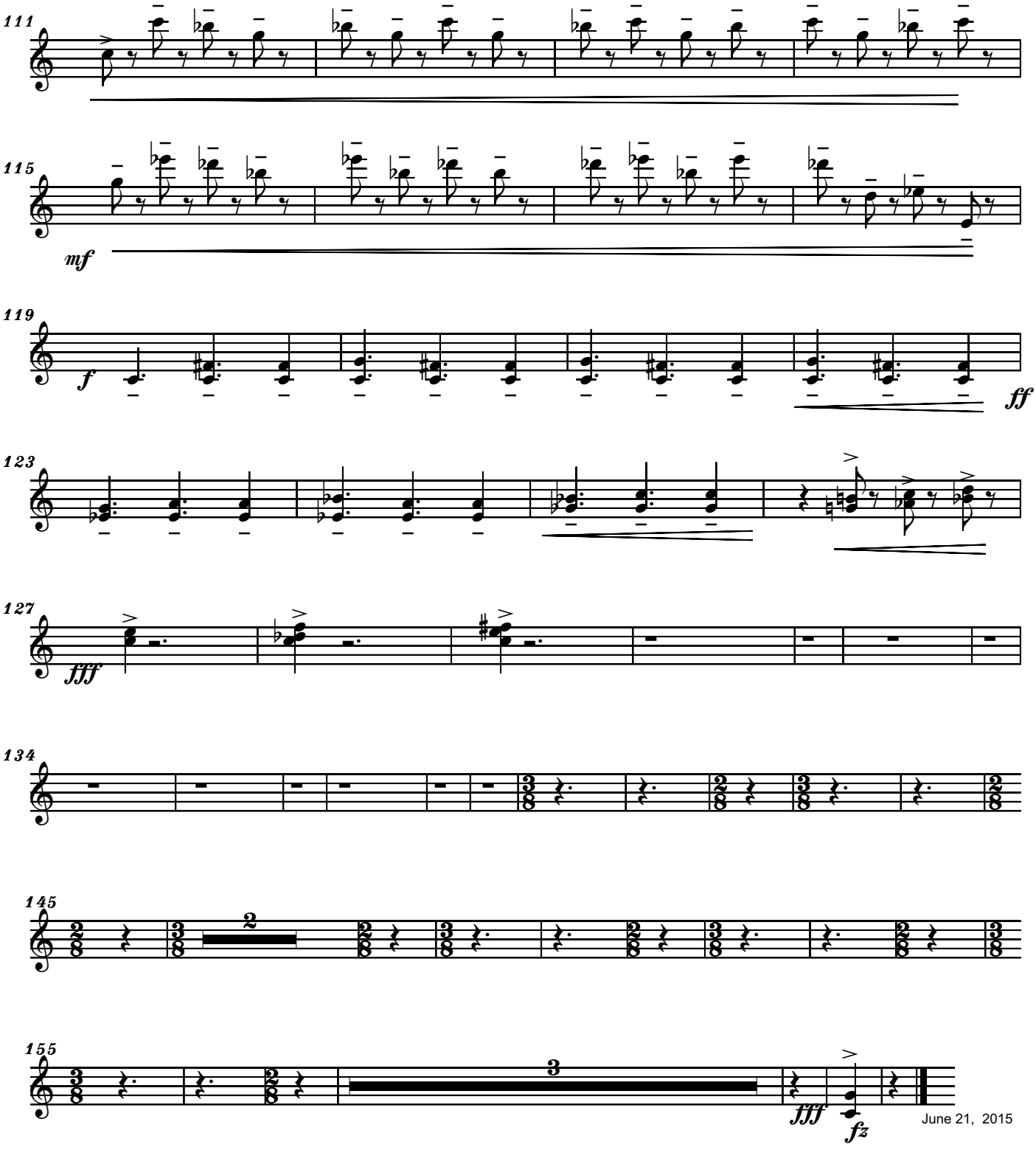
111
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119
f
ff
123
127
fff
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145
2
155
3
fff
fz
June 21, 2015

Serban Nichifor

Composer, Interpreter, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology
Theology Faculty, University of Bucharest
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen
USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)
Vice-president of the ROMANIA-BELGIUM Association
Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, ... (more online)

Qualification:	PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY
Associate:	SABAM - IPI code of the artist : I-000391194-0
Artist page :	www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

About the piece

Title:	Kalushar (Calusar) II for Marimba Trio [Dedicated to Dr. Robert McCormick, Distinguished Professor of Music at the University of South Florida and Founder of the McCormick Percussion Group]
Composer:	Nichifor, Serban
Copyright:	Copyright © Serban Nichifor
Publisher:	Nichifor, Serban
Instrumentation:	3 marimbas
Style:	Modern classical
Comment:	This composition is inspired by some patterns of the Romanian folklore. KALUSHAR (Călușari) is a fast Romanian dance in Aksak rhythms and Lydian modes (from the harmonics 8-12).

Serban Nichifor on free-scores.com

- listen to the audio
- share your interpretation
- comment
- contact the artist

SERBAN NICHIFOR

KALUSHAR II
for 3 Marimbas
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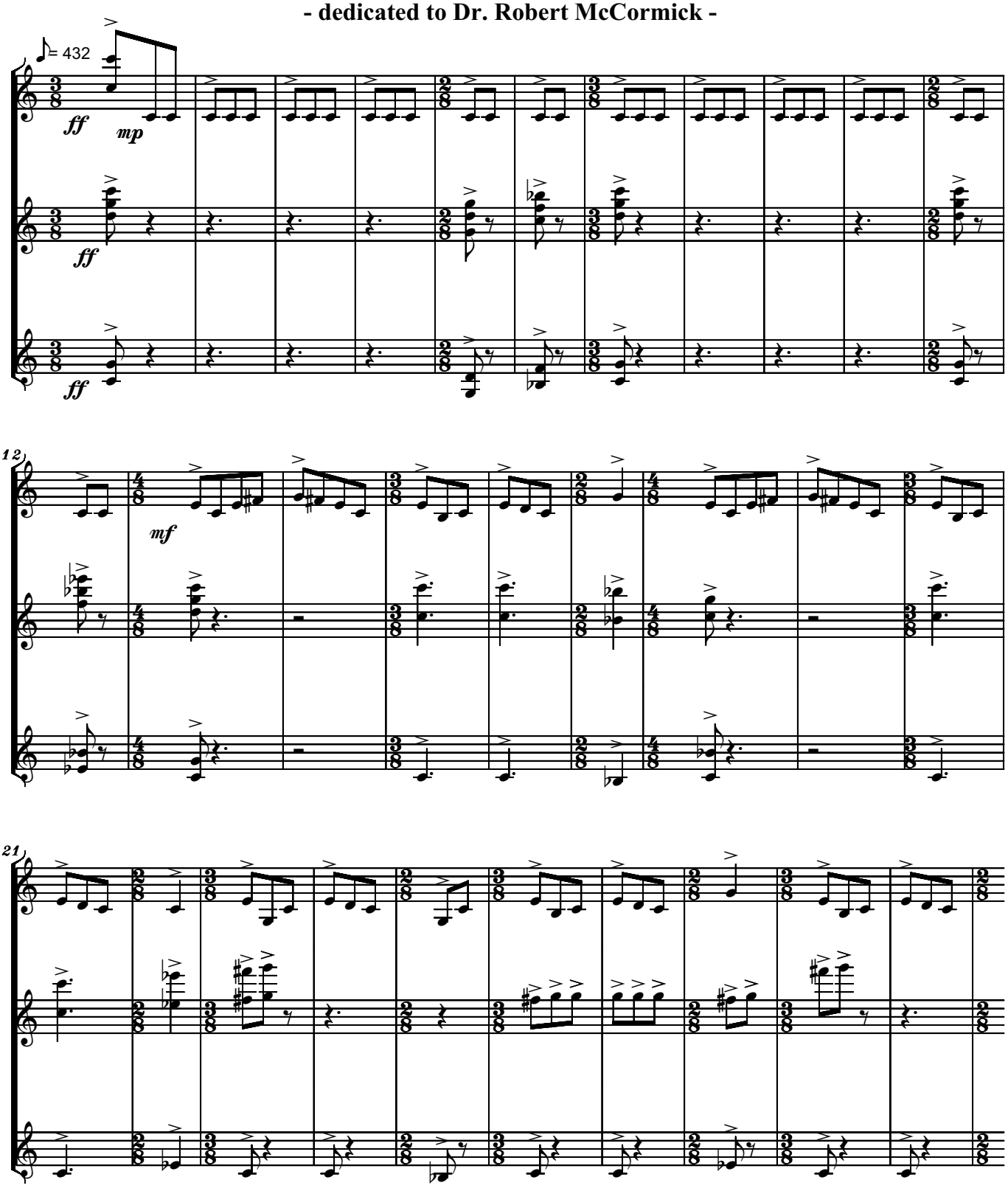
KALUSHAR II

for 3 Marimbas

- dedicated to Dr. Robert McCormick -

Prestissimo possibile

Serban Nichifor



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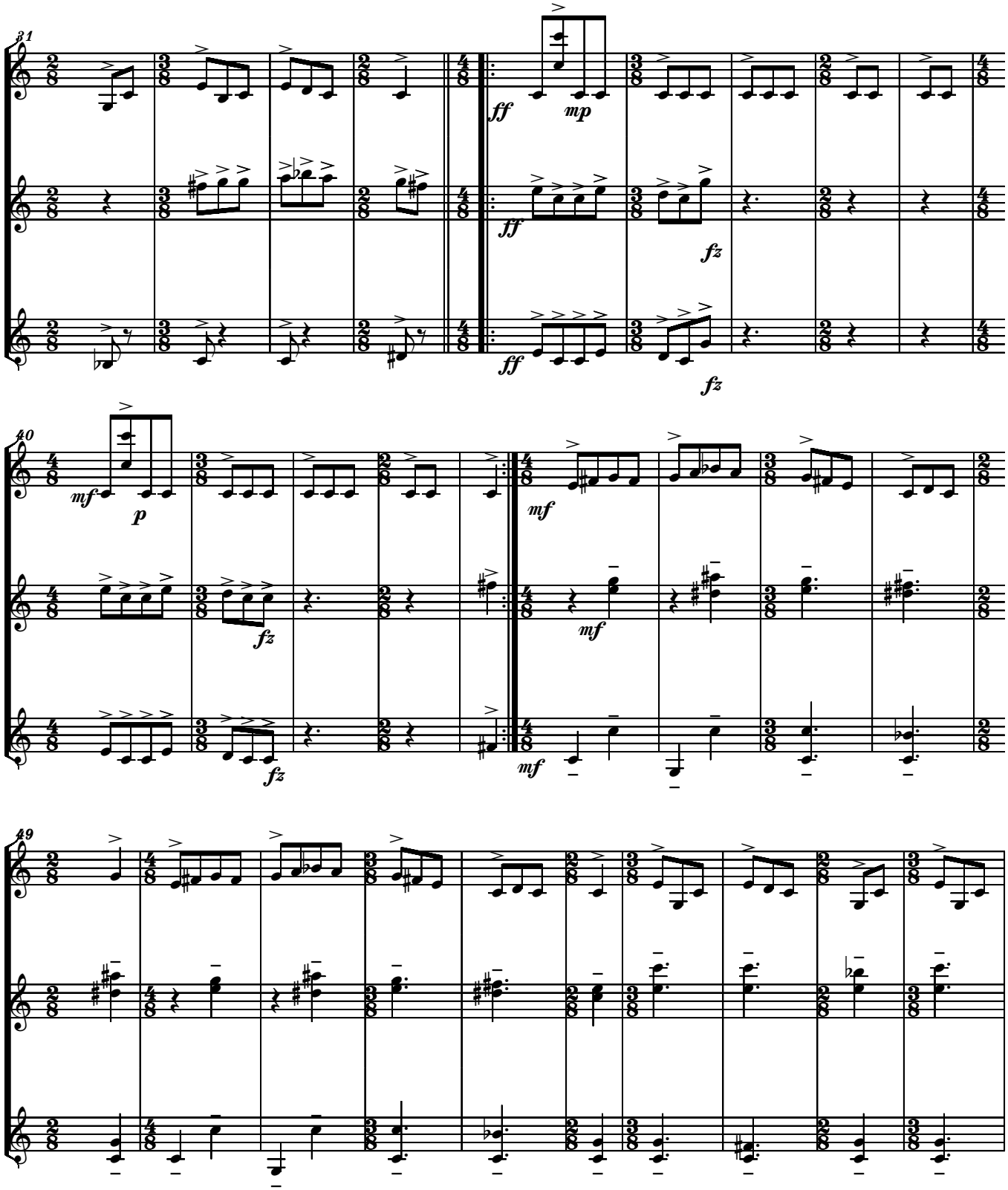

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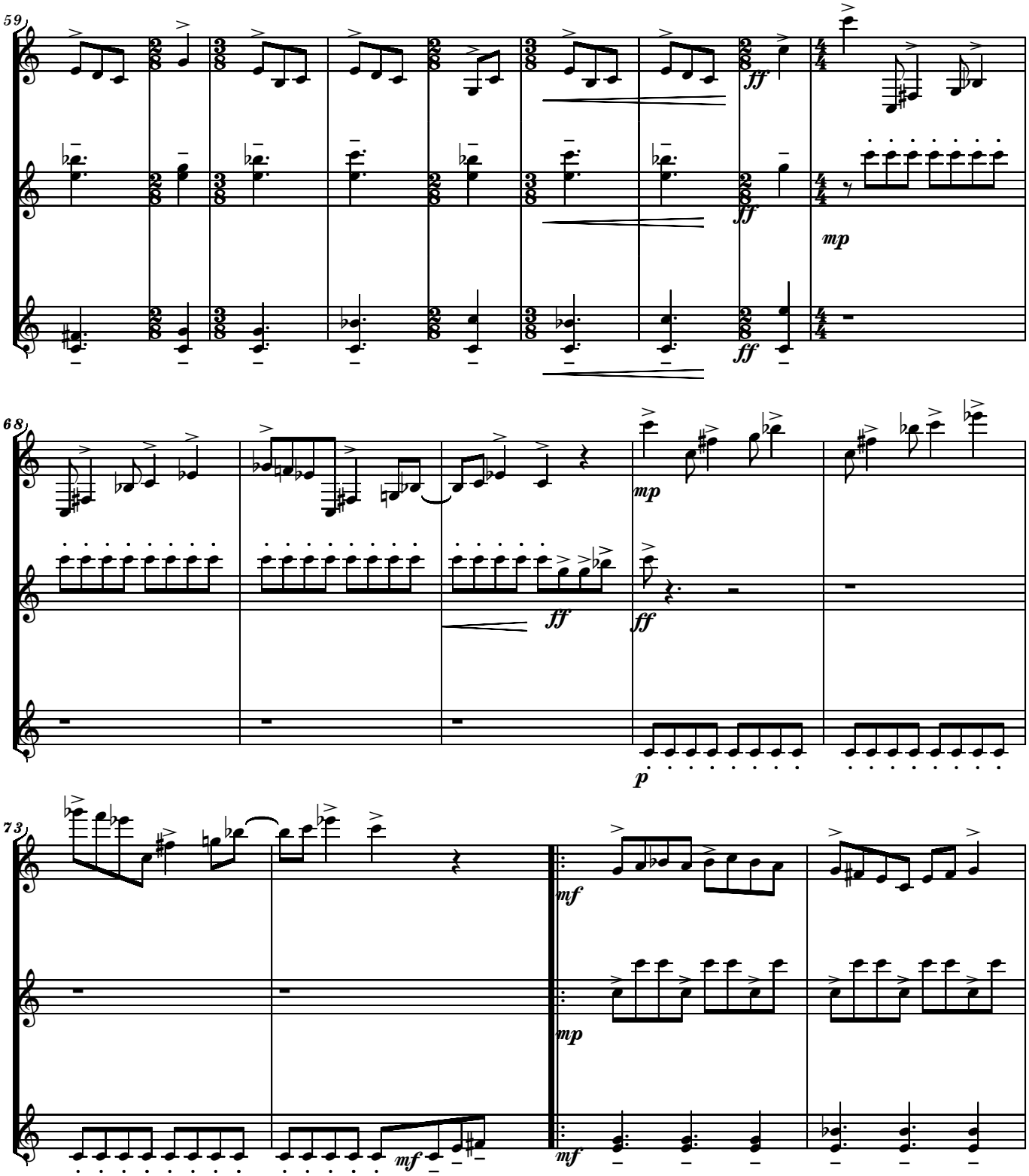

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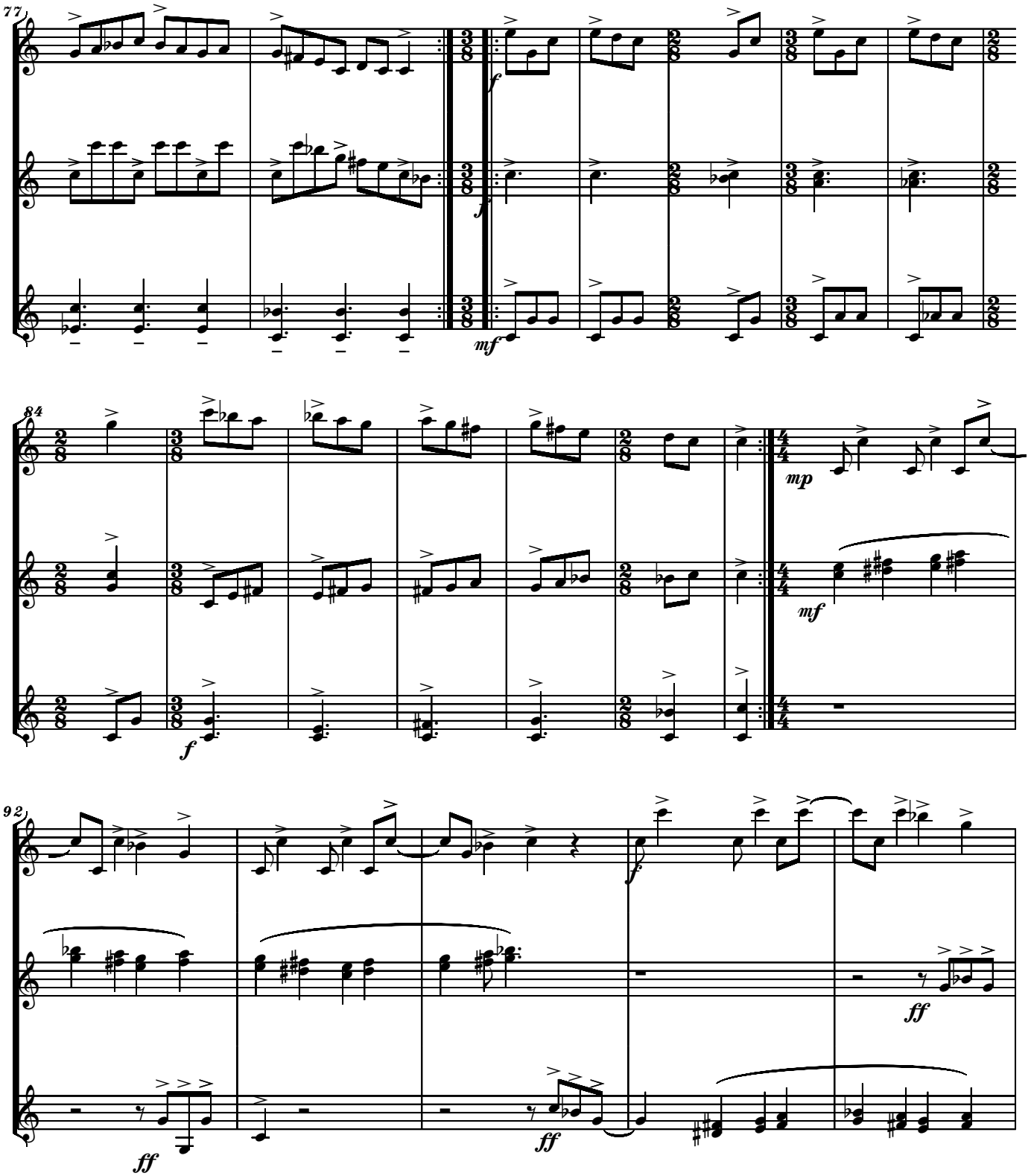

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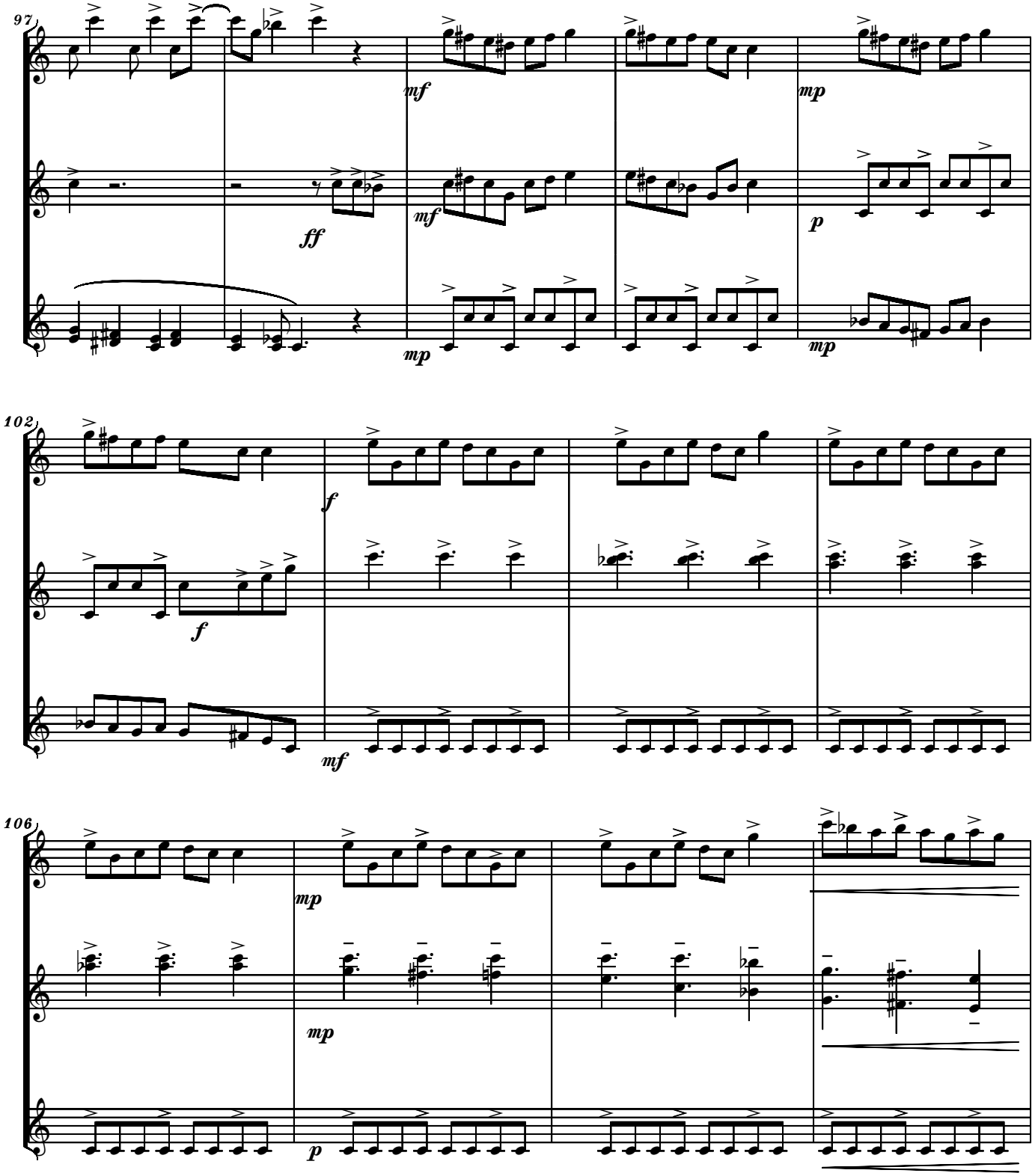

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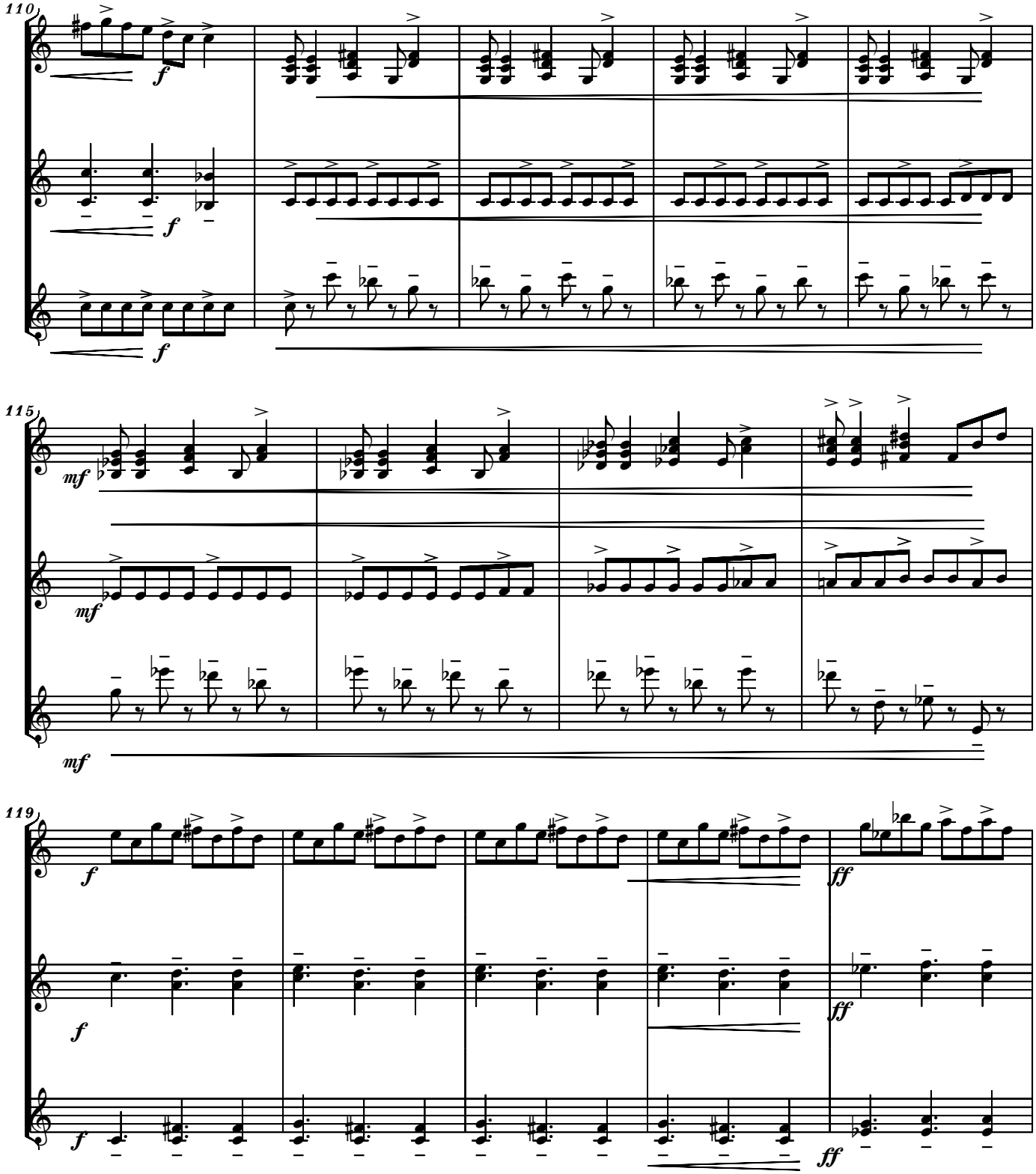

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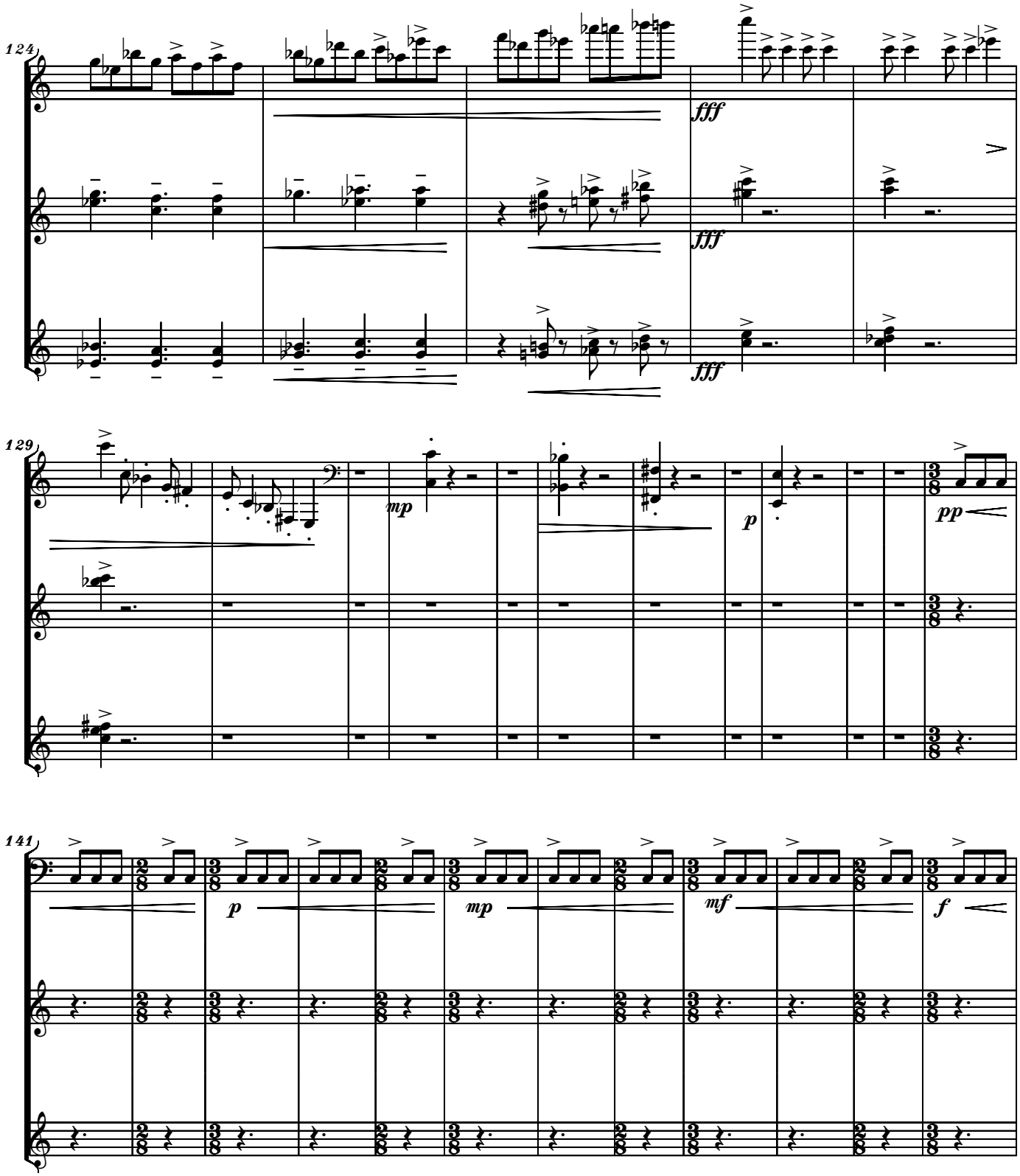

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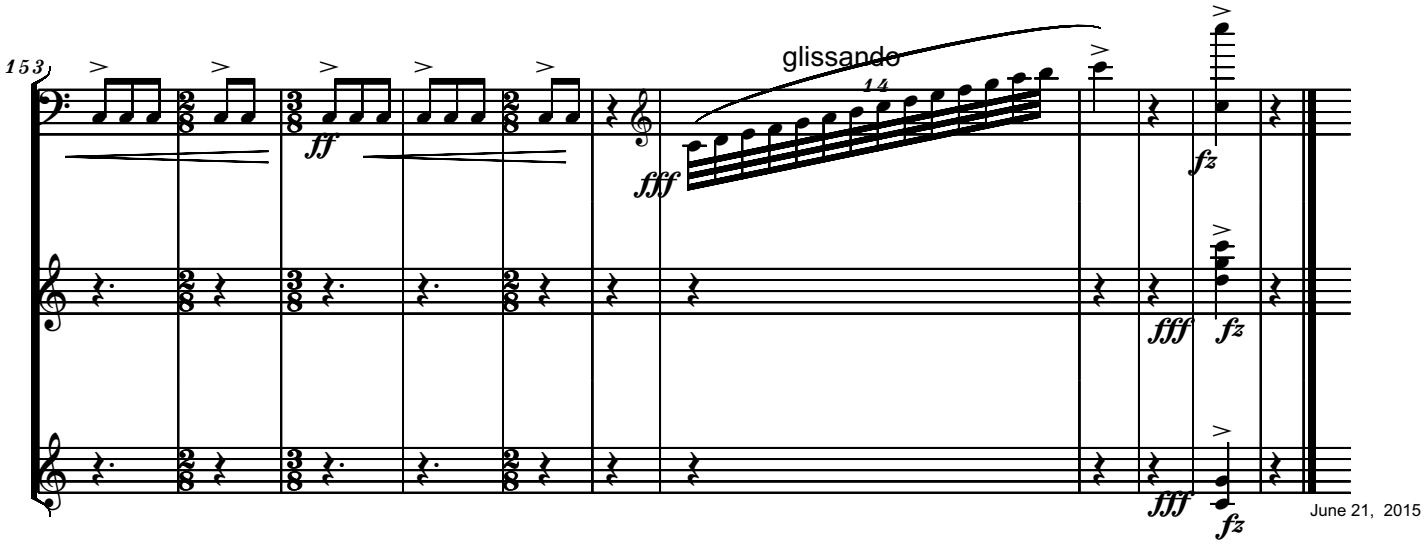

June 21, 2015

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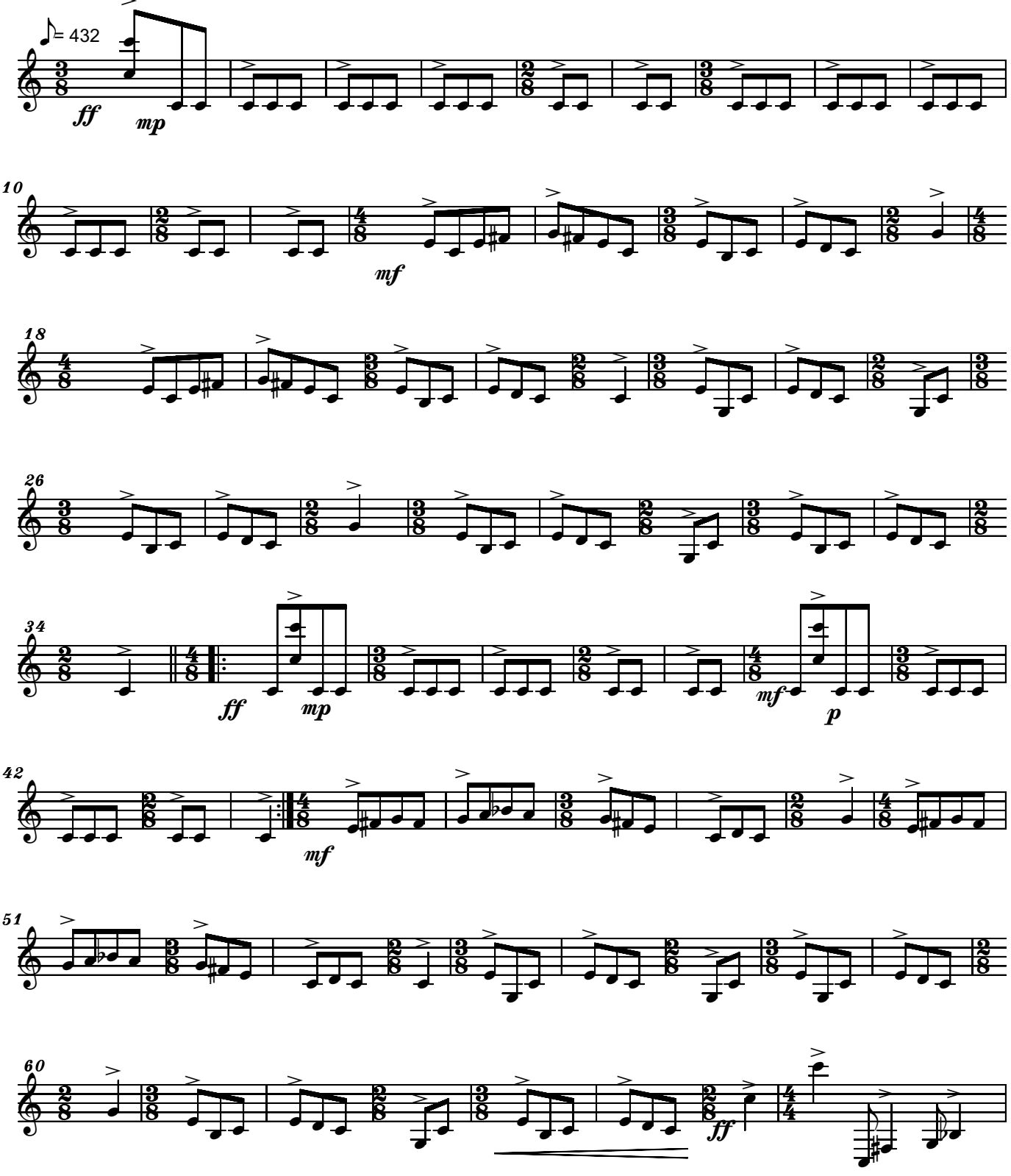
KALUSHAR II

for 3 Marimbas

Prestissimo possibile — **- Marimba 1 Part -** — Serban Nichifor

- dedicated to Dr. Robert McCormick -



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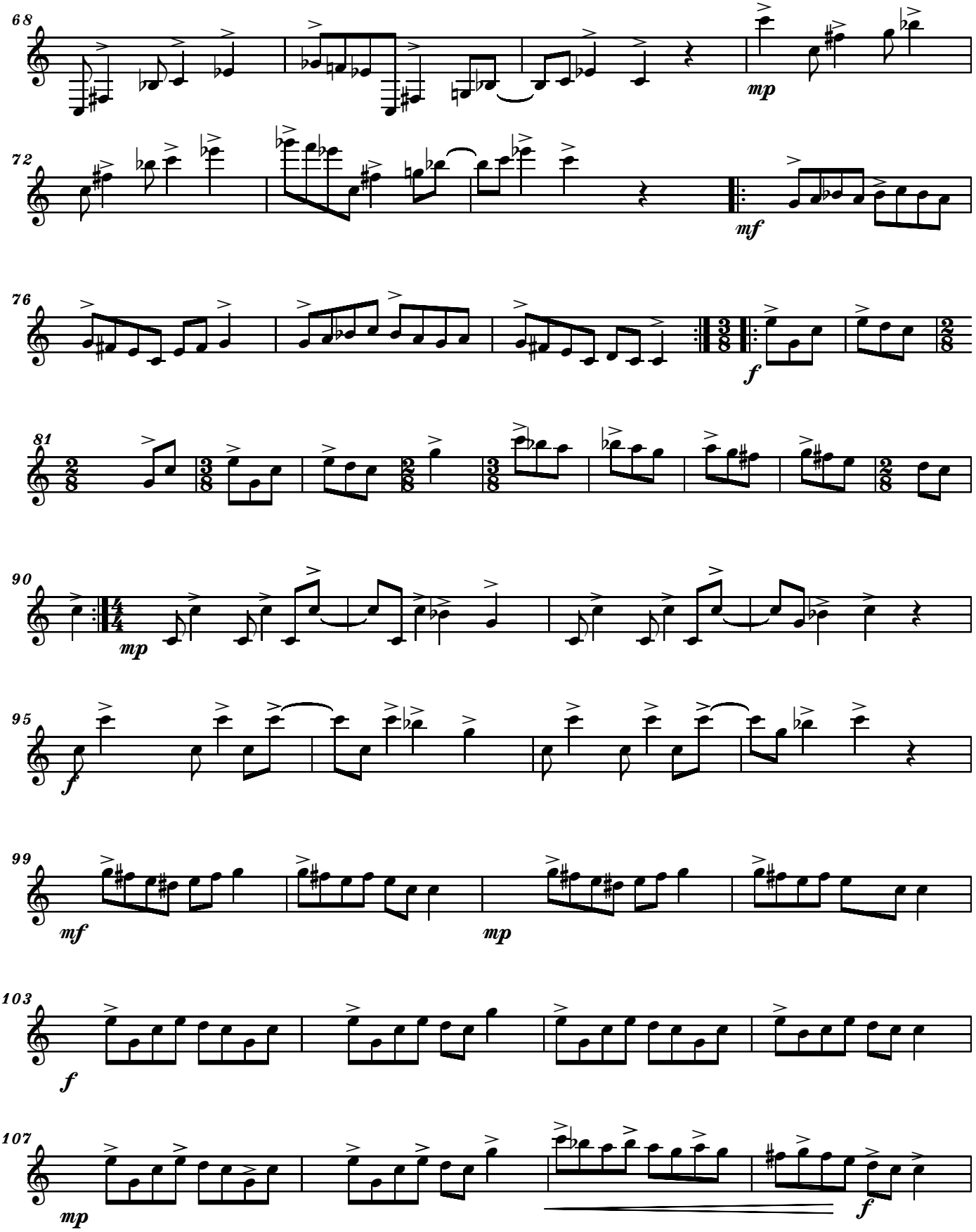

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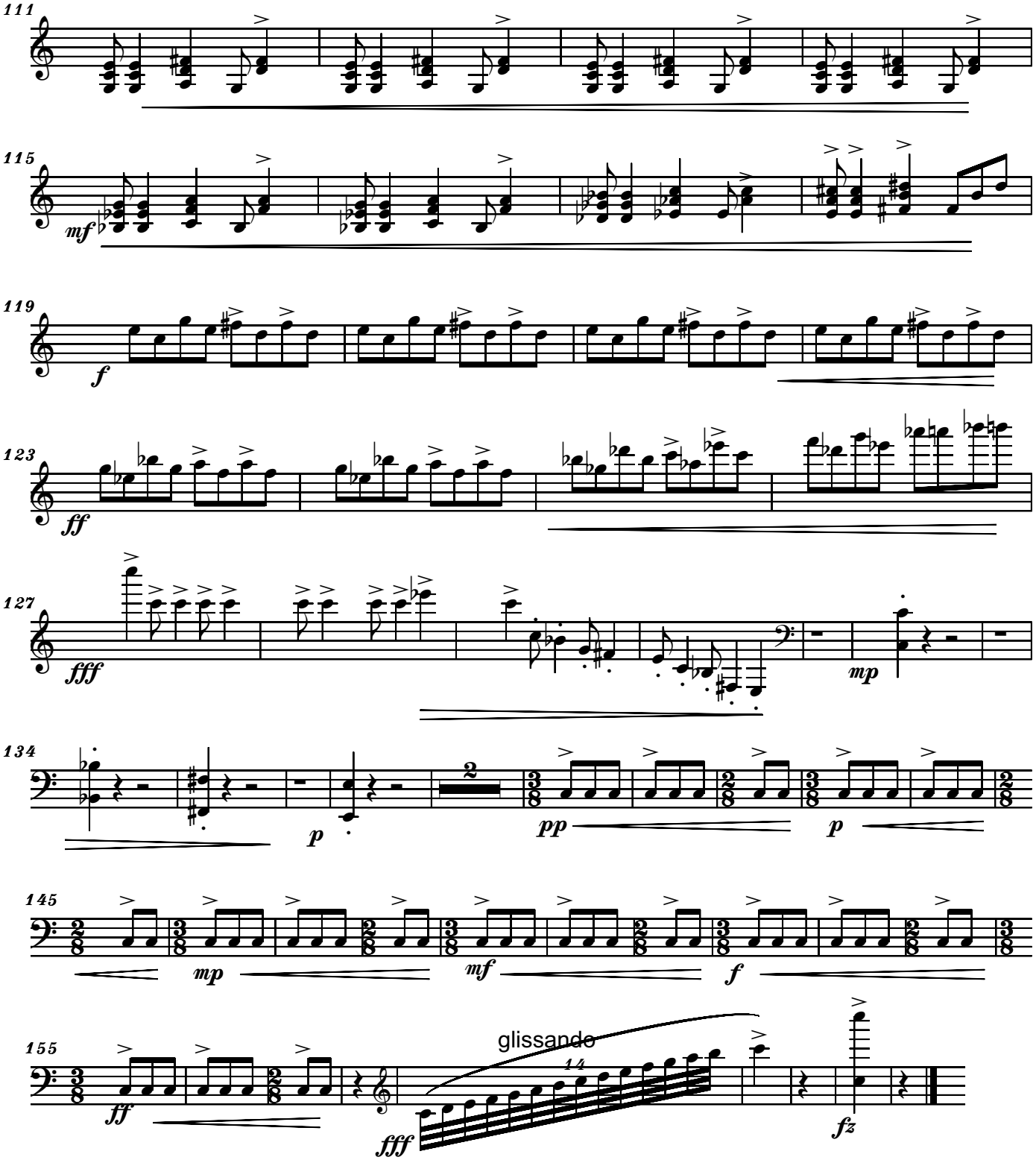

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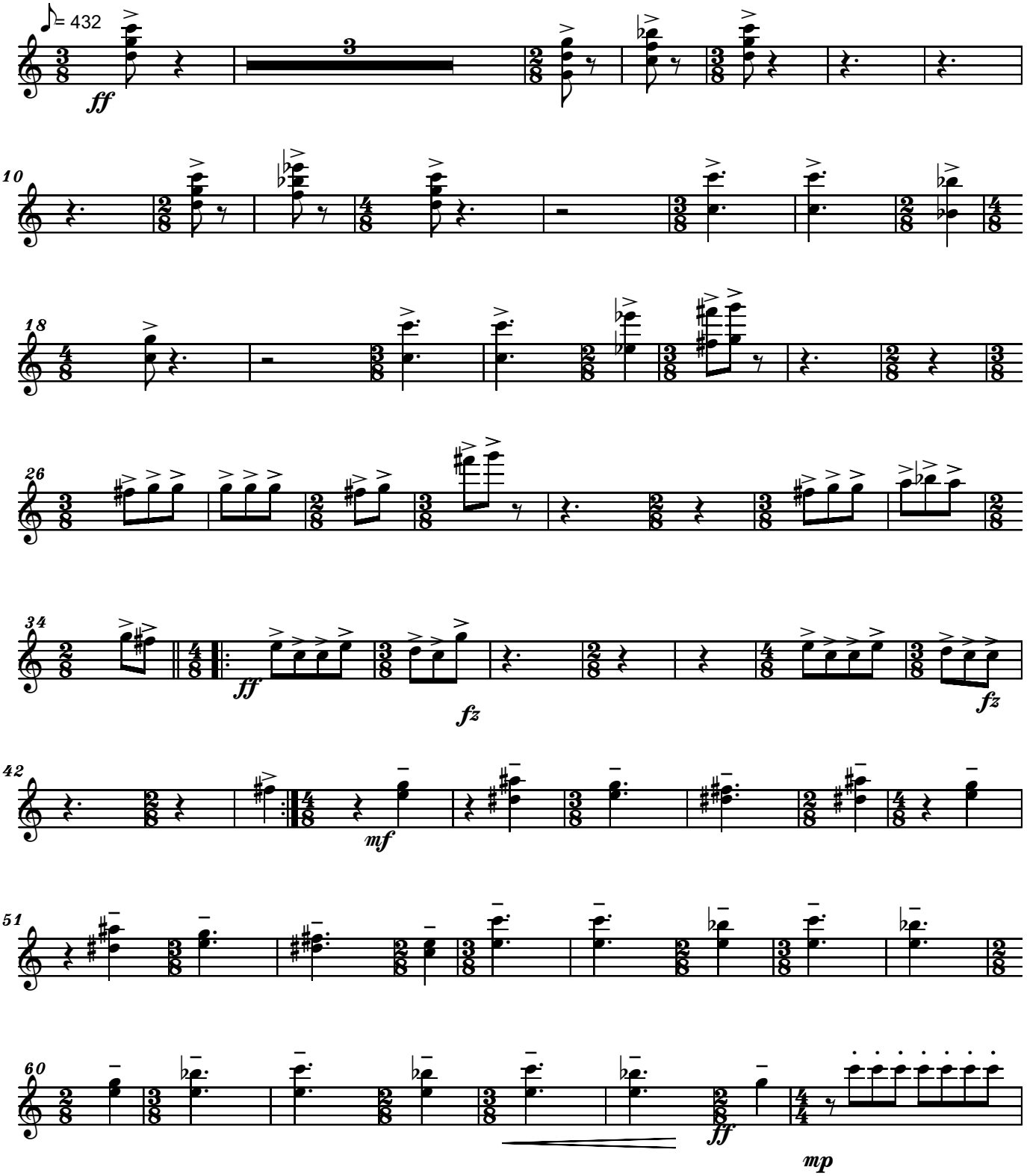
KALUSHAR II
for 3 Marimbas
- Marimba 2 Part -

Prestissimo possibile **- dedicated to Dr. Robert McCormick -** Serban Nichifor



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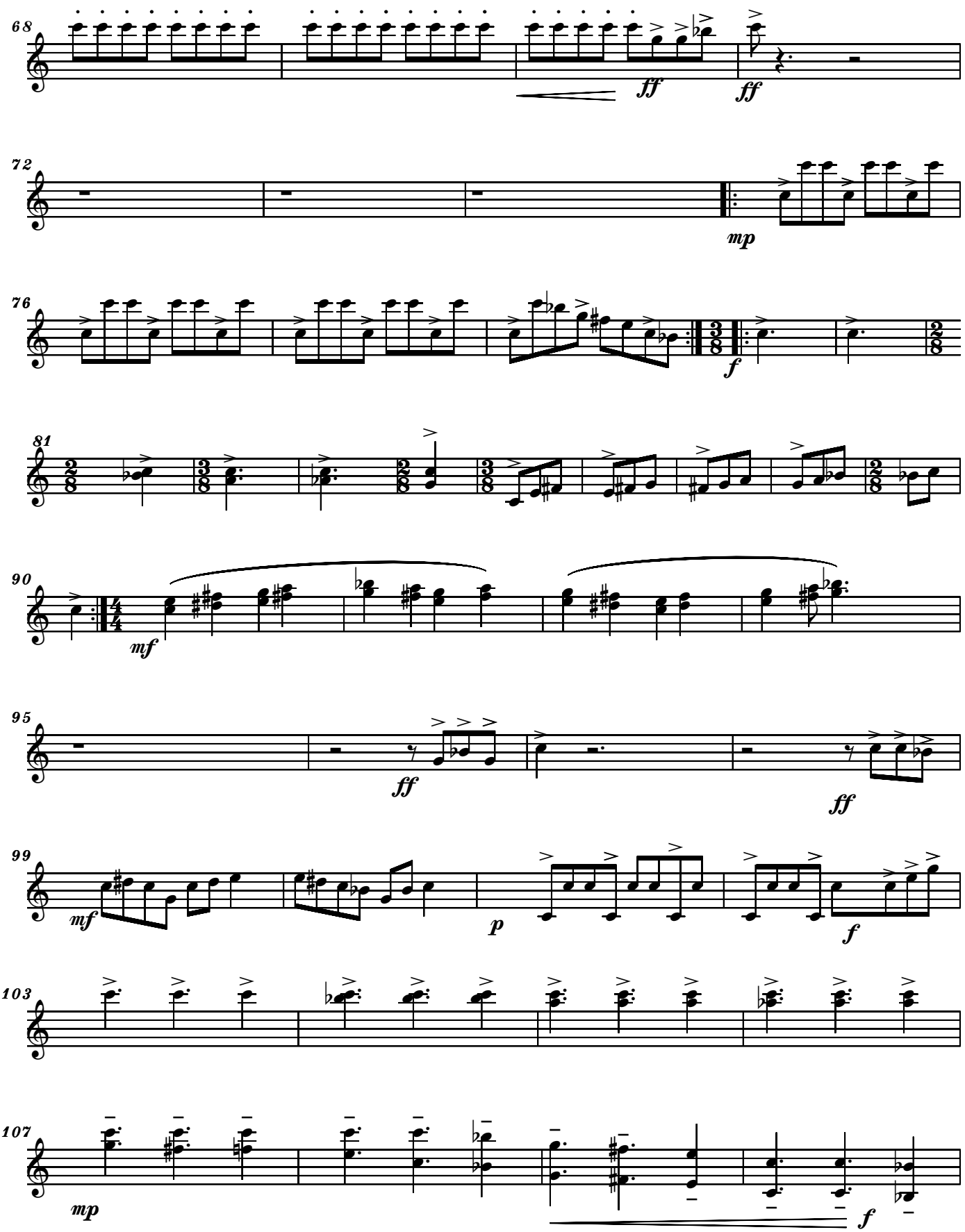

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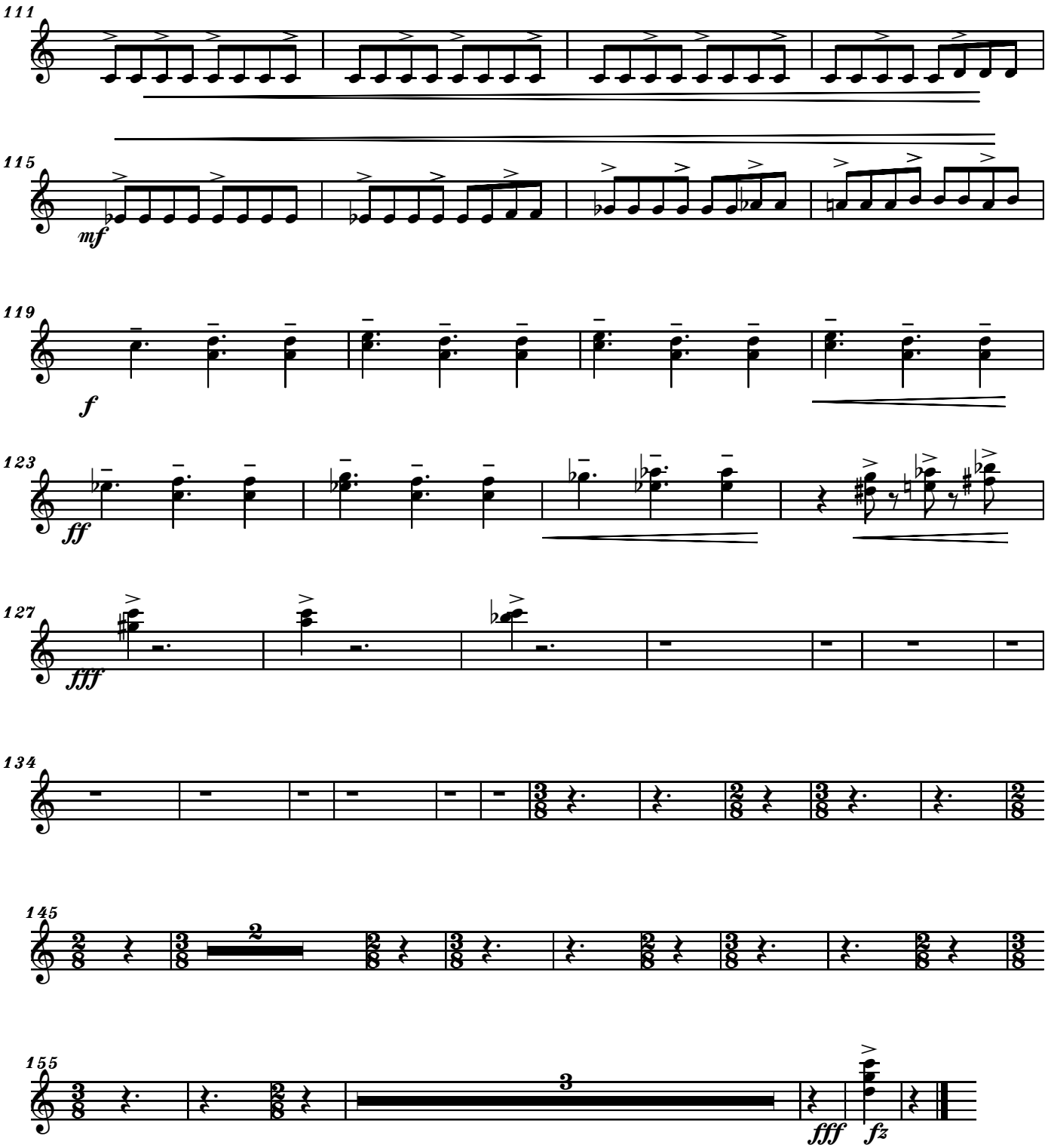

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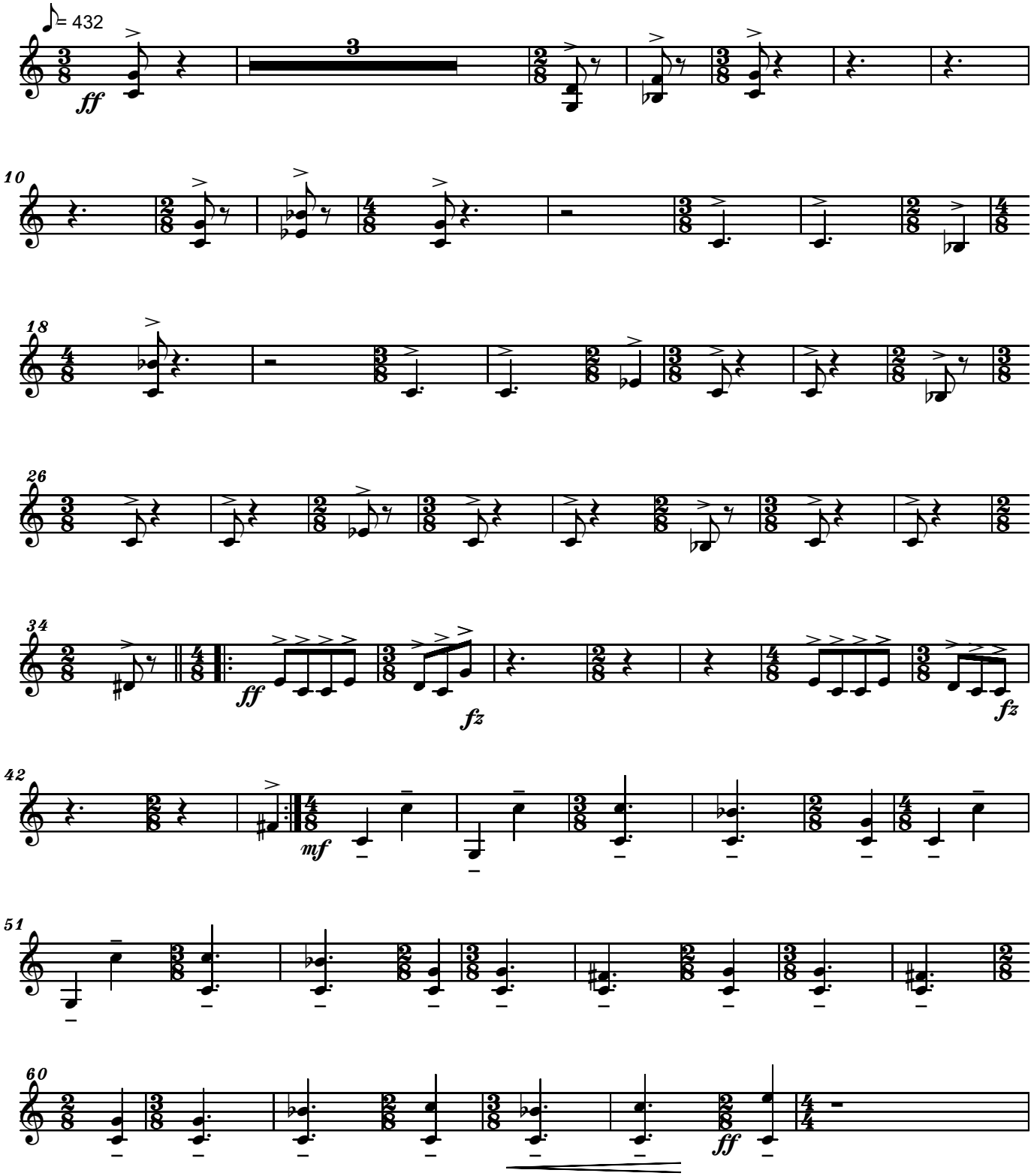
KALUSHAR II
for 3 Marimbas
- Marimba 3 Part -

Prestissimo possibile **- dedicated to Dr. Robert McCormick -** Serban Nichifor



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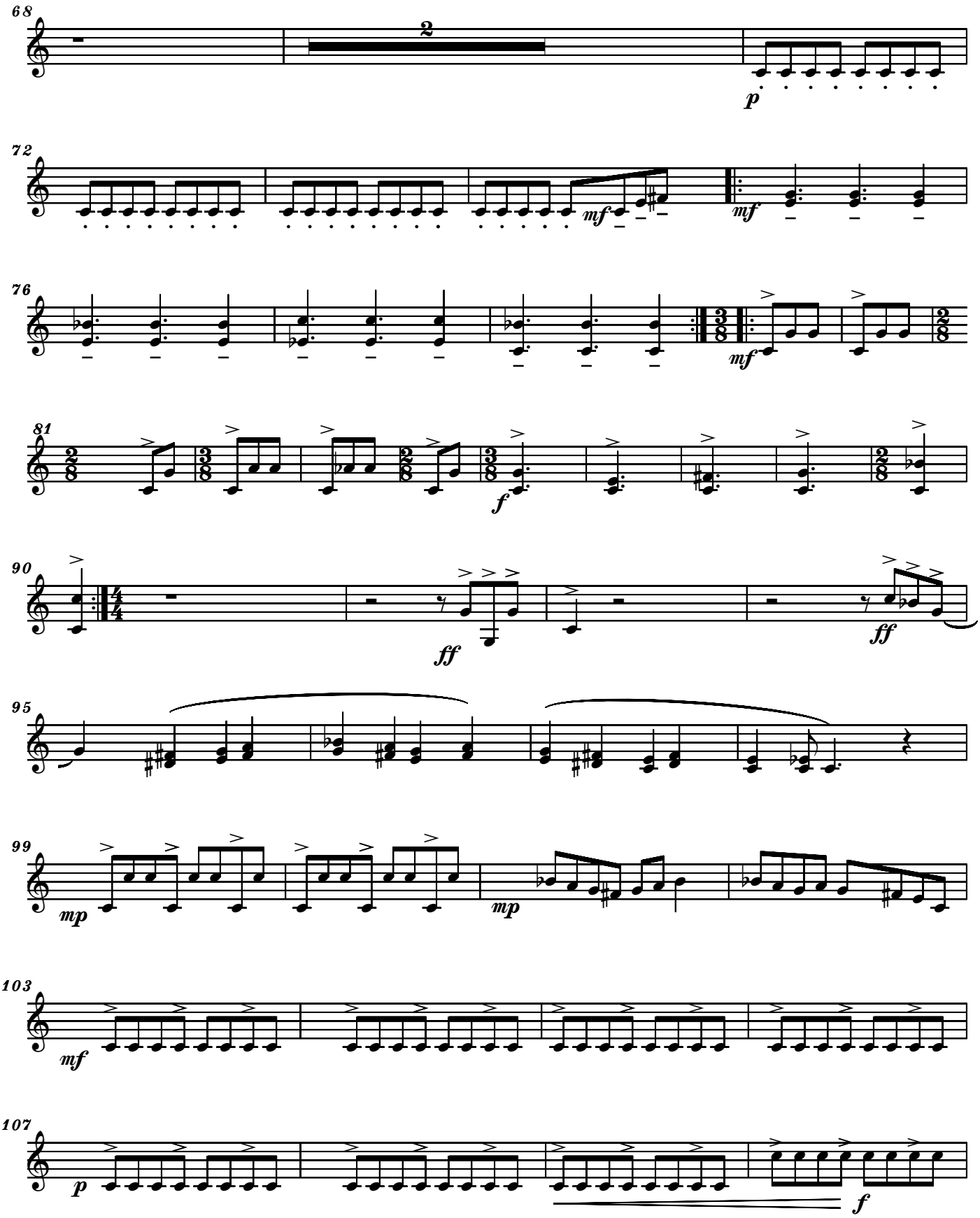

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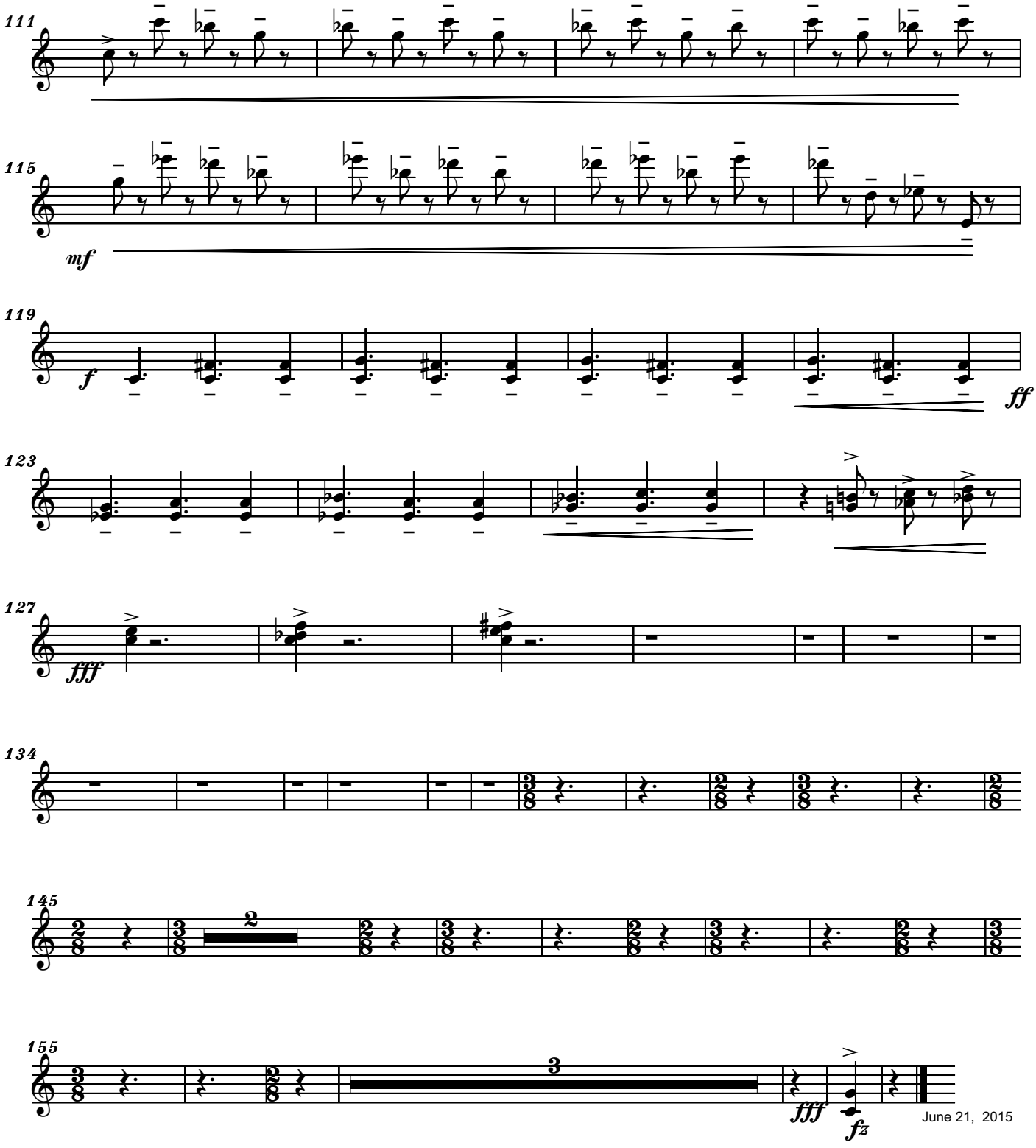

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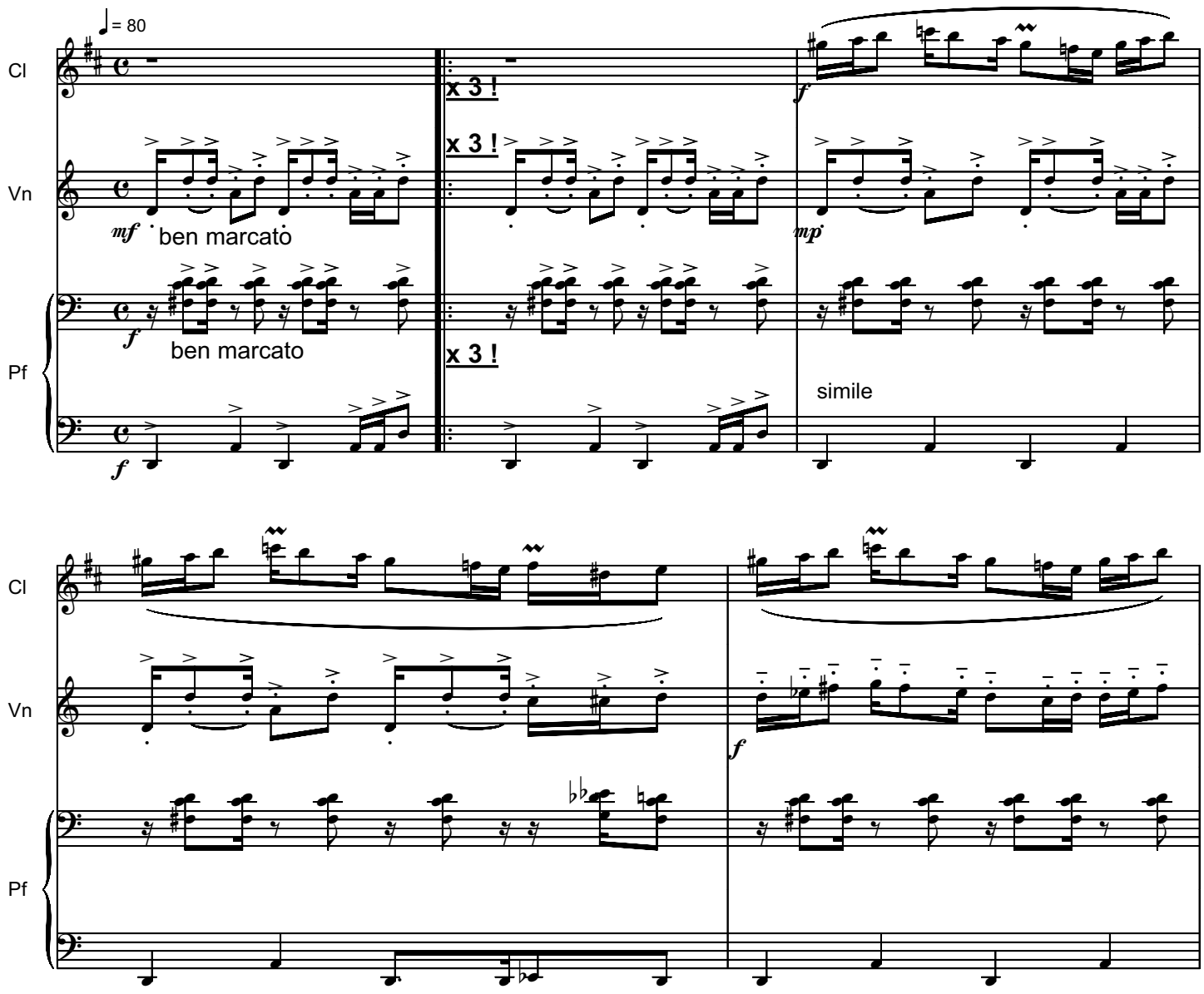
LAUTAREASCA (The Bear Dance)
dedicated to Liliana Mihaela Moga
Version for Clarinet in B-flat, Violin and Piano
- To clarinet virtuoso Michele Gingras
and the marvellous MIAMI 3 ensemble -

With Spirit

Serban Nichifor



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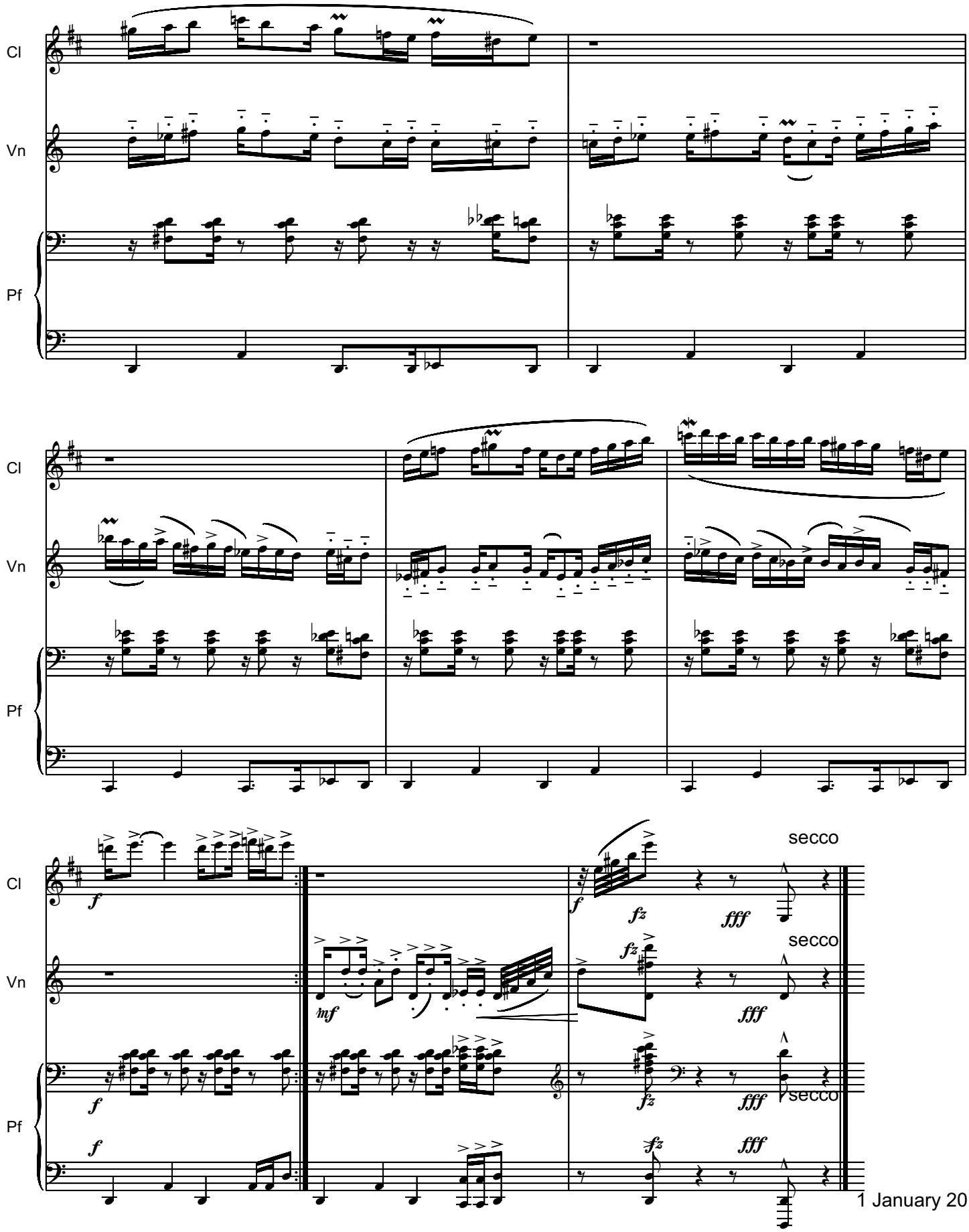


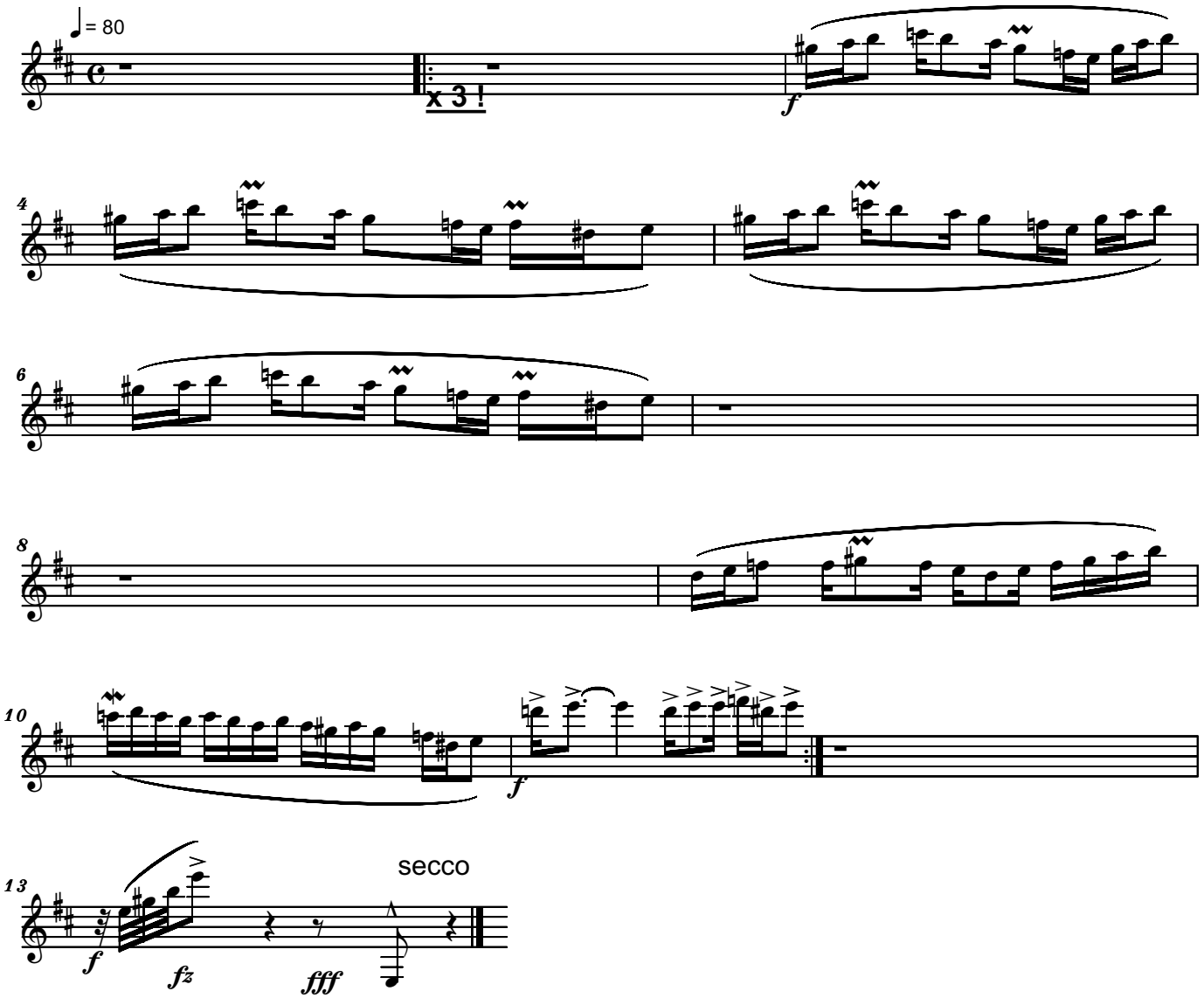
1 January 2016

File: cl.mz

LAUTAREASCA (The Bear Dance)
dedicated to Liliana Mihaela Moga
Version for Clarinet in B-flat, Violin and Piano
- To clarinet virtuoso Michele Gingras
and the marvellous MIAMI 3 ensemble -
CLARINET PART

With Spirit

Serban Nichifor



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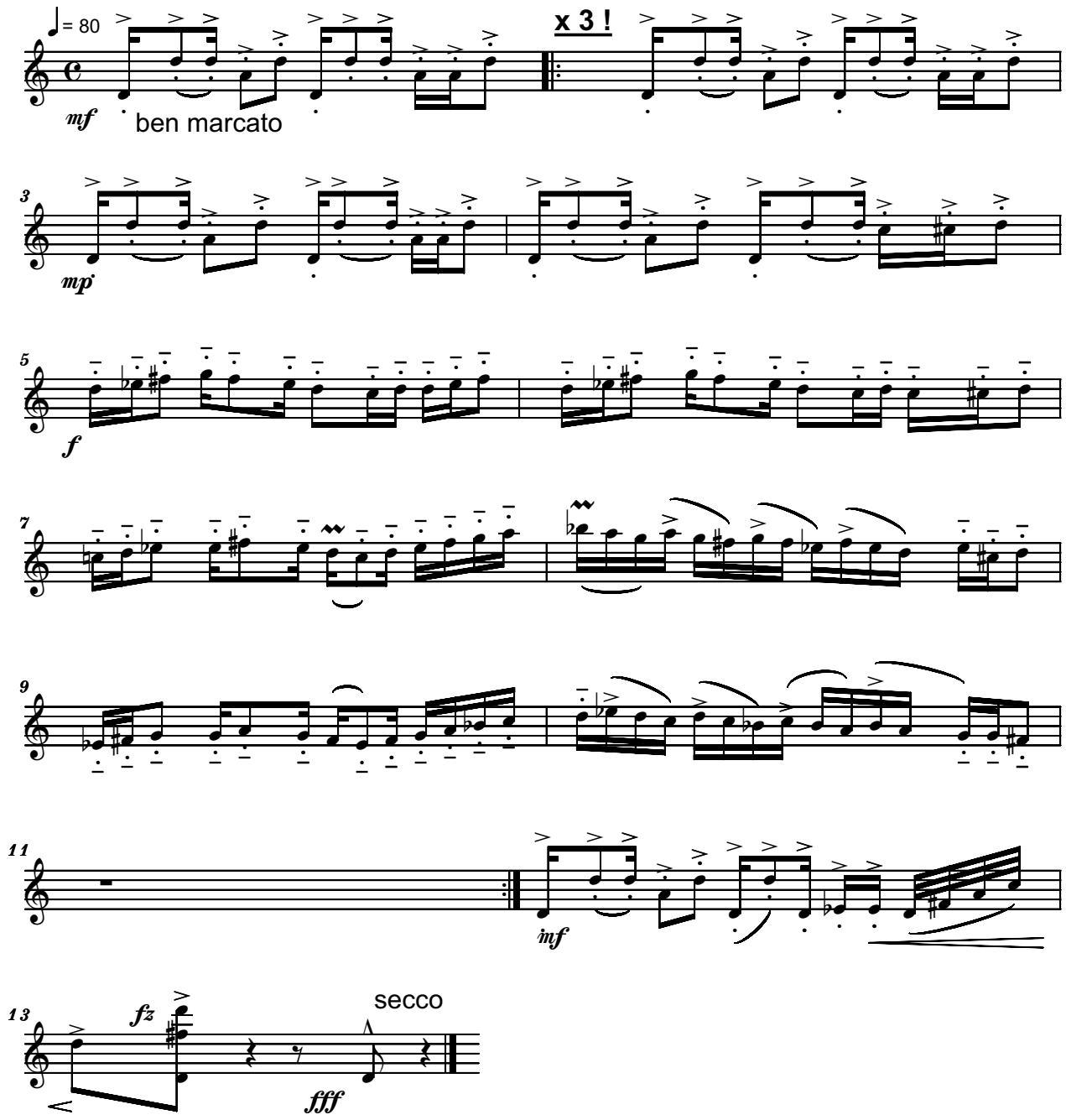
LAUTAREASCA (The Bear Dance)
dedicated to Liliana Mihaela Moga
Version for Clarinet in B-flat, Violin and Piano
- To clarinet virtuoso Michele Gingras
and the marvellous MIAMI 3 ensemble -
VIOLIN PART

With Spirit — Serban Nichifor



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File: !lautareasca.mz

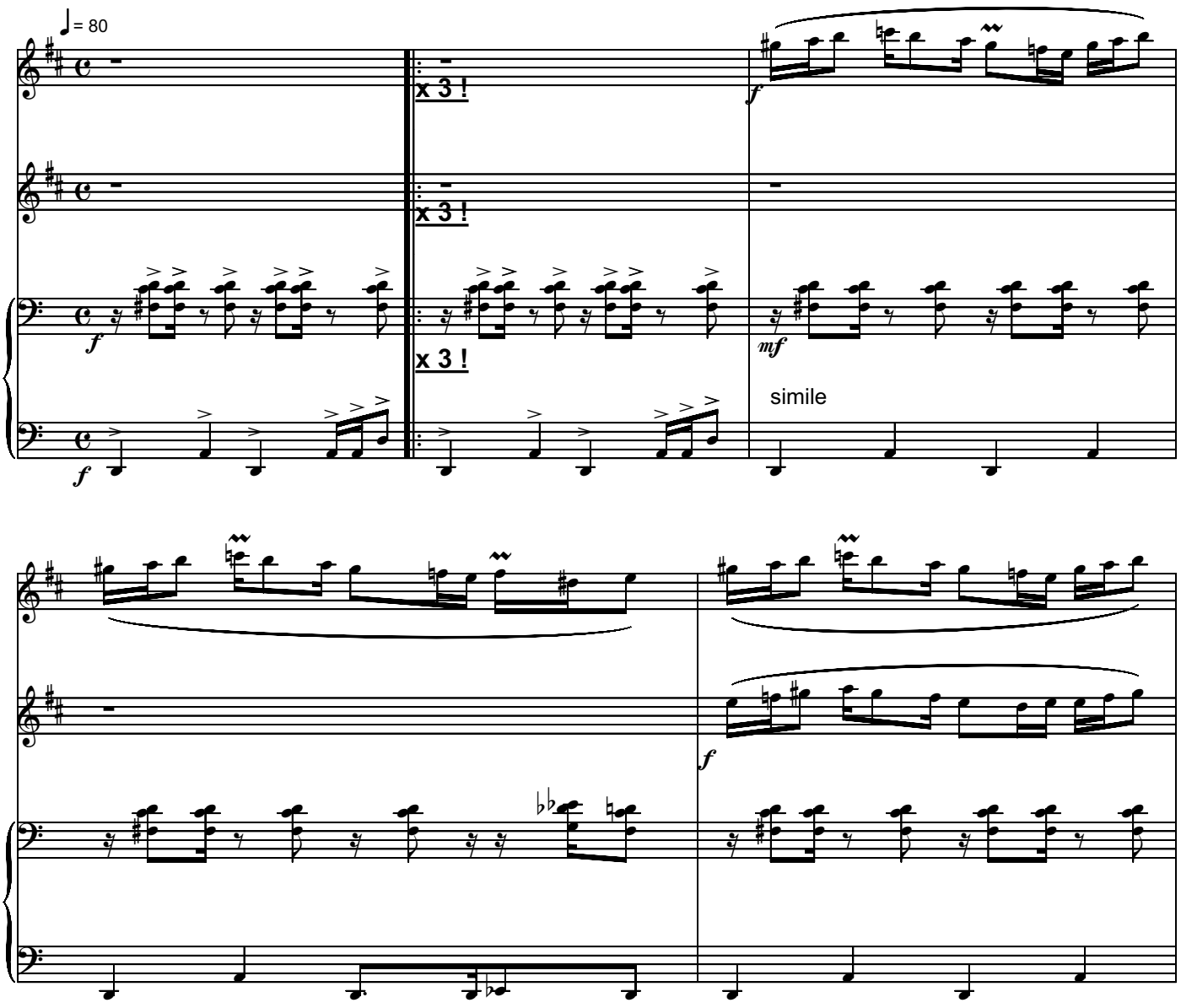
LAUTAREASCA

With Spirit

Little Dance for 2 Clarinets in B-flat and Piano

- Dedicated to Liliana Mihaela Moga -

Serban Nichifor



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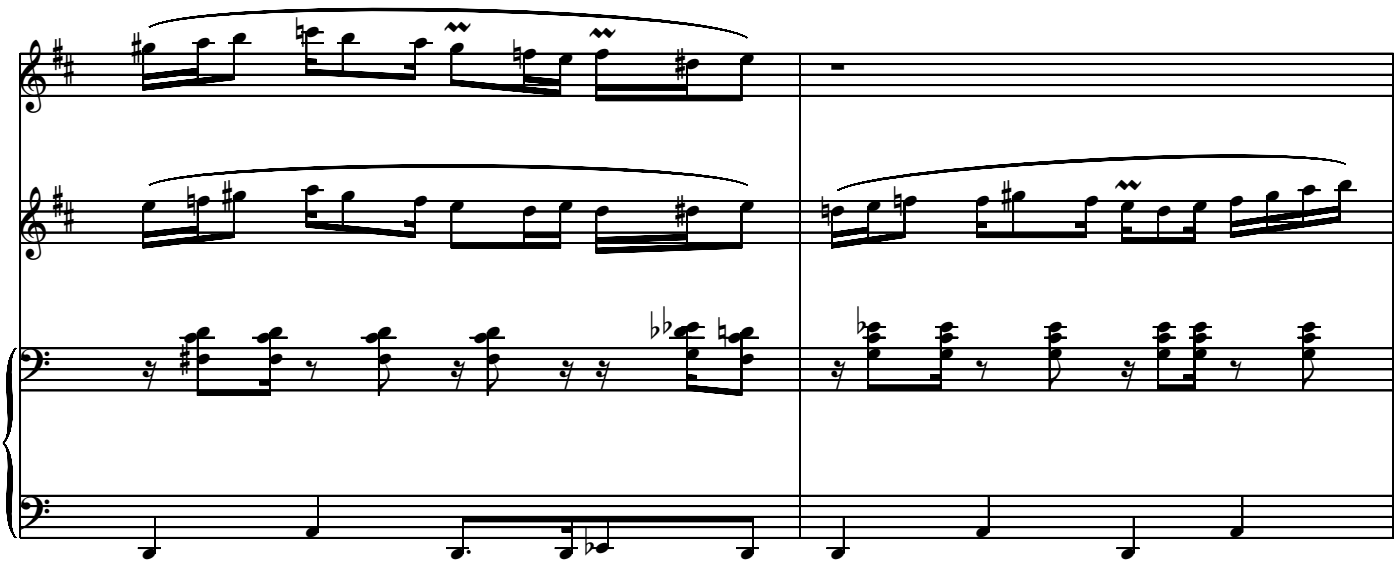
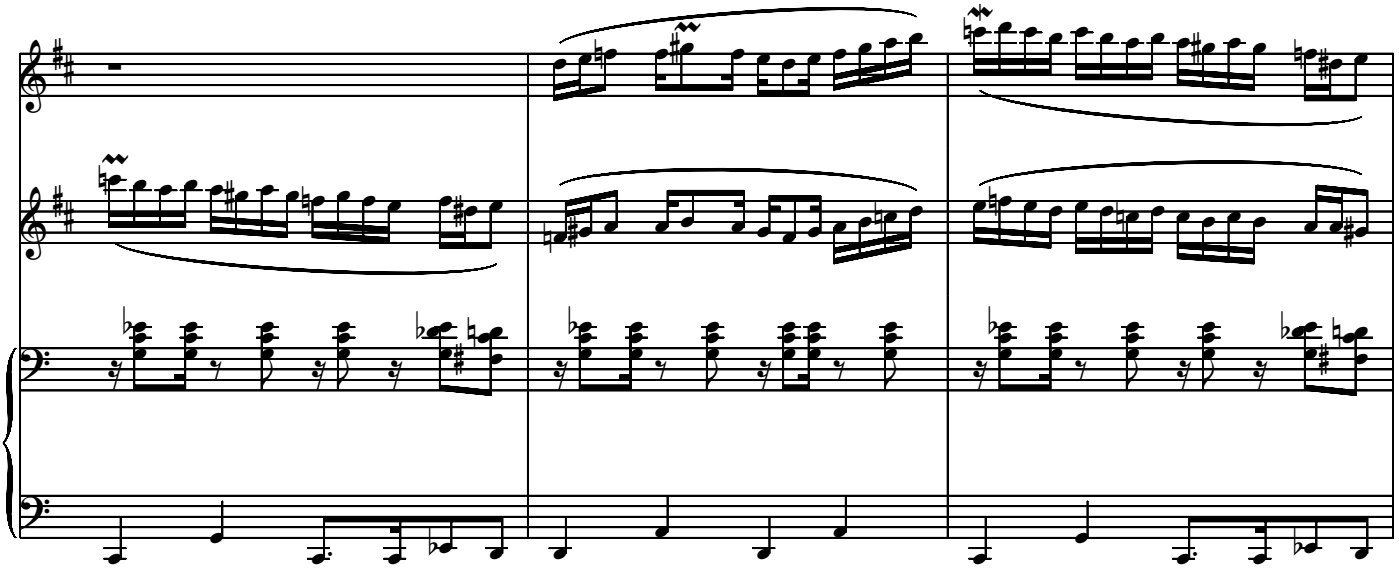
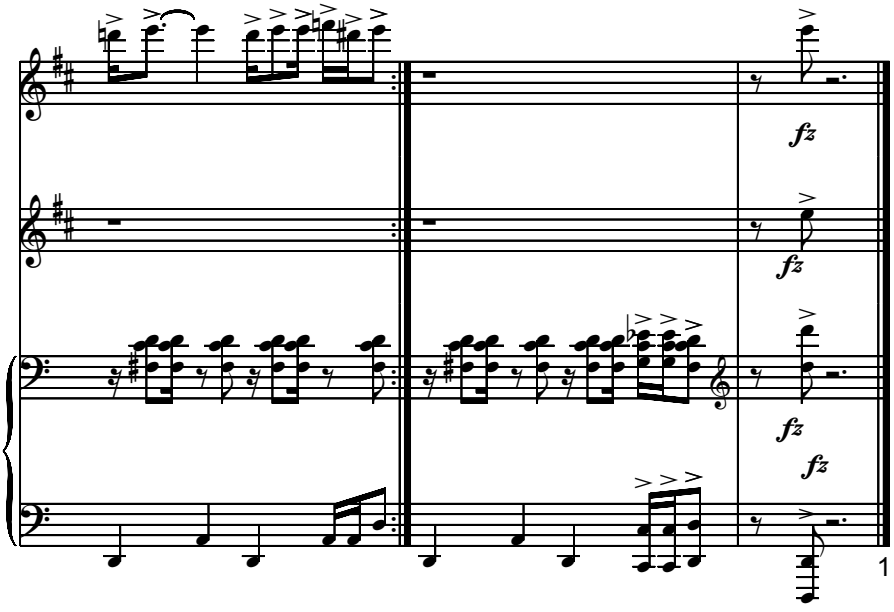






1 January 2016

LAUTAREASCA

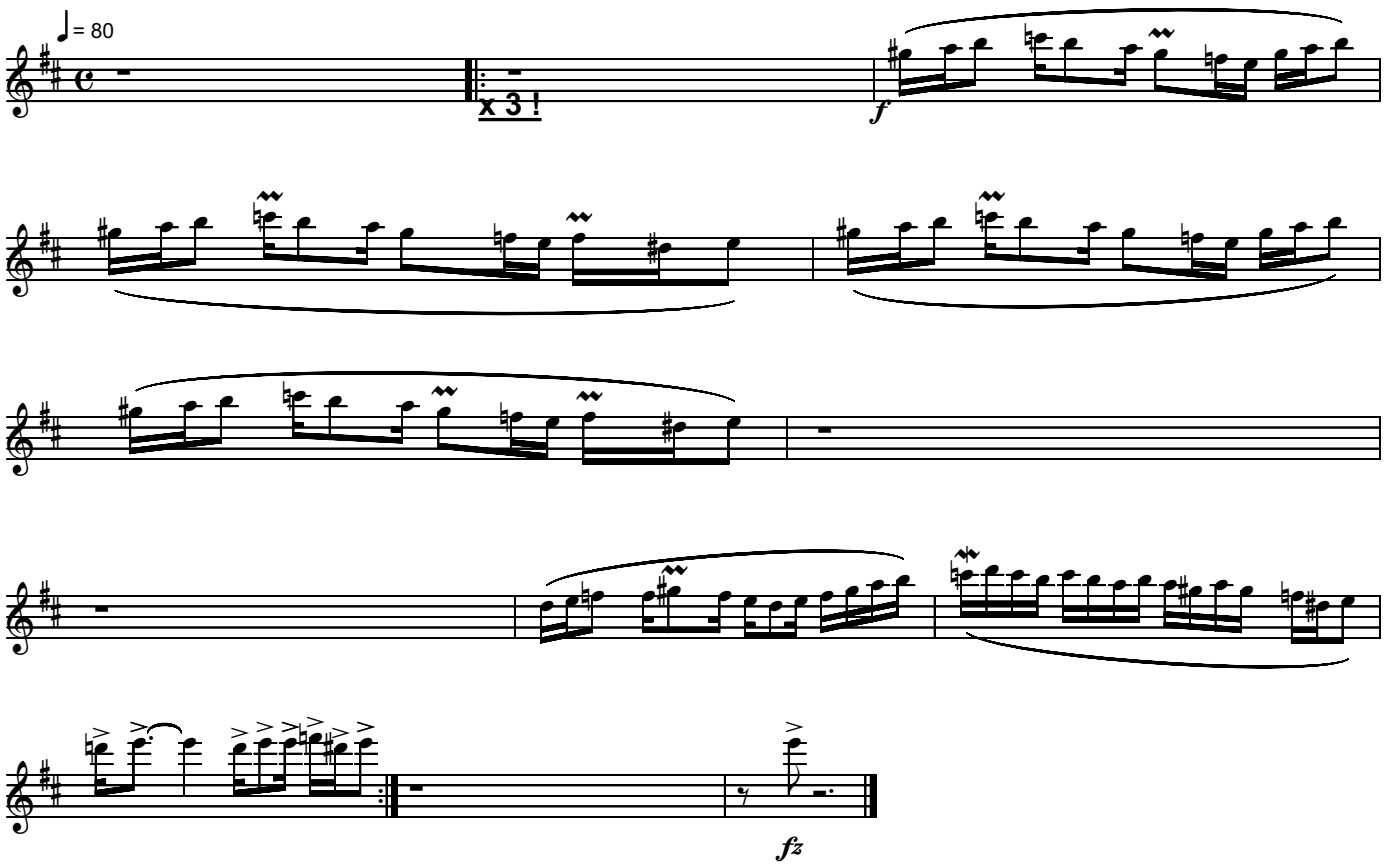
Little Dance for 2 Clarinets in B-flat and Piano

With Spirit

- Dedicated to Liliana Mihaela Moga -

Serban Nichifor

CLARINET I (IN B-FLAT) PART



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File: cl2.mz

LAUTAREASCA

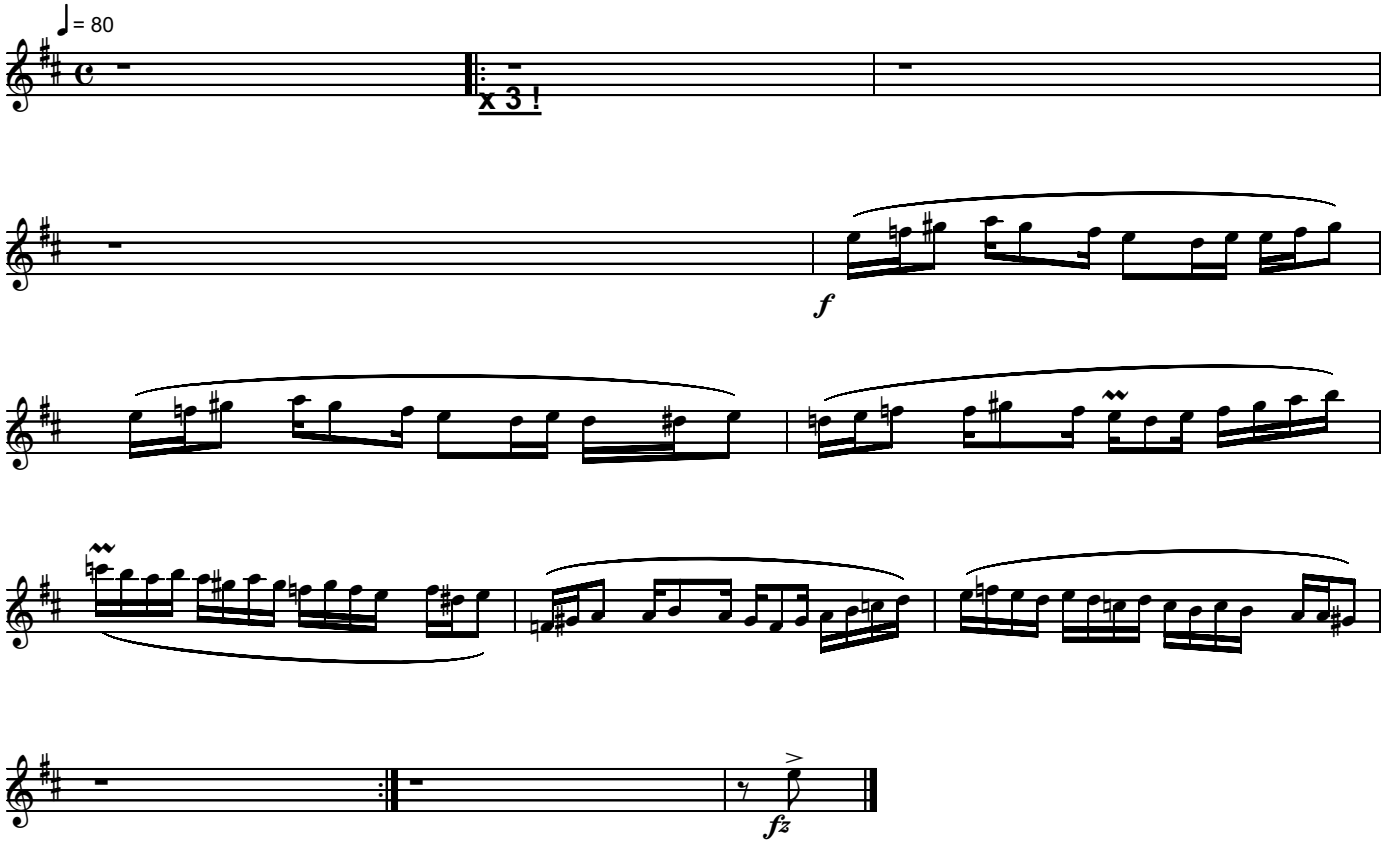
Little Dance for 2 Clarinets in B-flat and Piano

With Spirit

- Dedicated to Liliana Mihaela Moga -

Serban Nichifor

CLARINET II (IN B-FLAT) PART



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SERBAN NICHIFOR

LOVE / DEATH WALTZES

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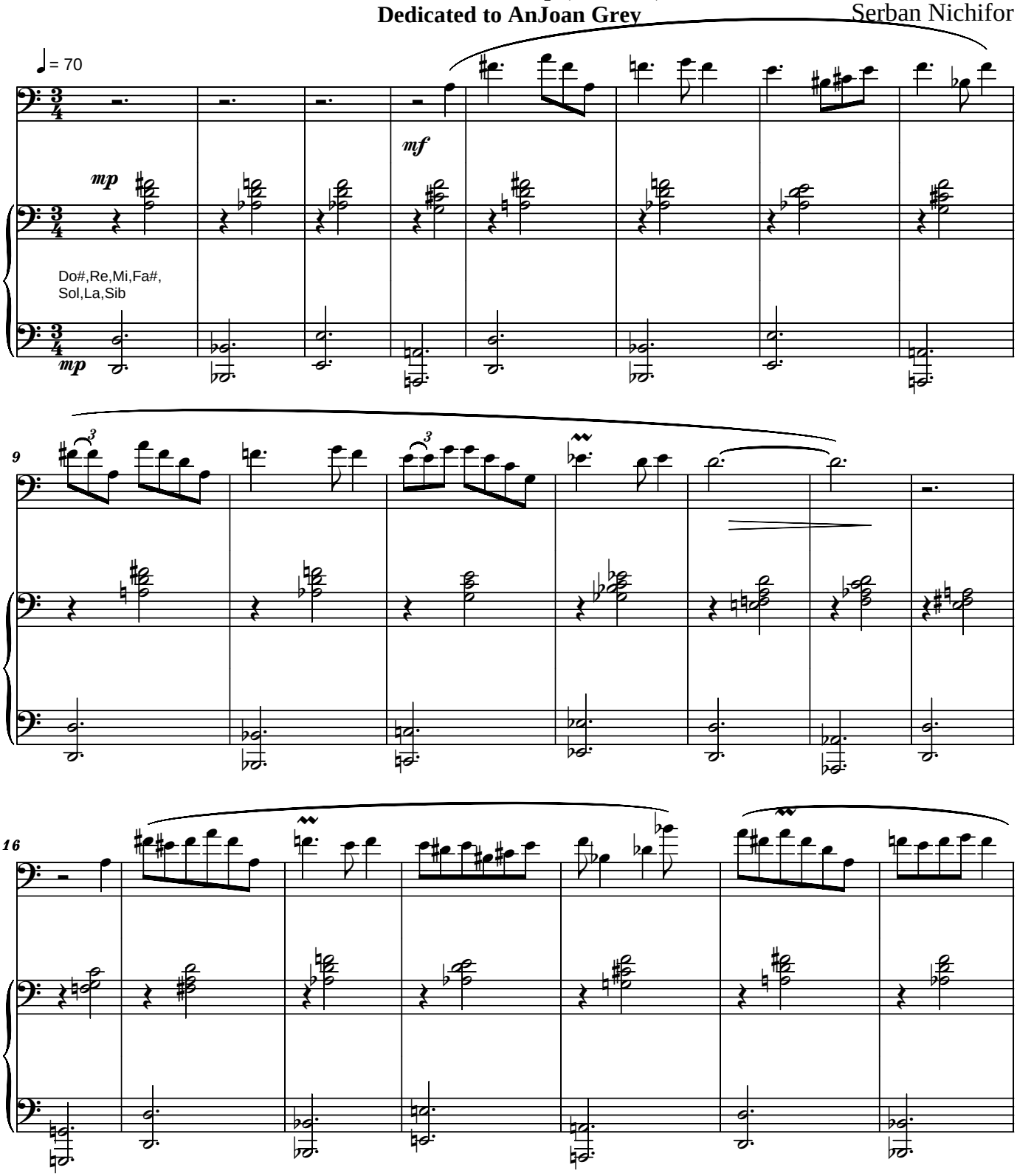
Doloroso

OBLIVION WALTZ
for Cello and Harp (or Piano)
Dedicated to AnJoan Grey

Serban Nichifor



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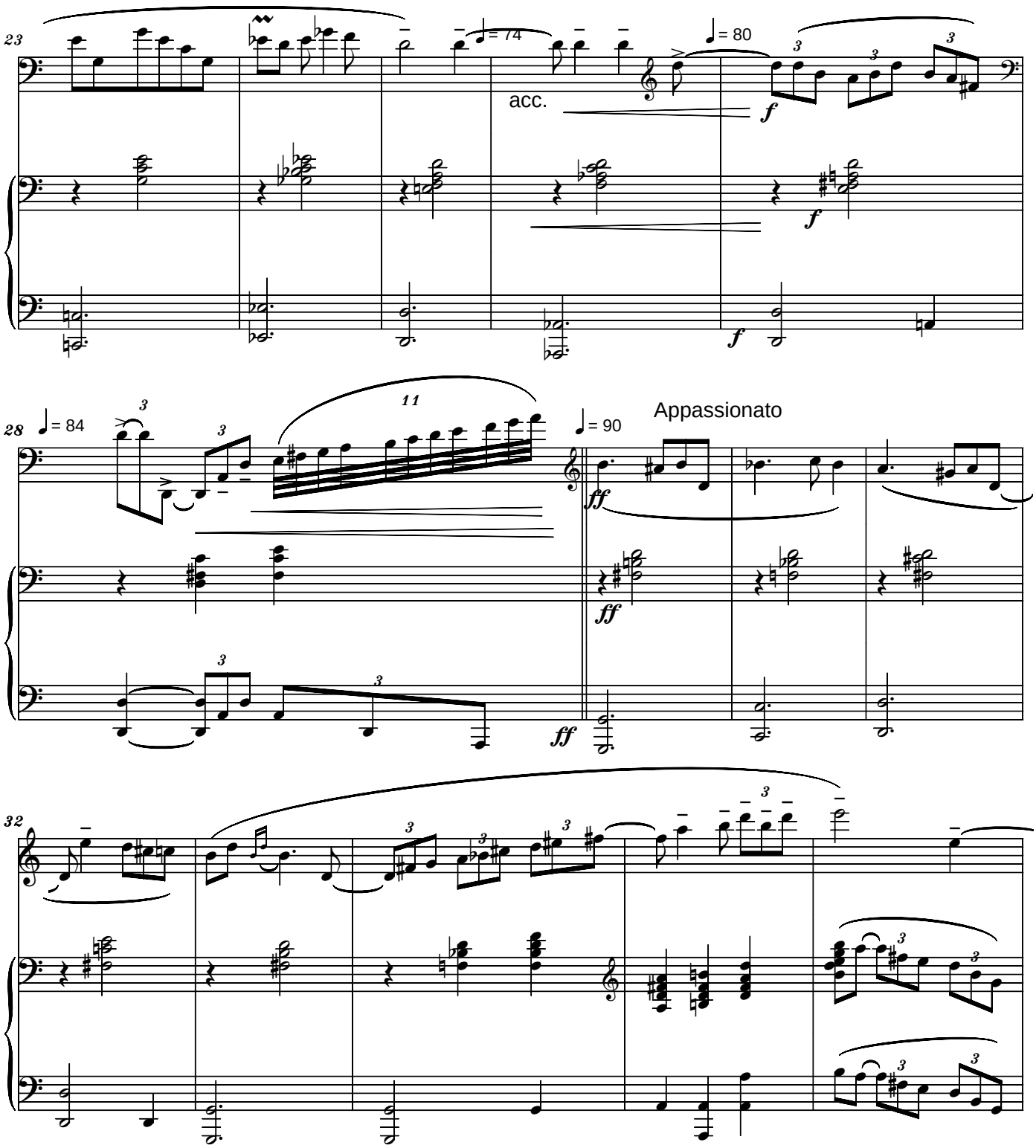
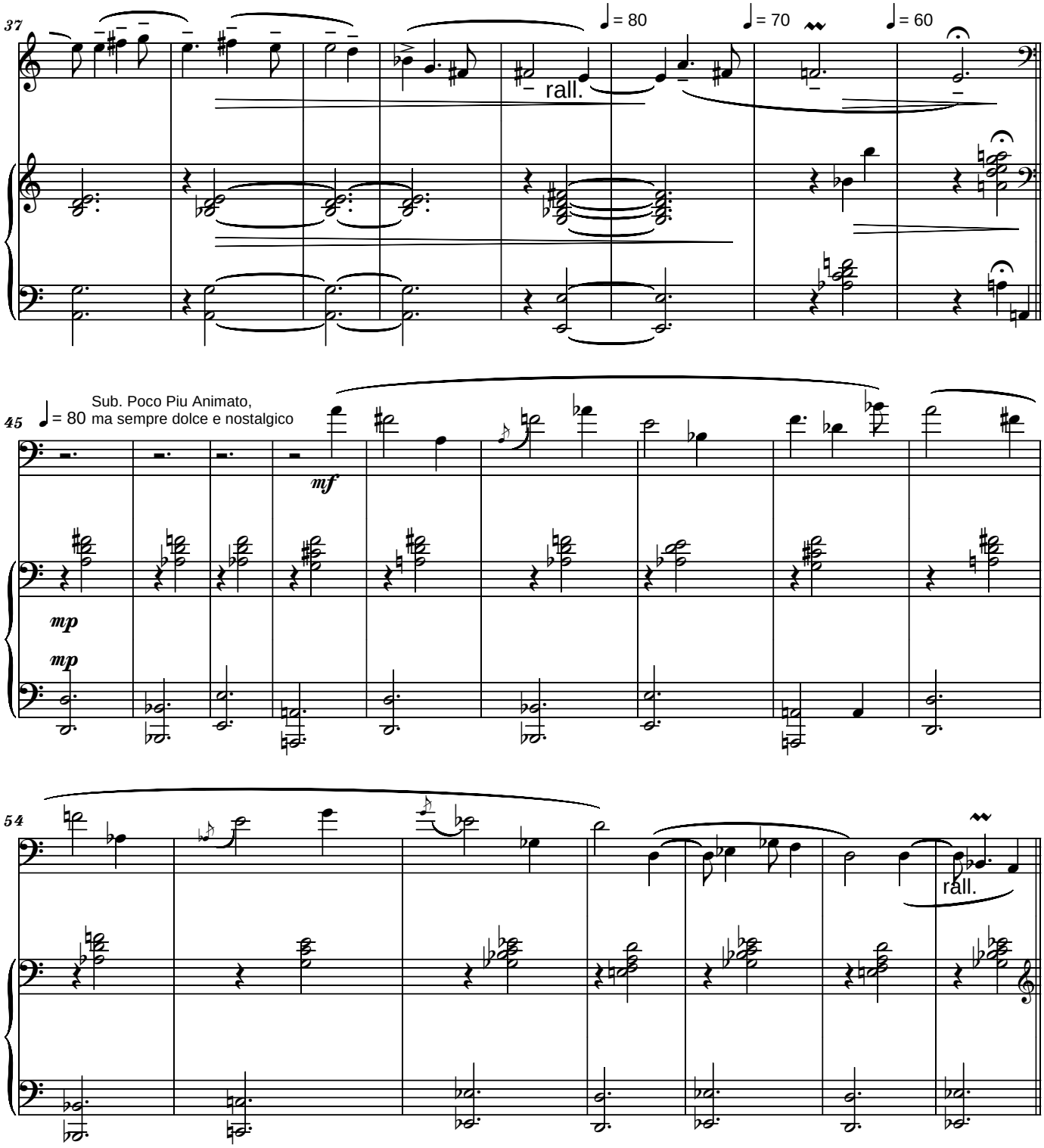
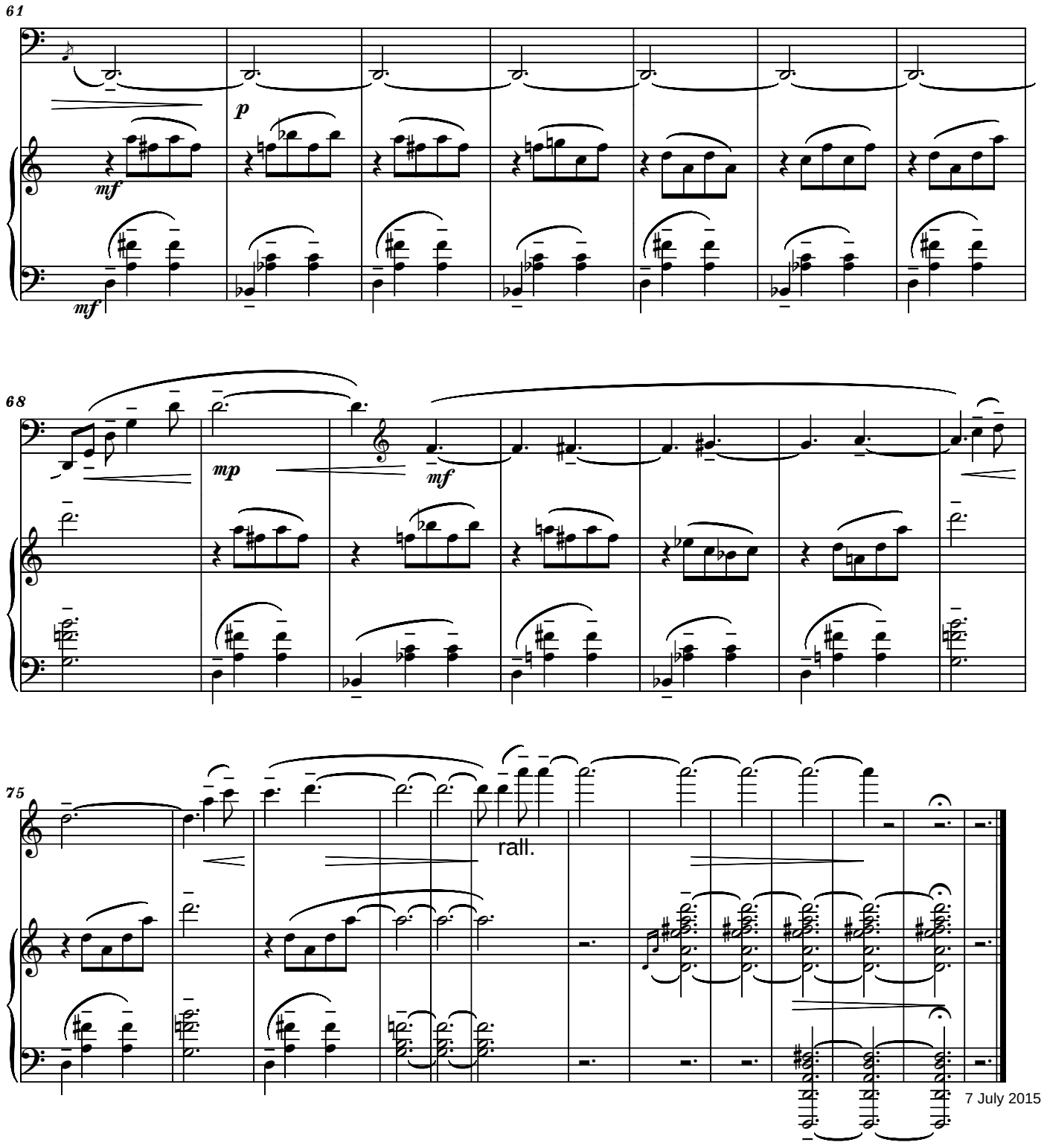

23
♩ = 74
♩ = 80
acc.
f
28
♩ = 84
11
♩ = 90
Appassionato
ff
32


37
♩ = 80
♩ = 70
♩ = 60
rall.
45
Sub. Poco Piu Animato,
♩ = 80 ma sempre dolce e nostalgico
mf
mp
mp
54
rall.

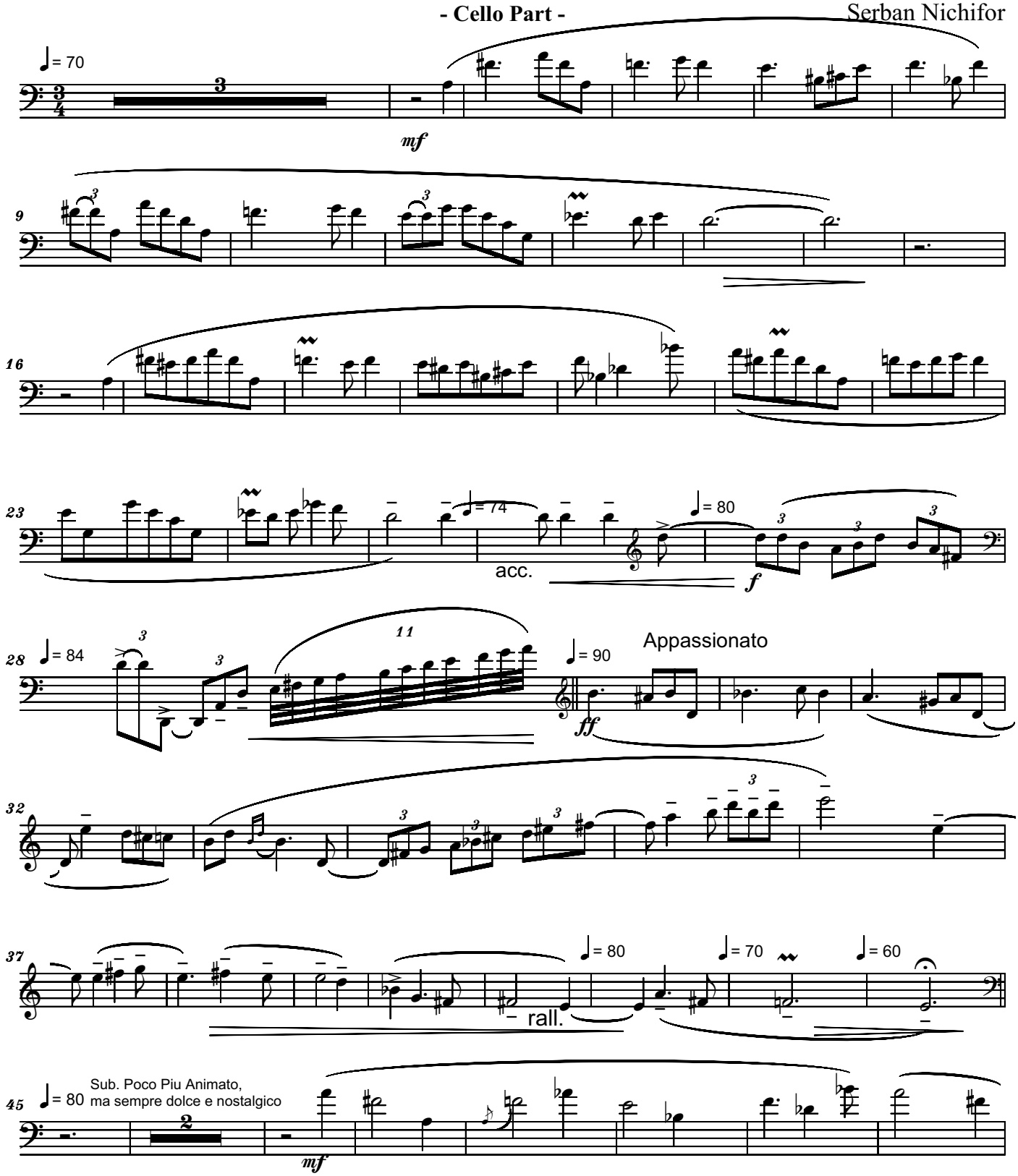


7 July 2015

OBLIVION WALTZ
for Cello and Harp (or Piano)
- Cello Part -

Doloroso

Serban Nichifor



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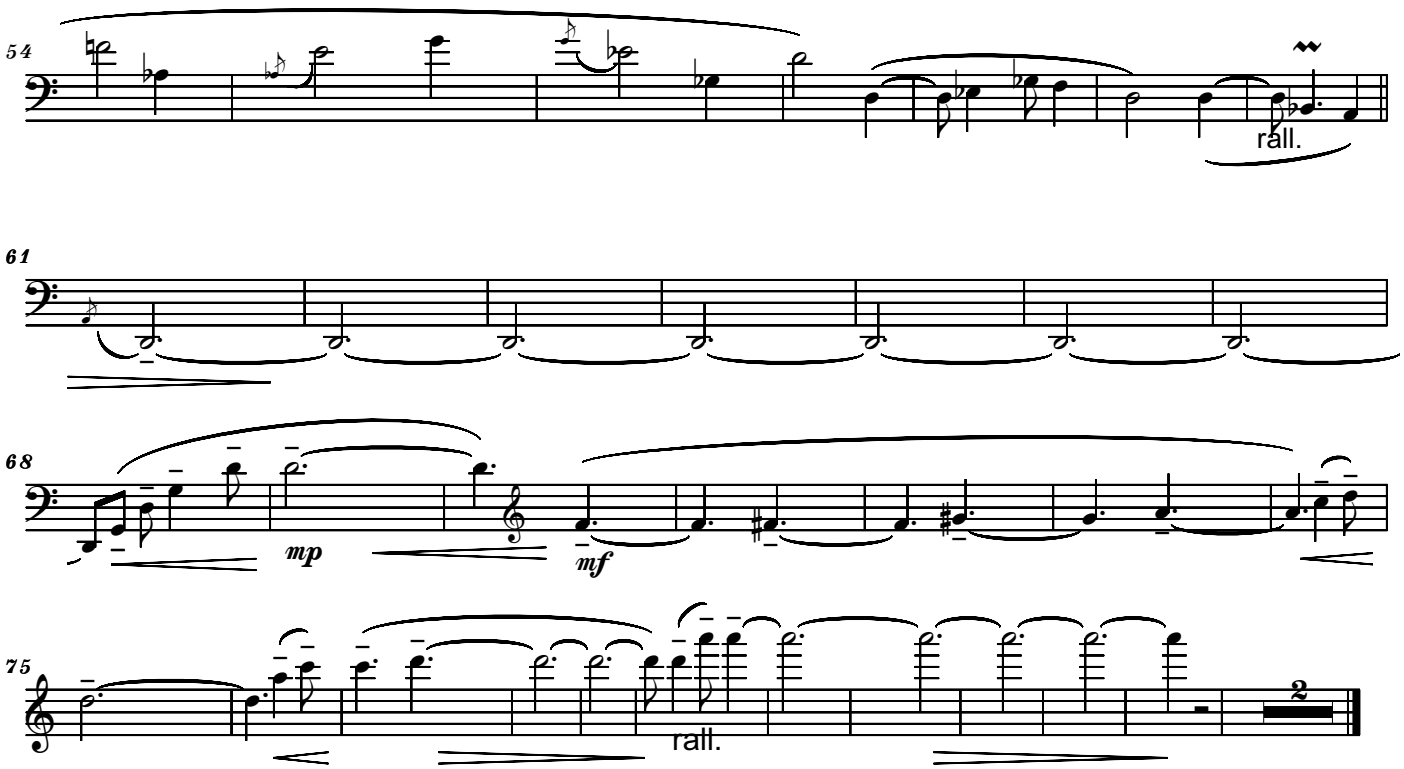
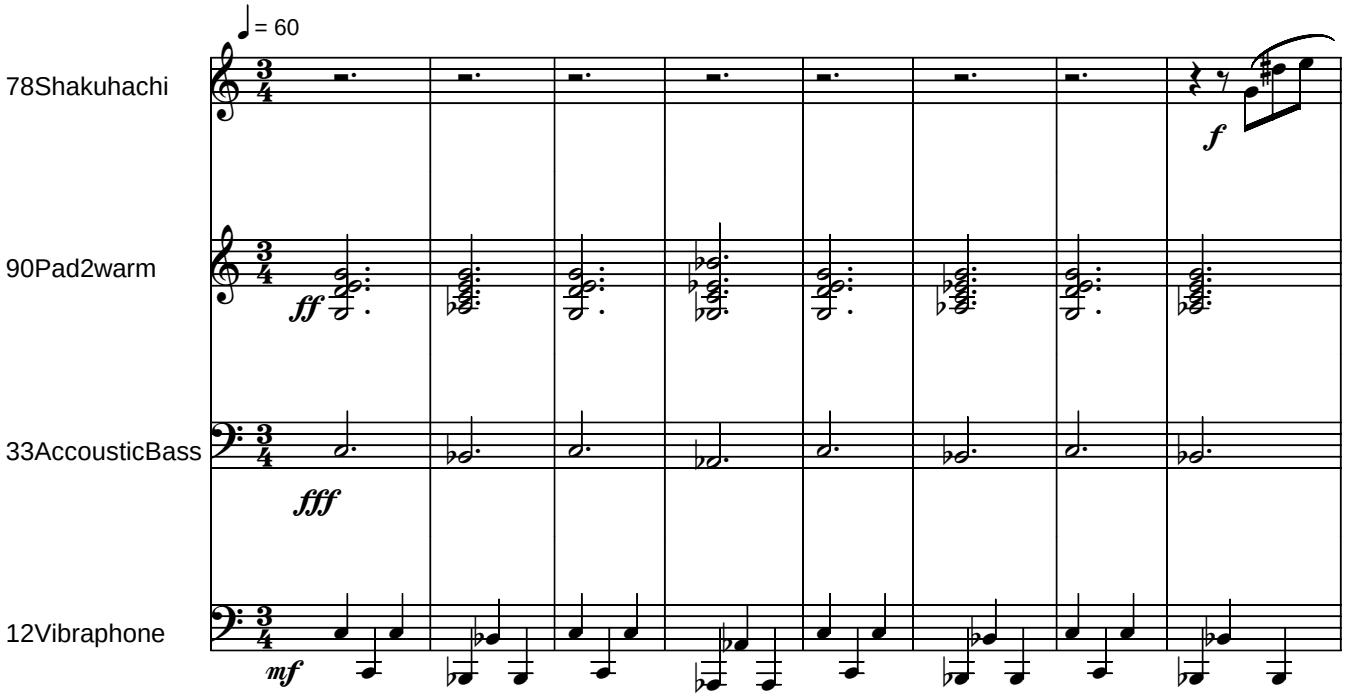
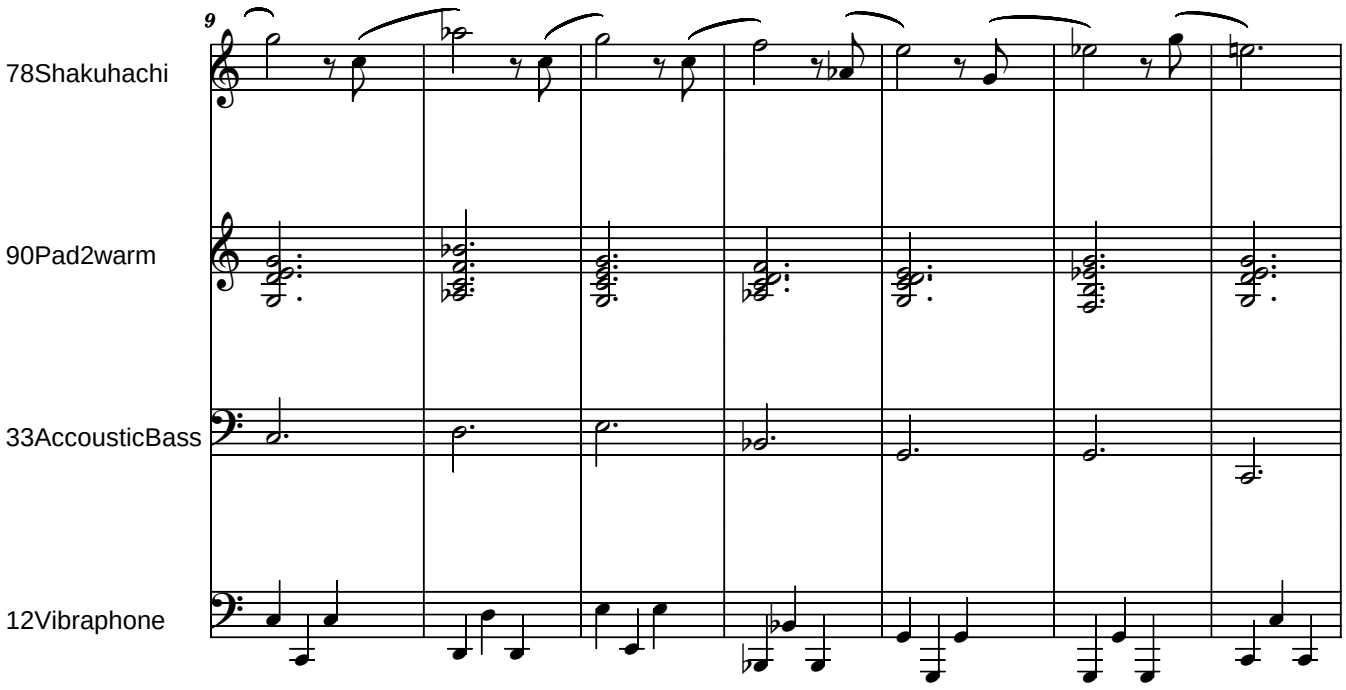

54
rall.
61
68
mp
mf
75
rall.
2

Prayer Waltz
- Midi Orchestration -
Dedicated to AnJoan Grey

Serban Nichifor

Doloroso





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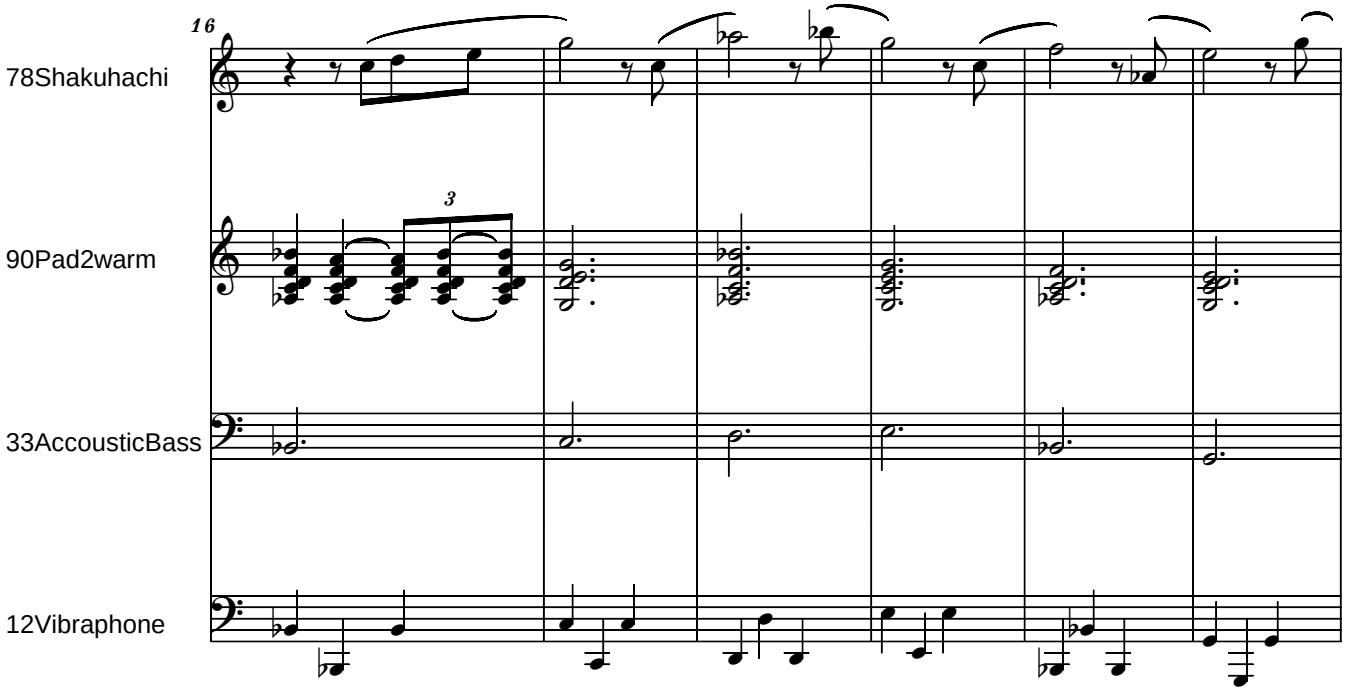
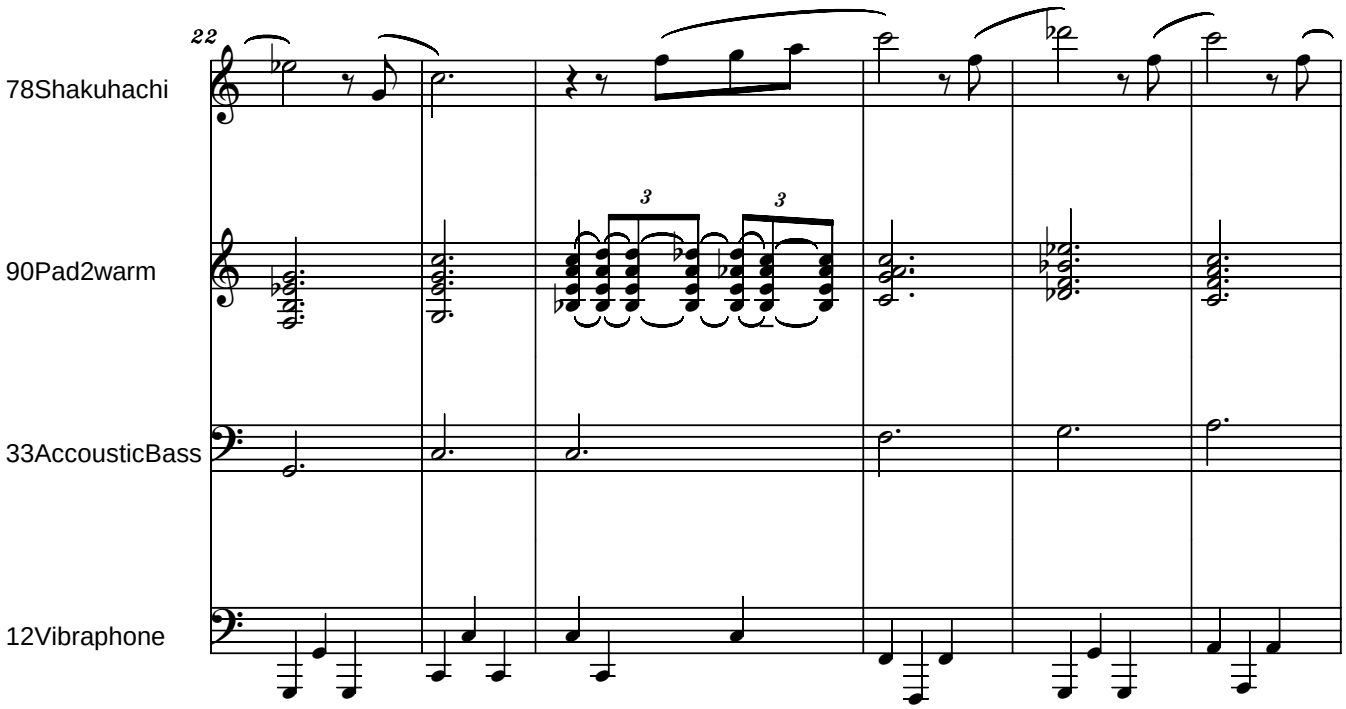
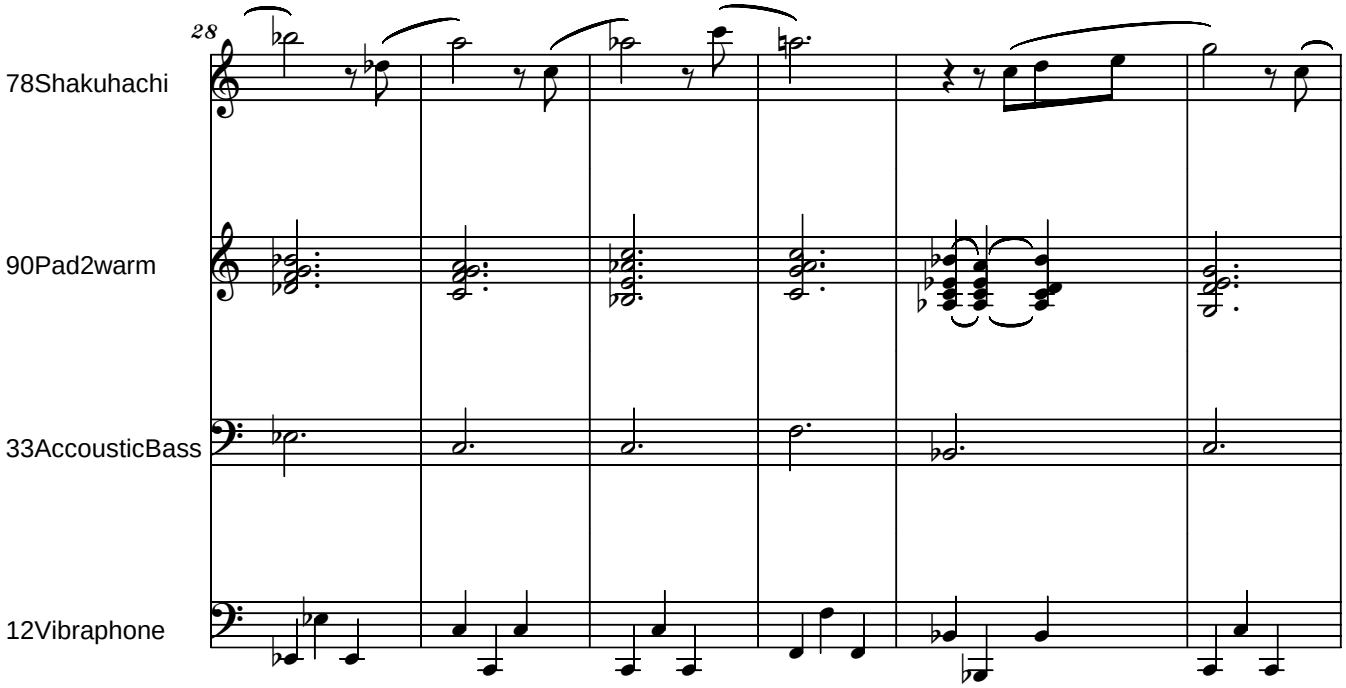
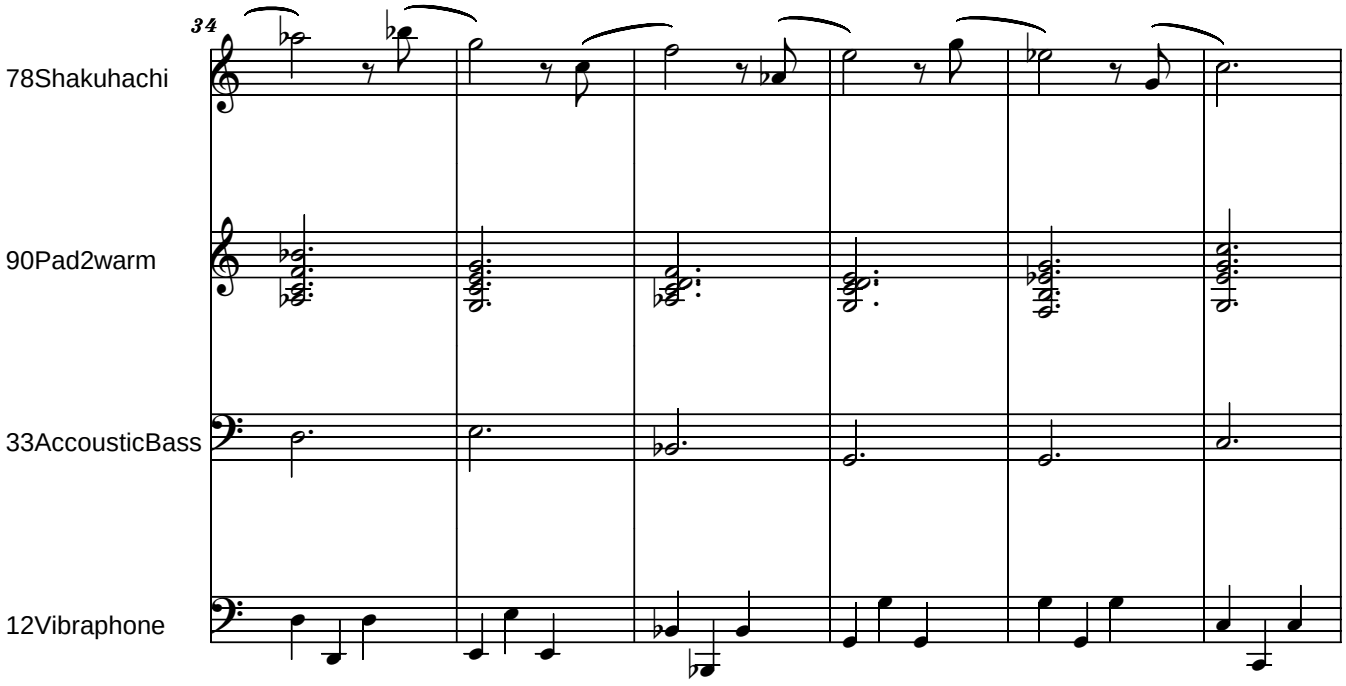
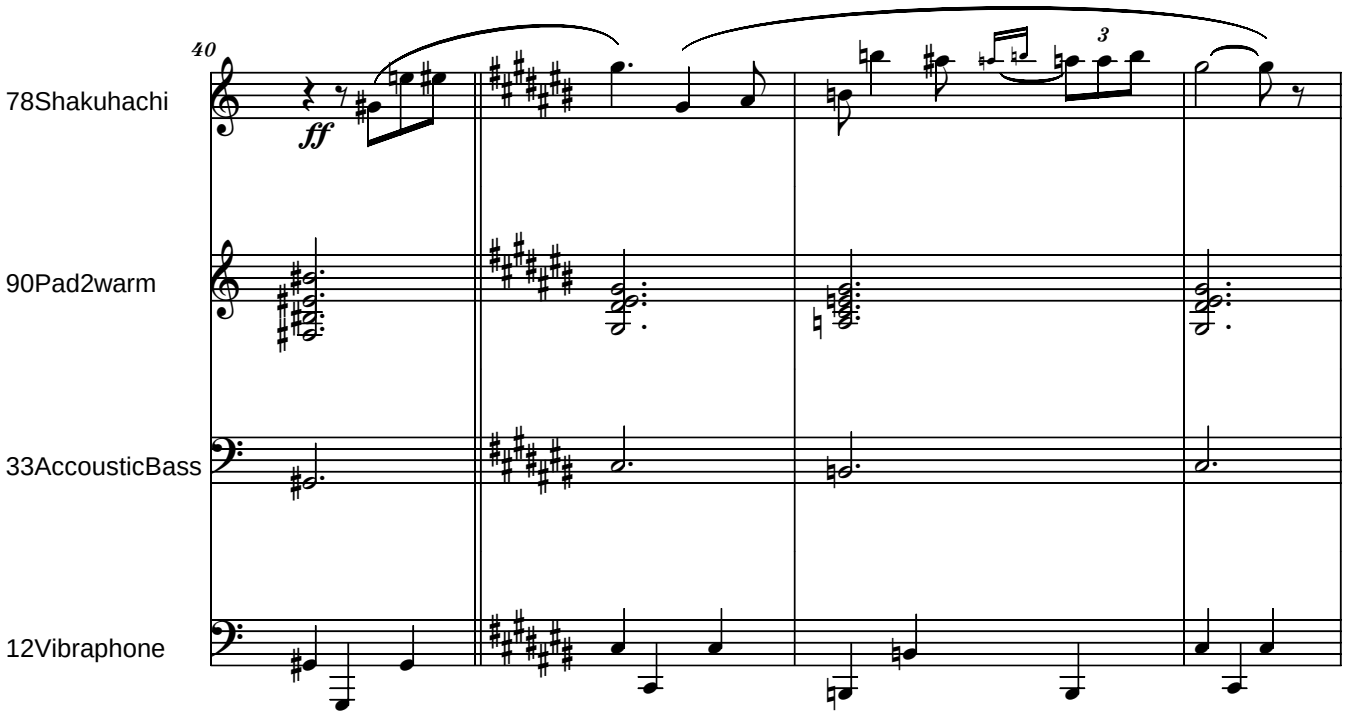
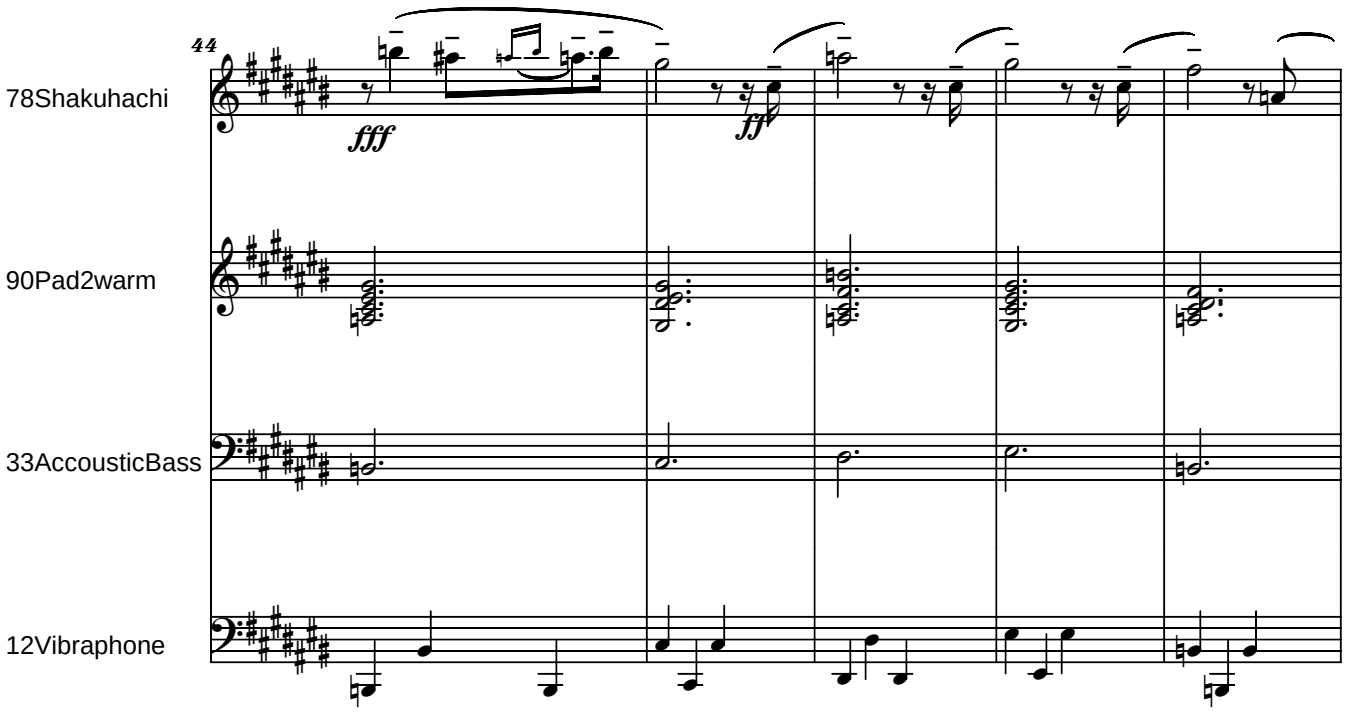

16
78Shakuhachi
90Pad2warm
3
33AccousticBass
12Vibraphone

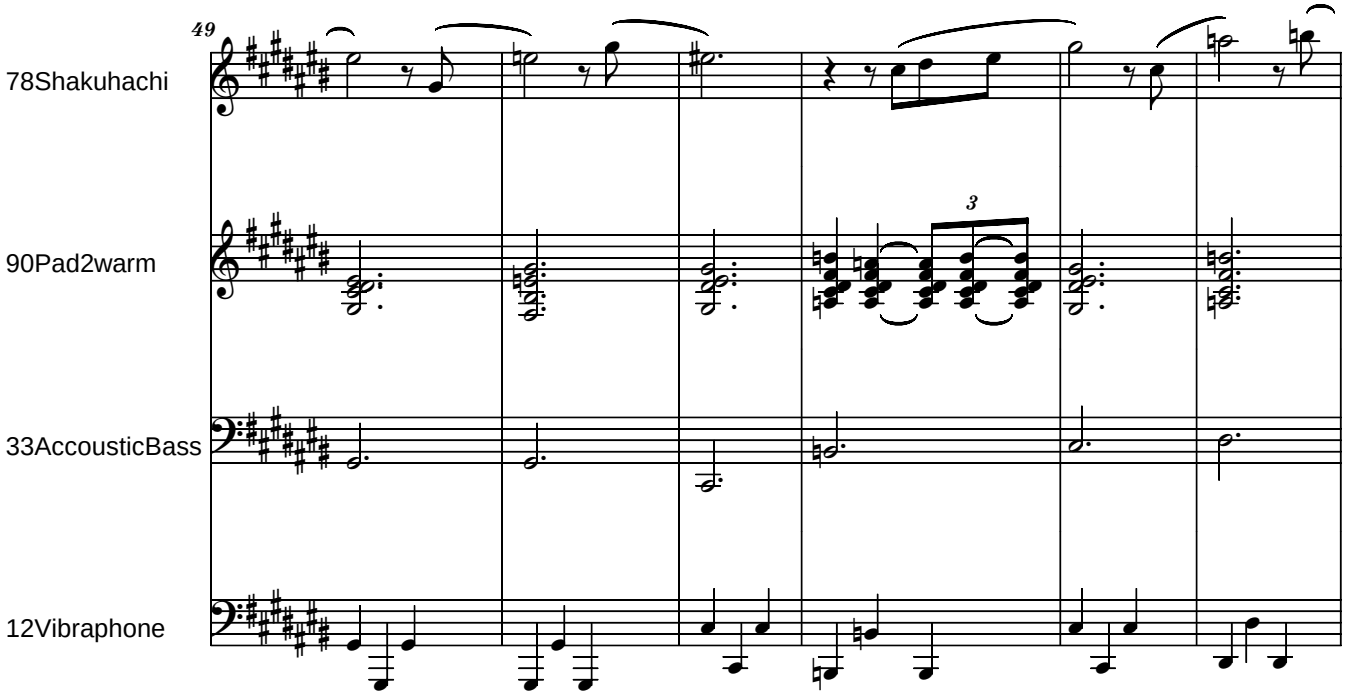

22
78Shakuhachi
90Pad2warm
3
3
33AccousticBass
12Vibraphone

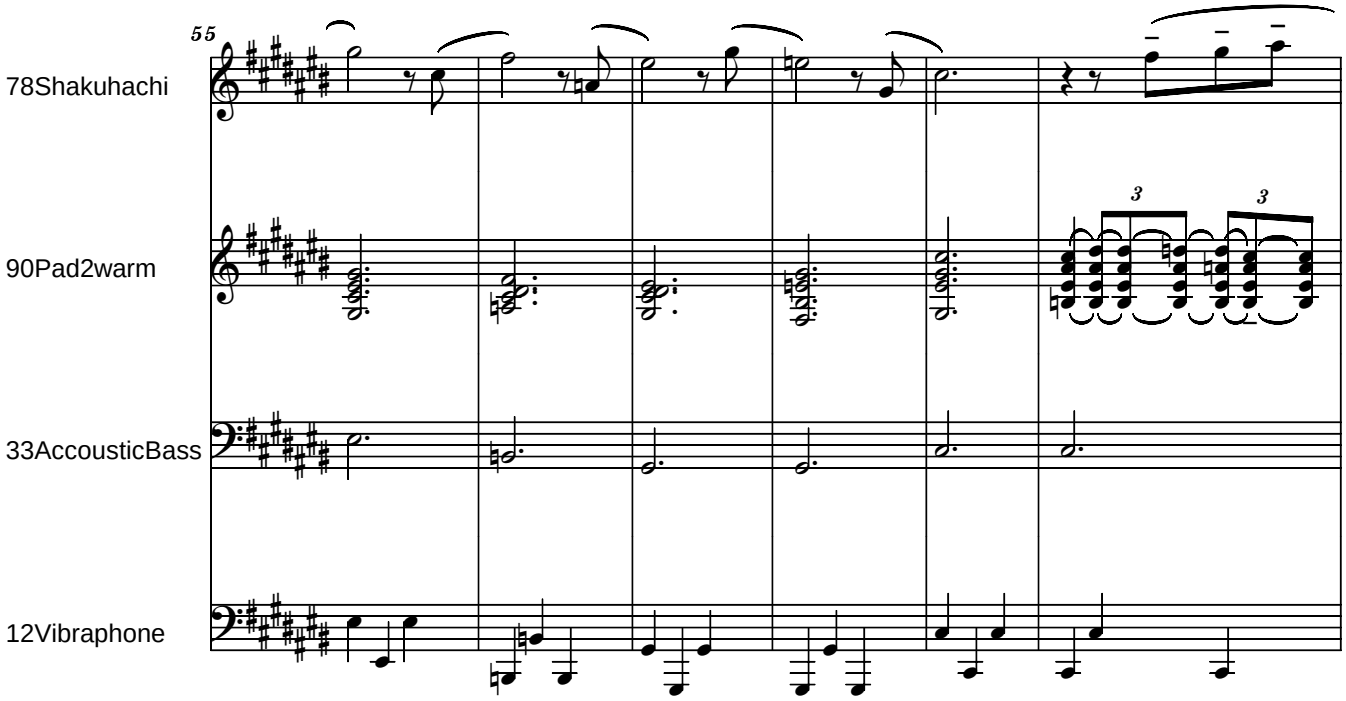

28
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone

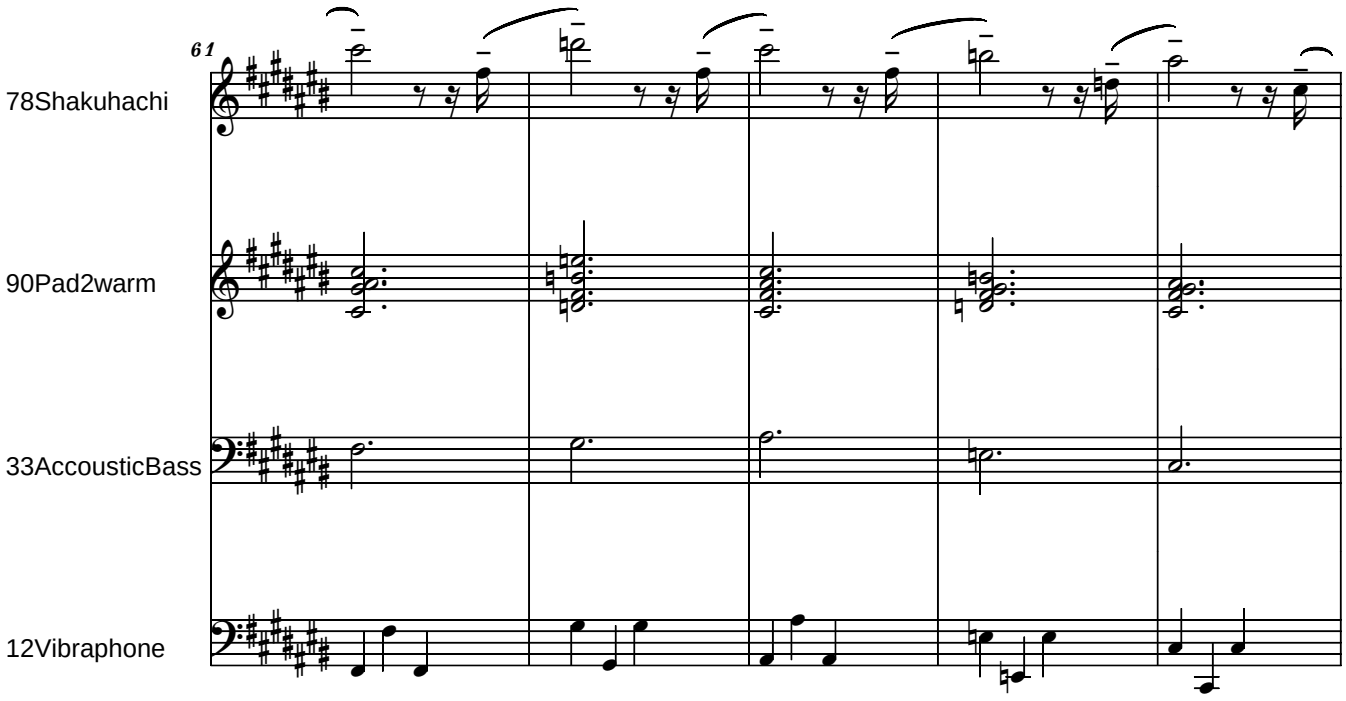

34
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone

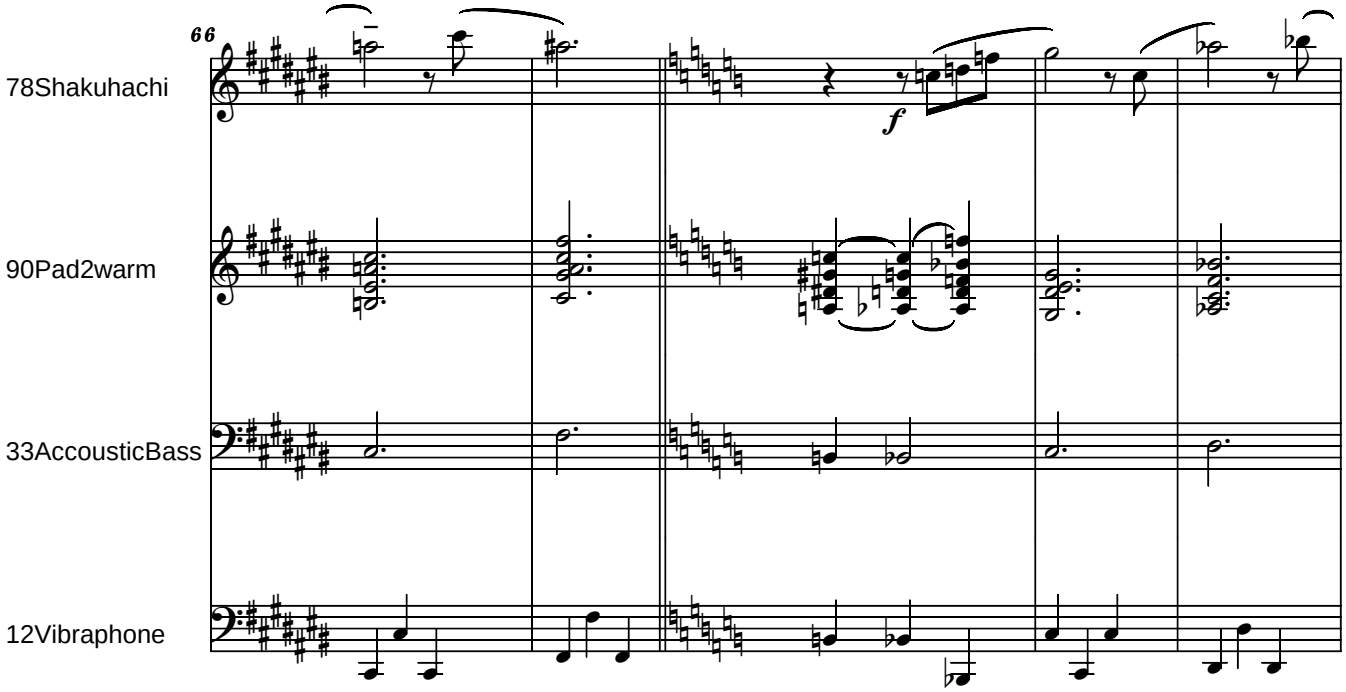

40
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
ff
3

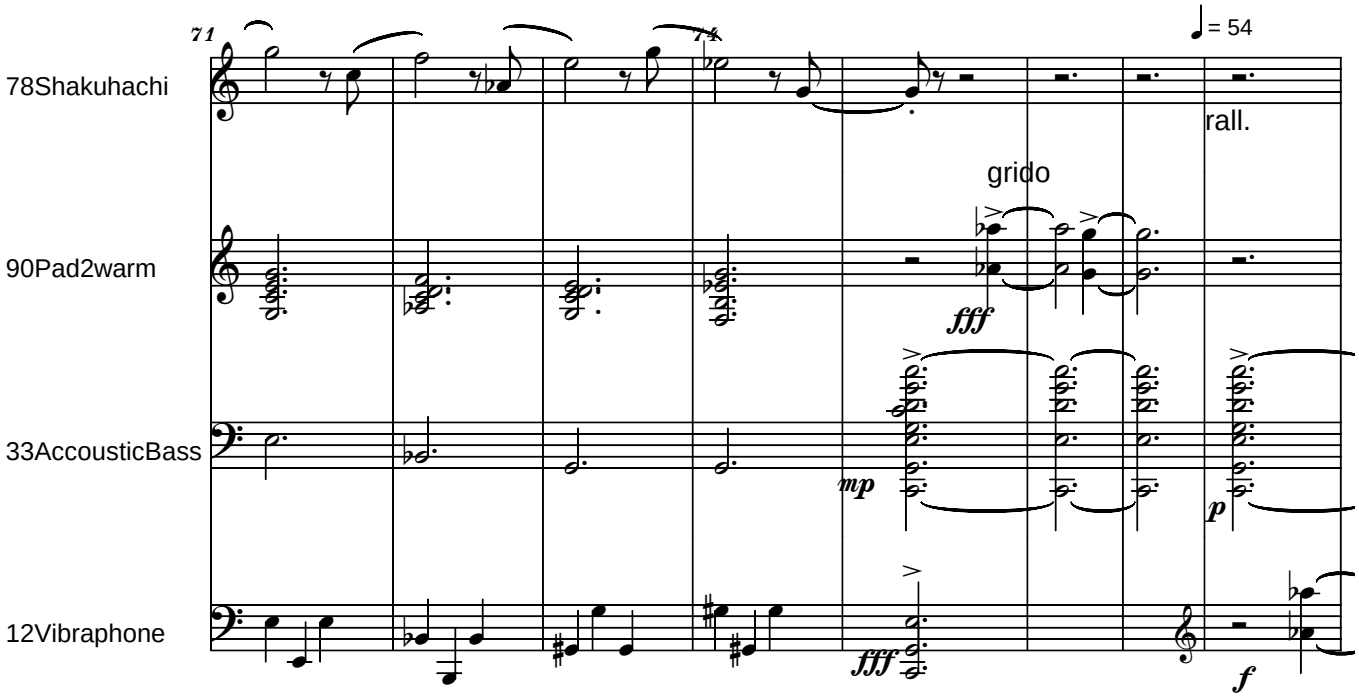

44
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
fff
ff

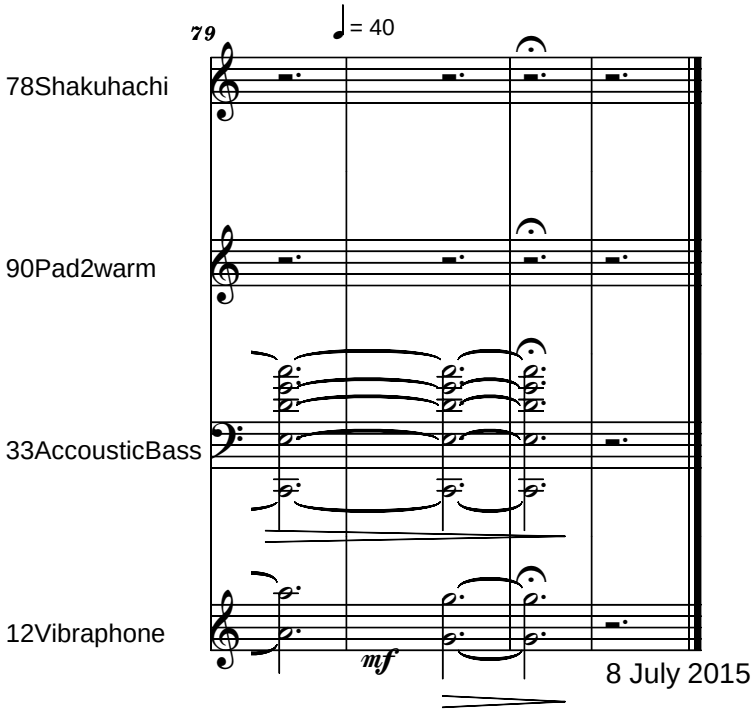

49
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
3


55
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
3
3


61
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone


66
78Shakuhachi
f
90Pad2warm
33AccousticBass
12Vibraphone


71
74
♩= 54
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
rall.
grido
fff
mp
p
fff
f

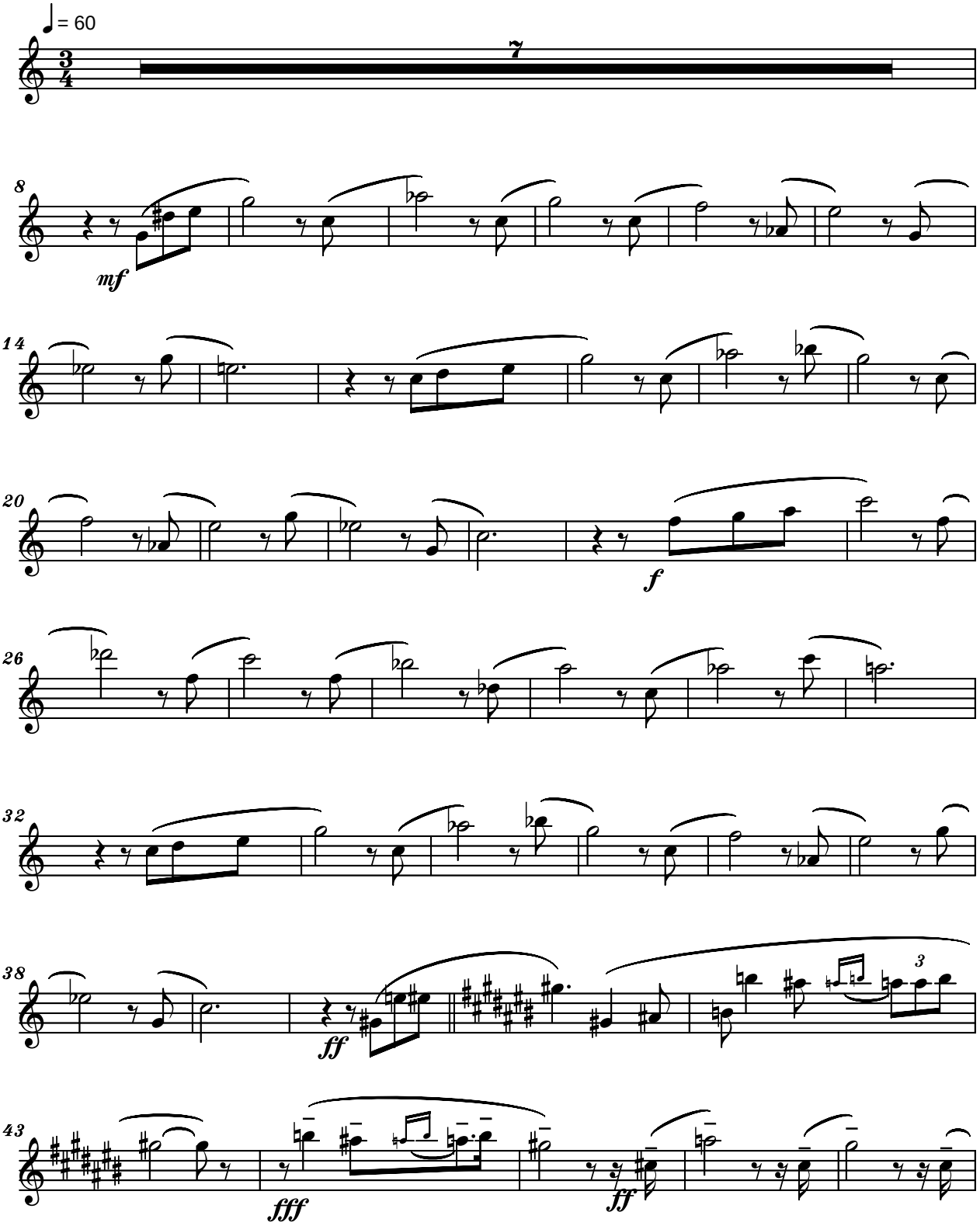

79
♩= 40
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
mf

8 July 2015

Prayer Waltz
- Solo Flute Part -
Dedicated to AnJoan Grey

Serban Nichifor

Doloroso



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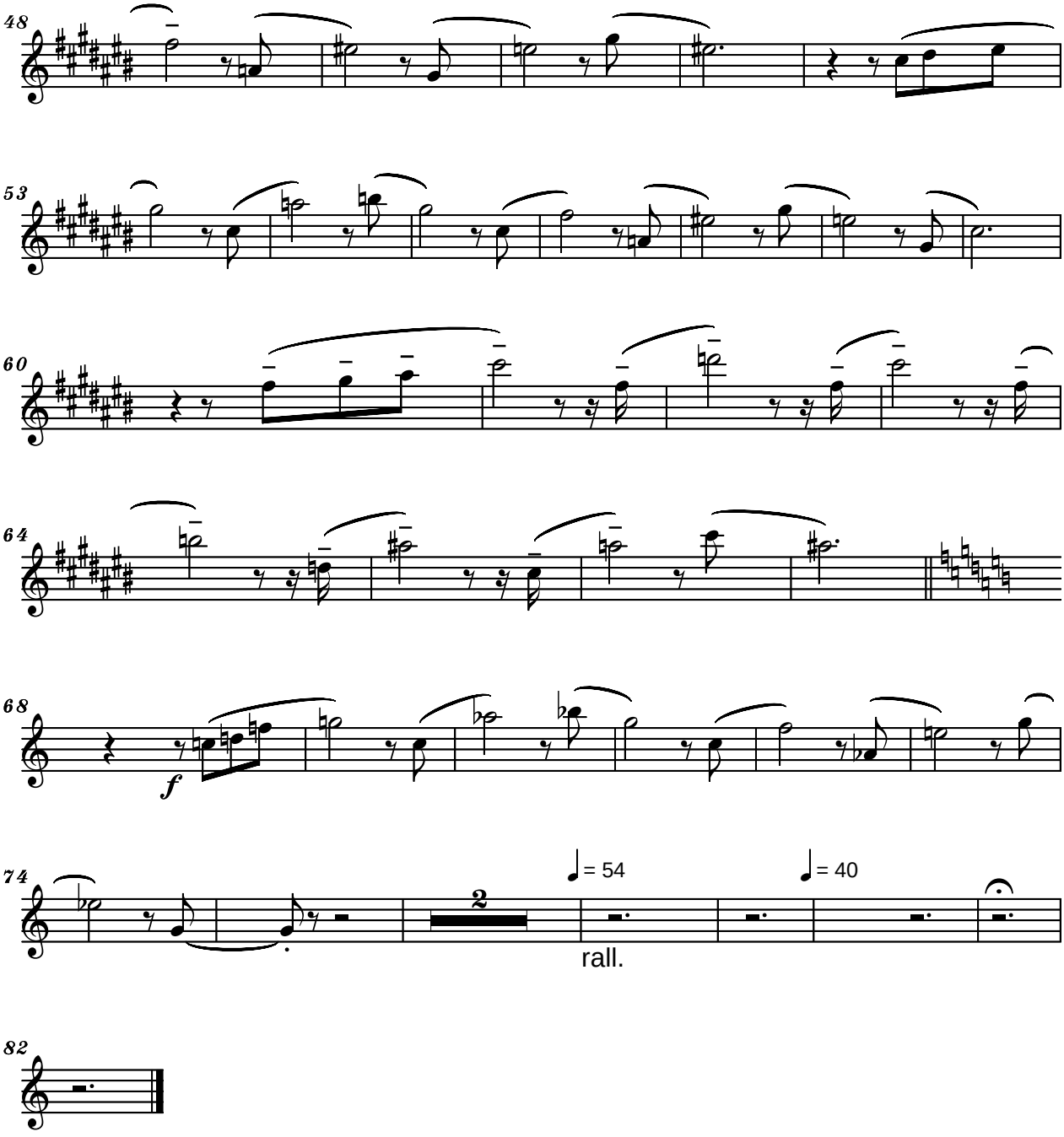
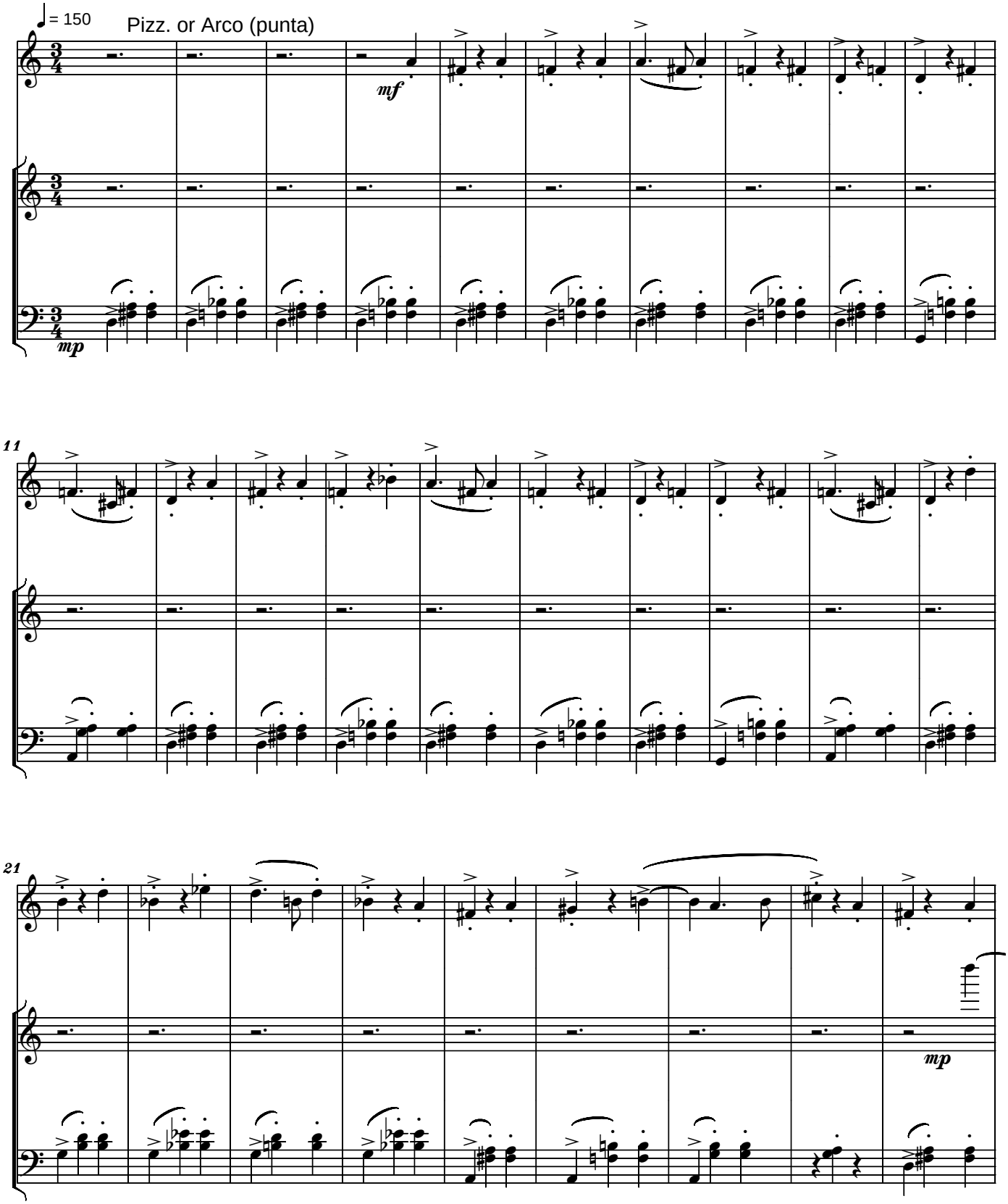

48
53
60
64
68
f
74
2
♩ = 54
♩ = 40
rall.
82

File: LontanpWaltz.mz

Lontano Waltz
for Violin (or Viola, or Cello)
and Celesta (or Piano)
Dedicated to AnJoan Grey

Vivo Semplice e Leggiero

Serban Nichifor



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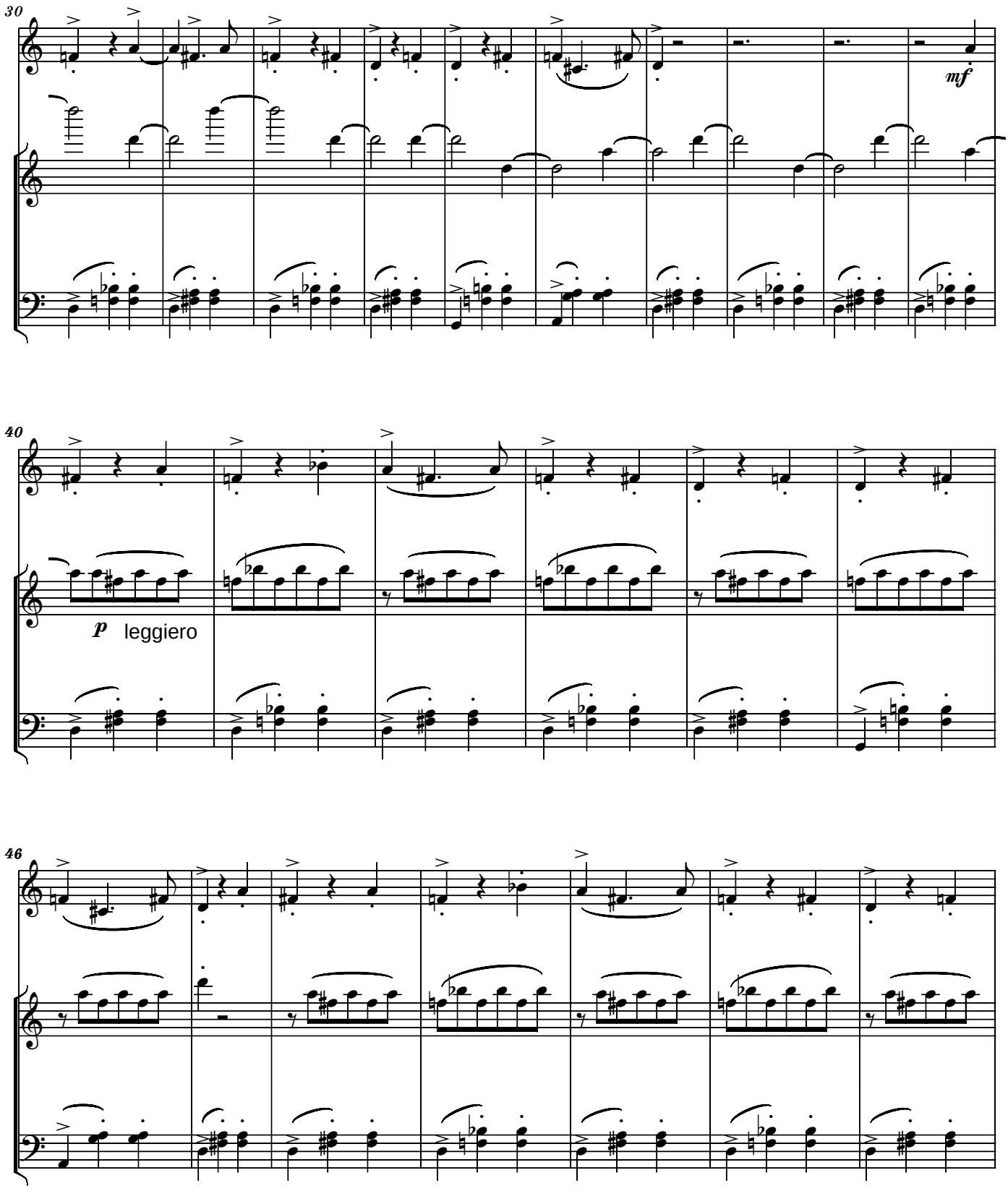
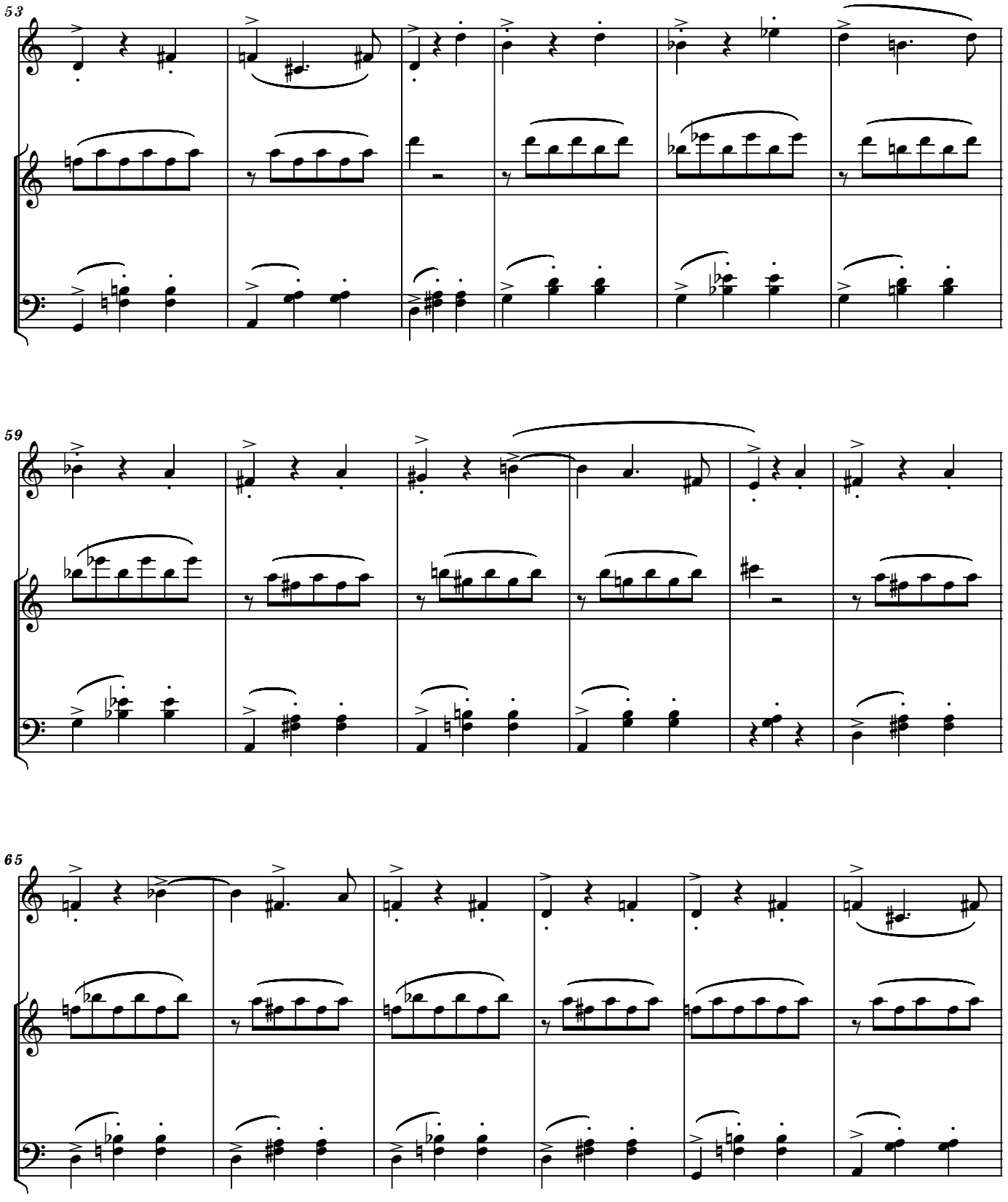
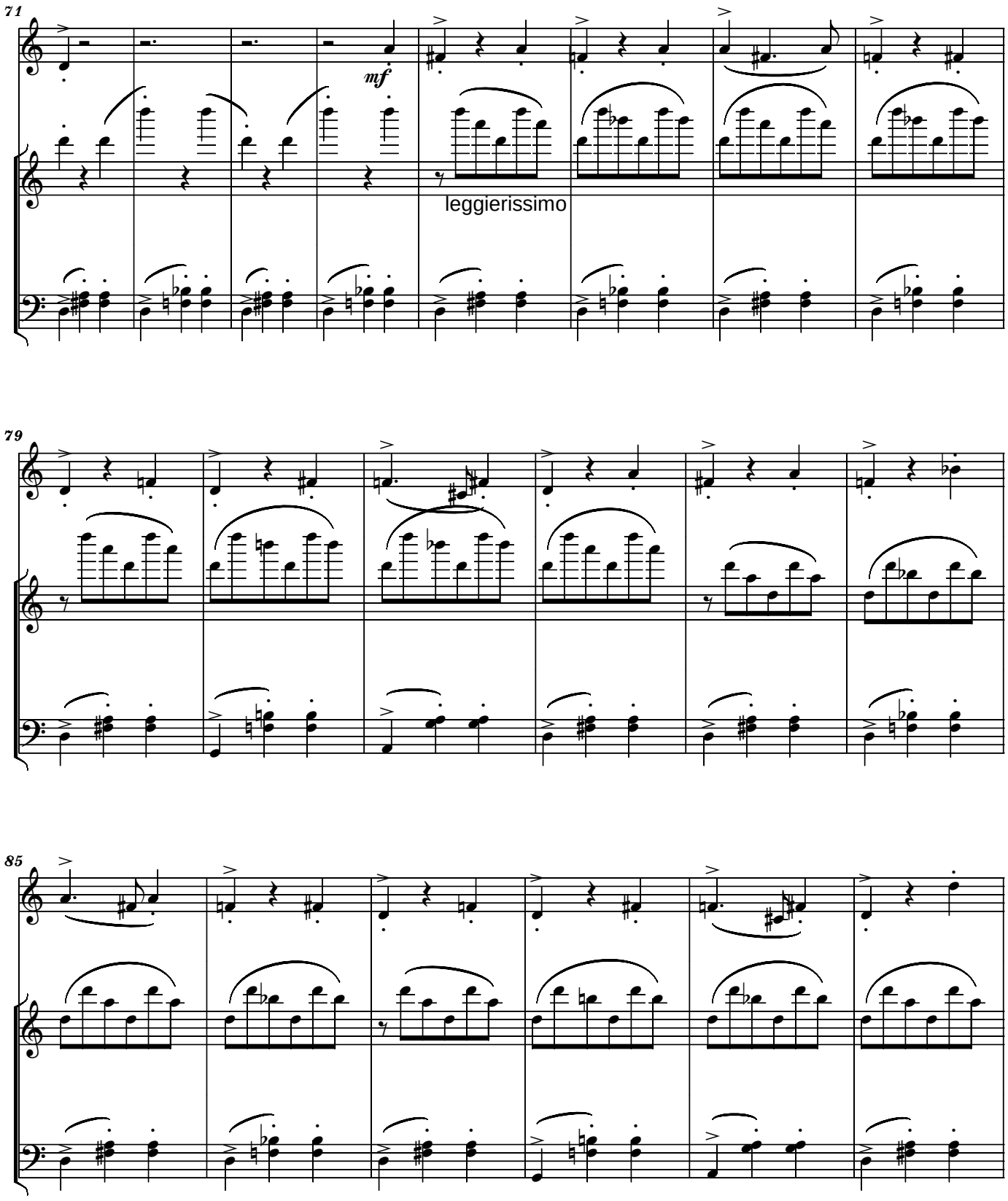
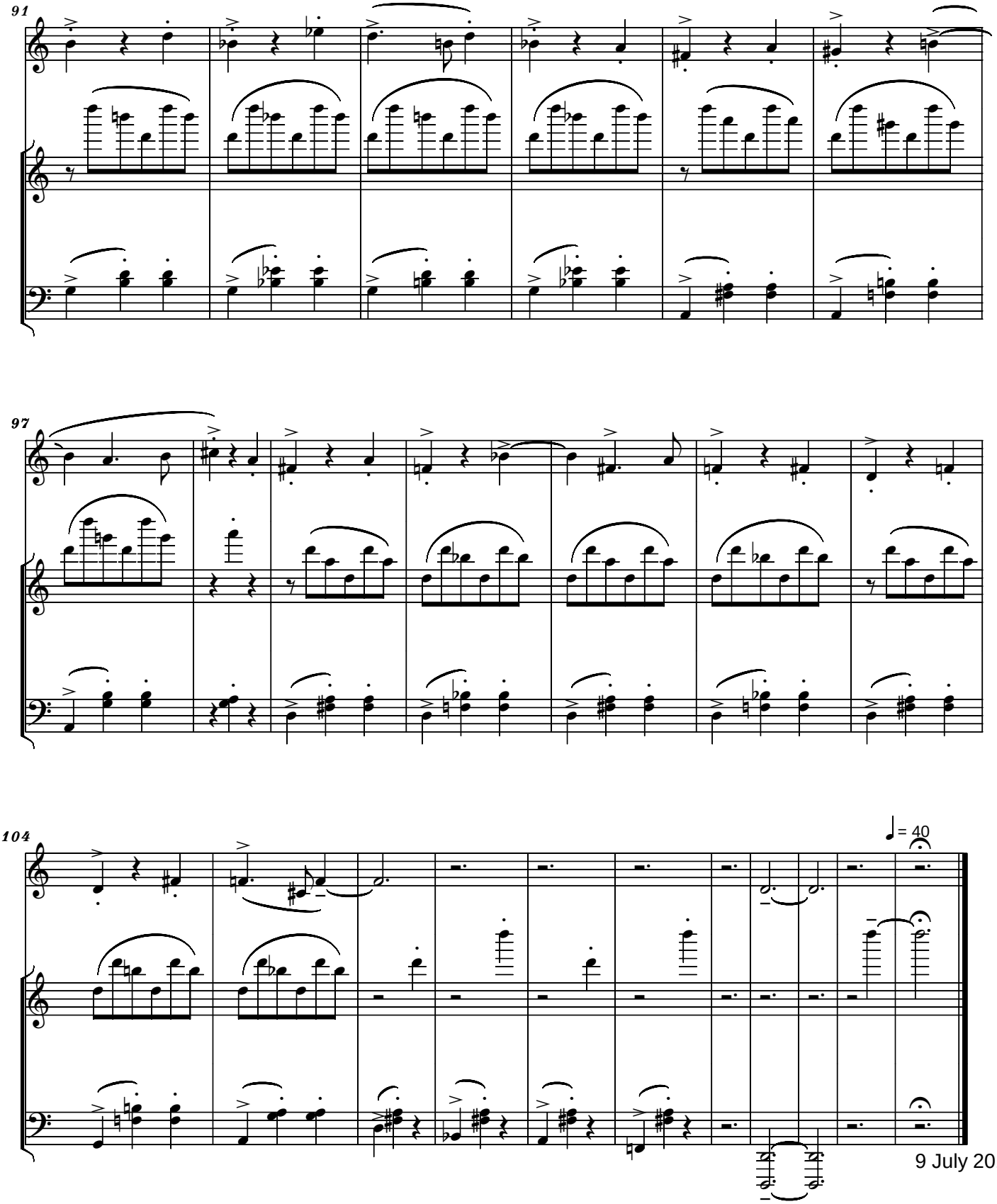

30
mf
40
p leggiero
46


53
59
65


71
mf
leggierissimo
79
85

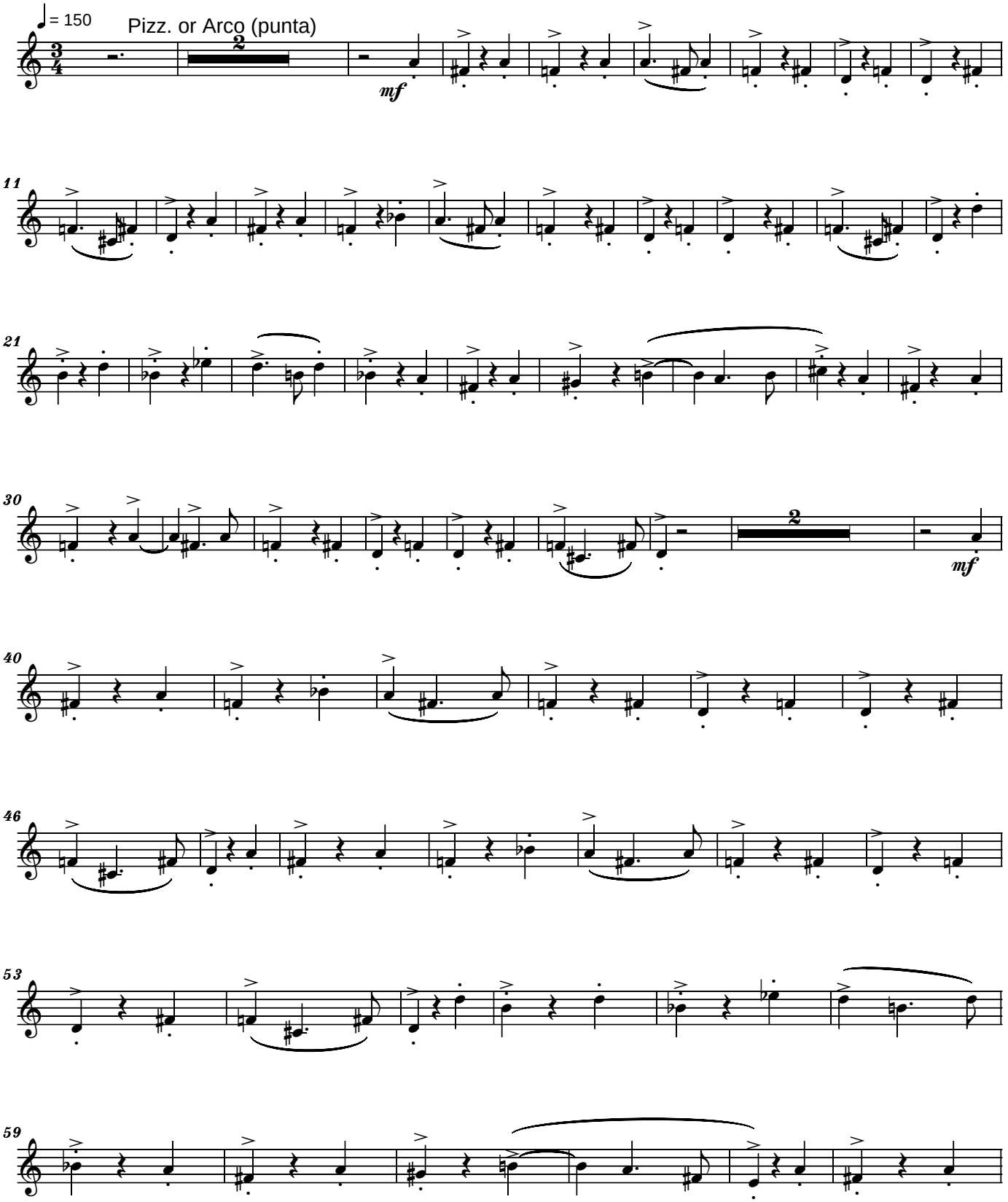


9 July 2015

Lontano Waltz
for Violin (or Viola, or Cello)
and Celesta (or Piano)
Dedicated to AnJoan Grey
Solo Part

Vivo Semplice e Leggiero

Serban Nichifor



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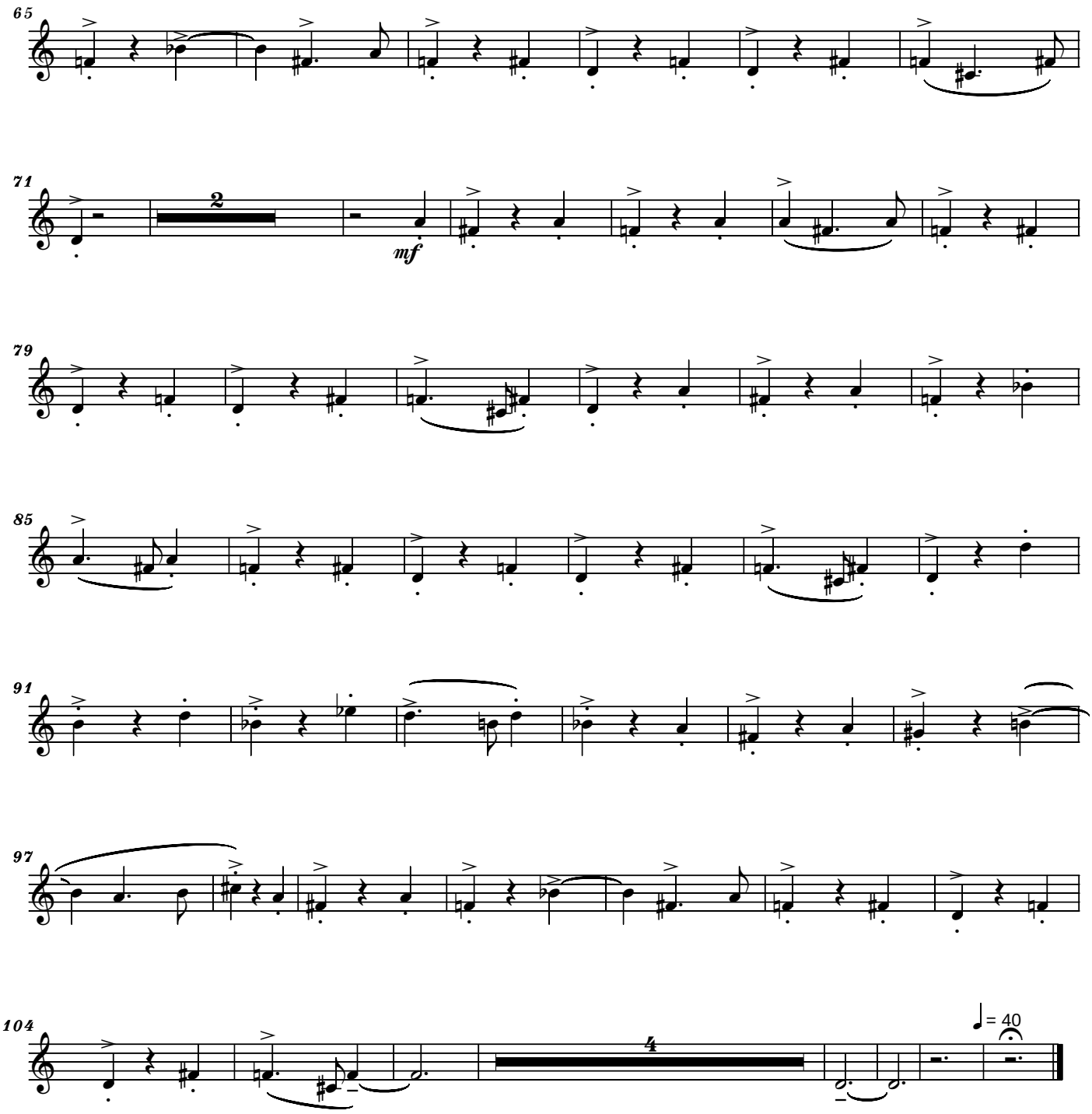
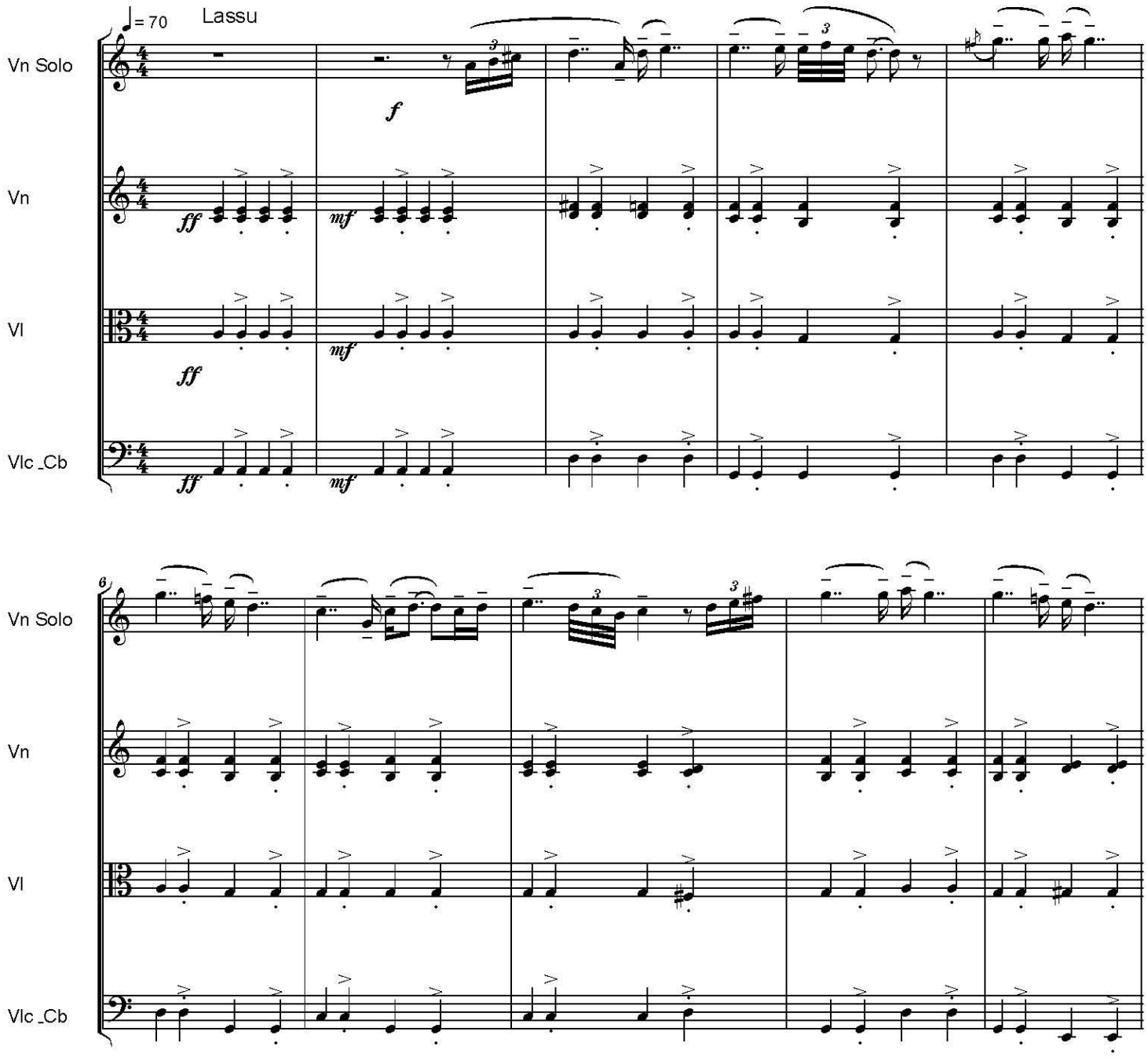

65
71
2
mf
79
85
91
97
104
4
= 40

Monsters Souvenir 4

Deciso **Serban Nichifor**



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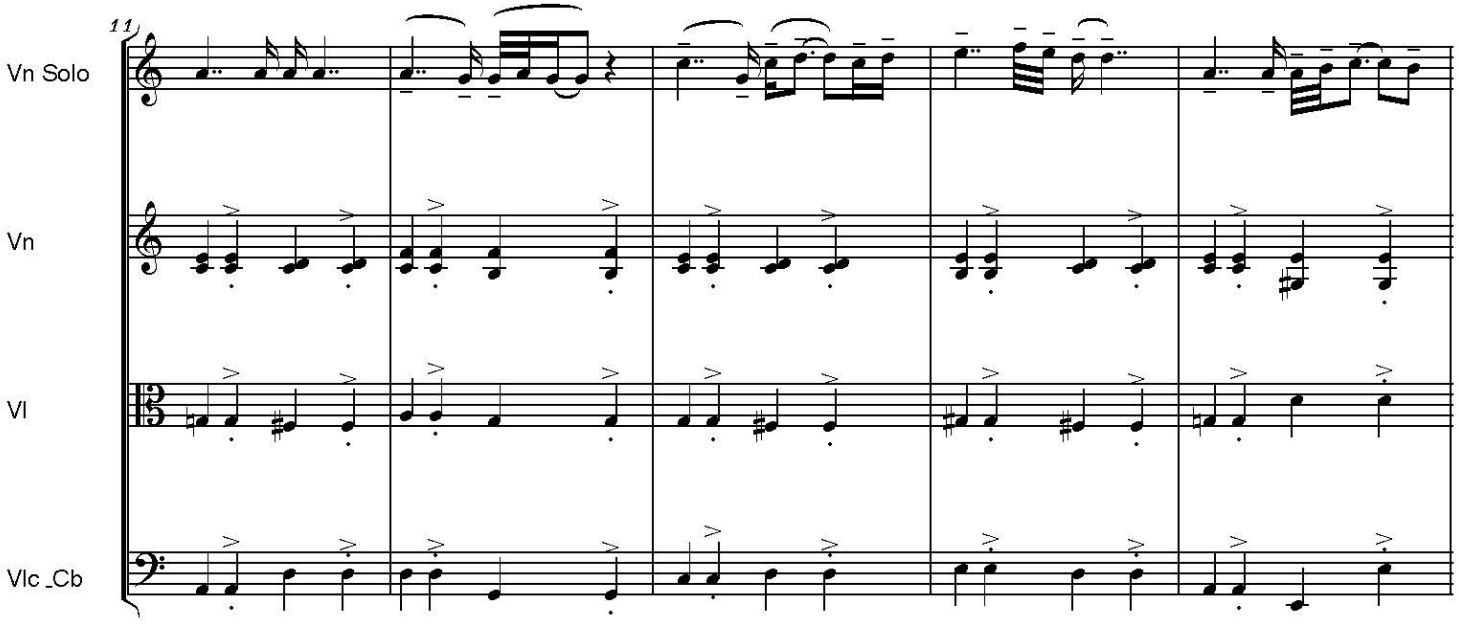
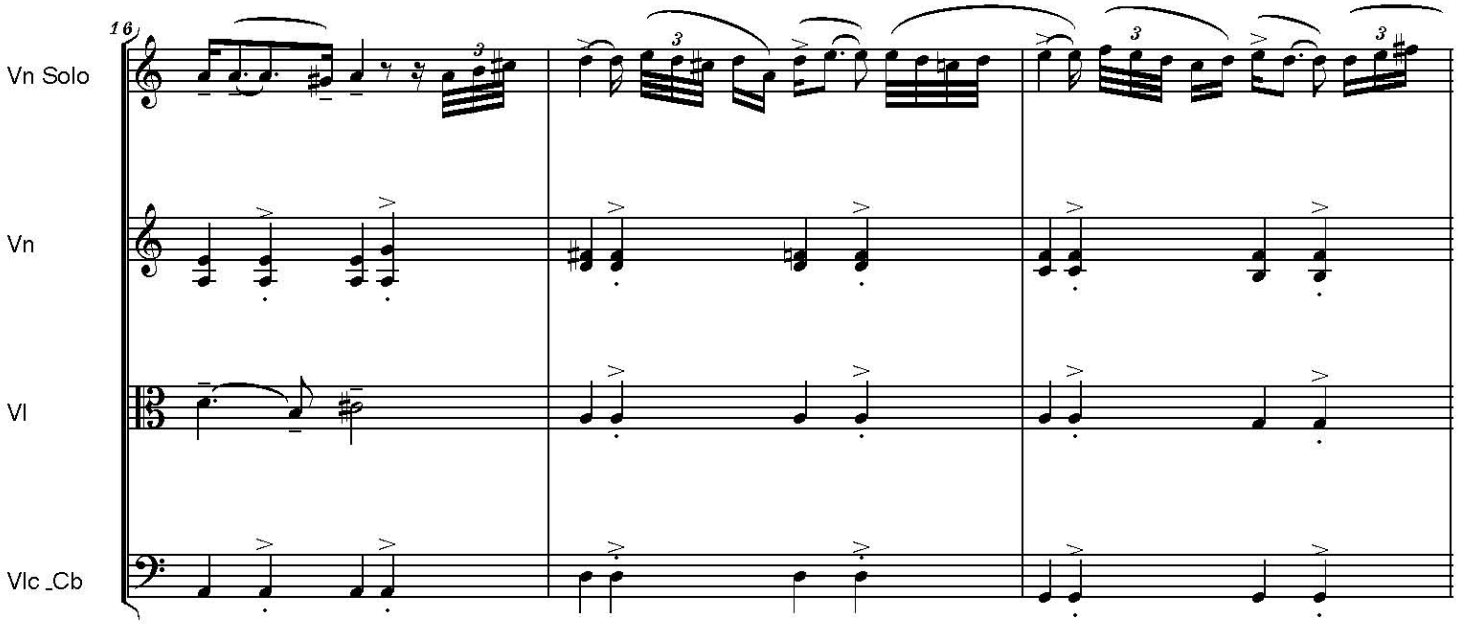
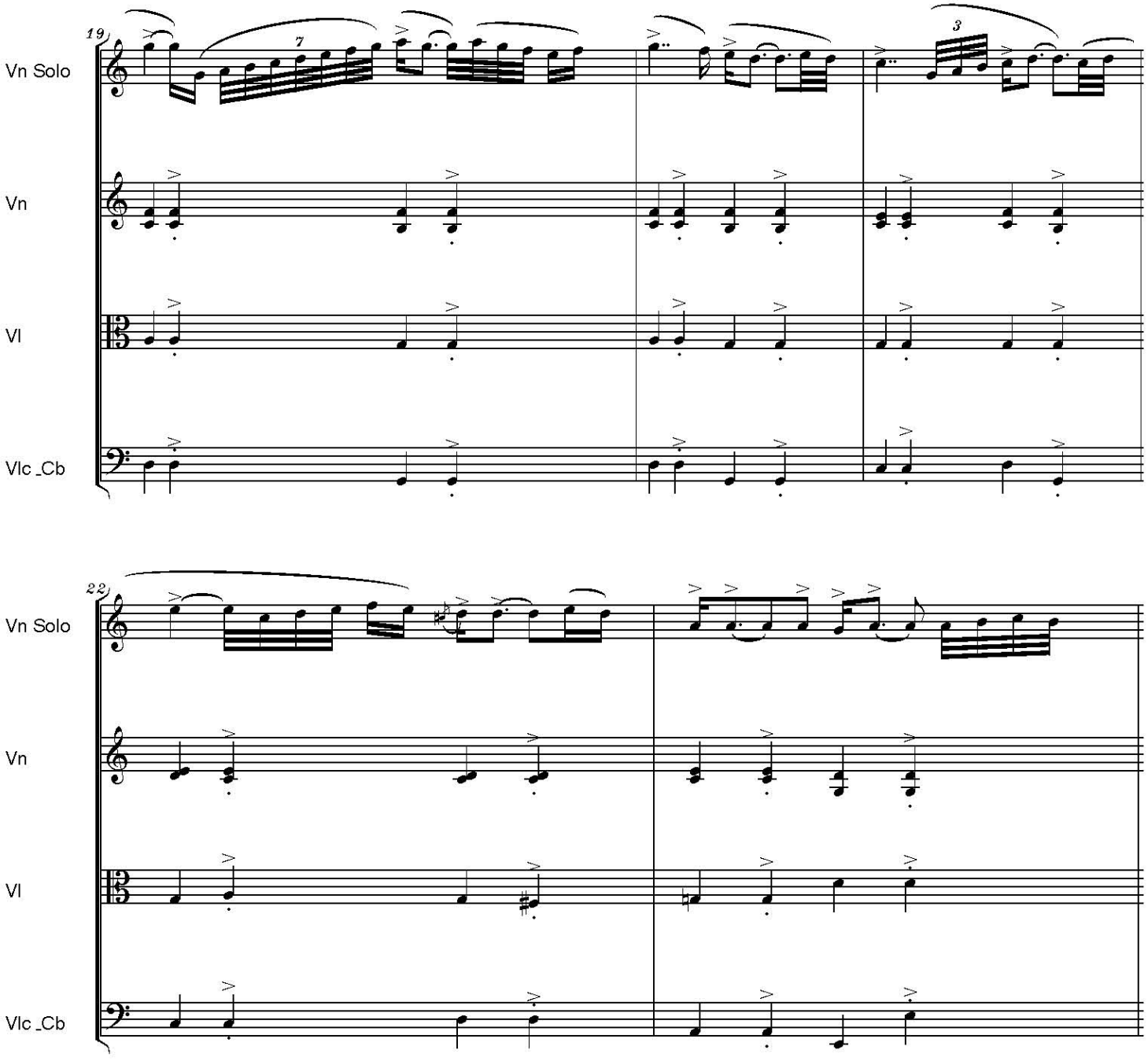
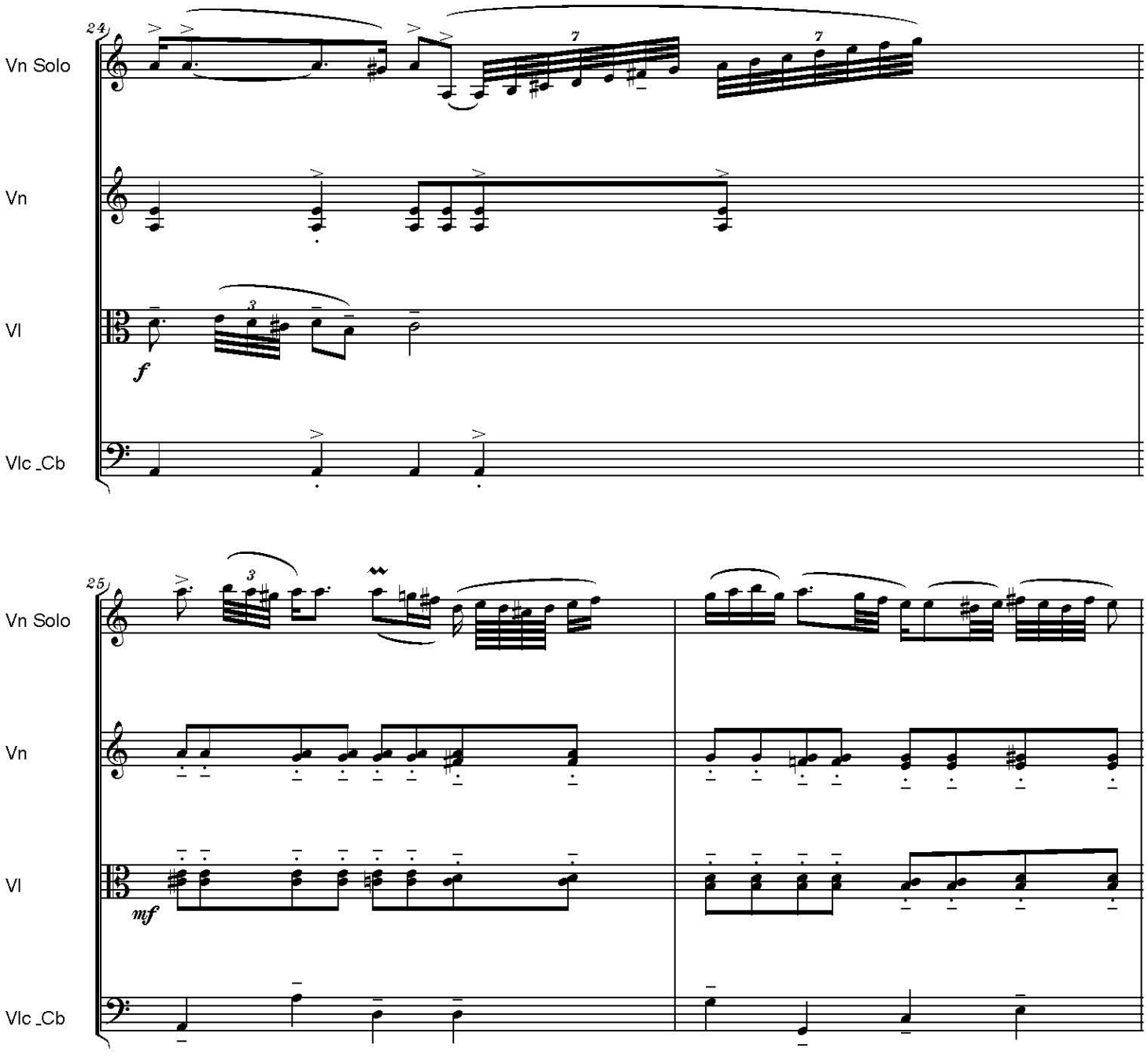
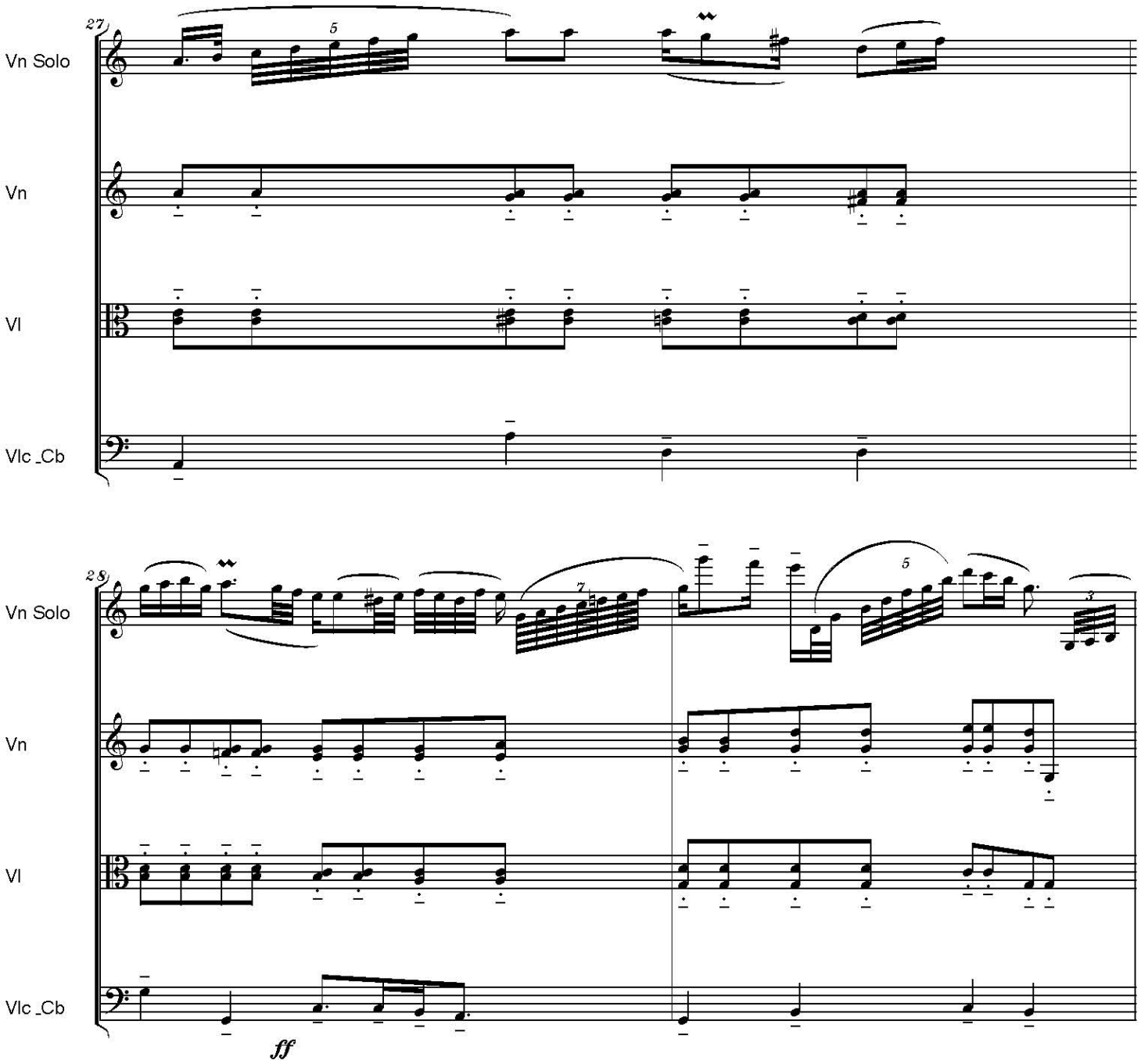
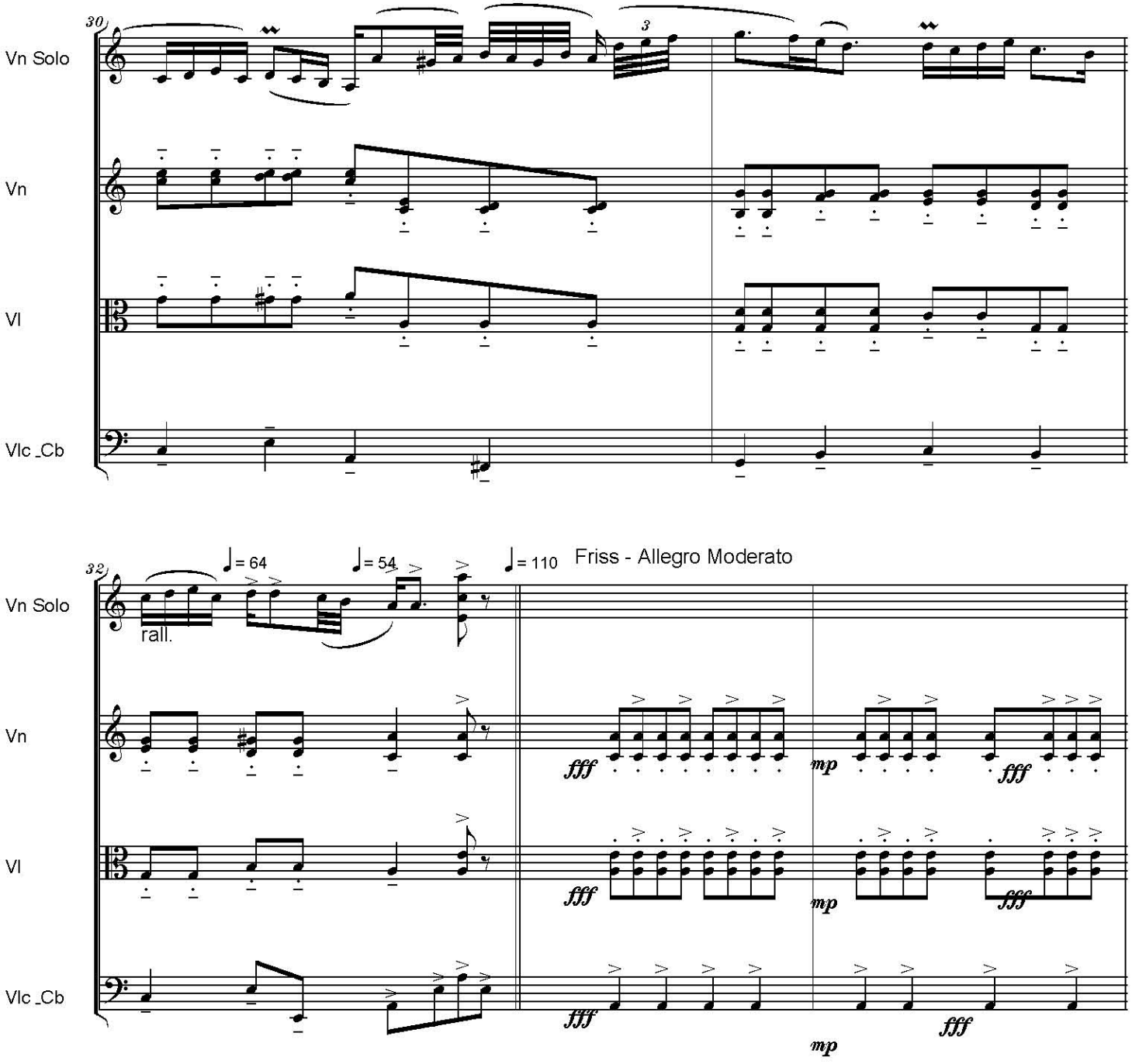

11
Vn Solo
Vn
Vl
Vlc _Cb

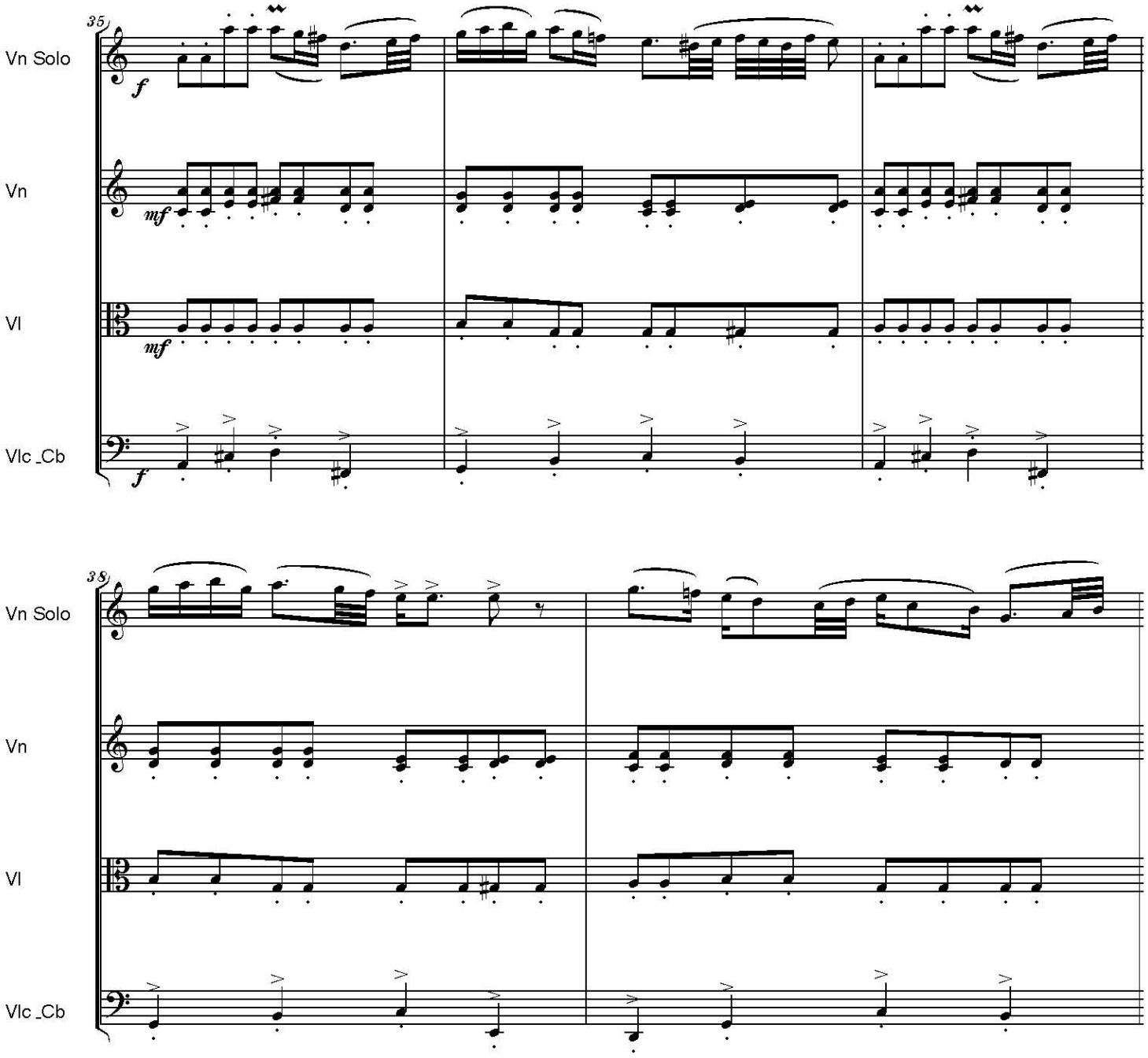

16
Vn Solo
Vn
Vl
Vlc _Cb

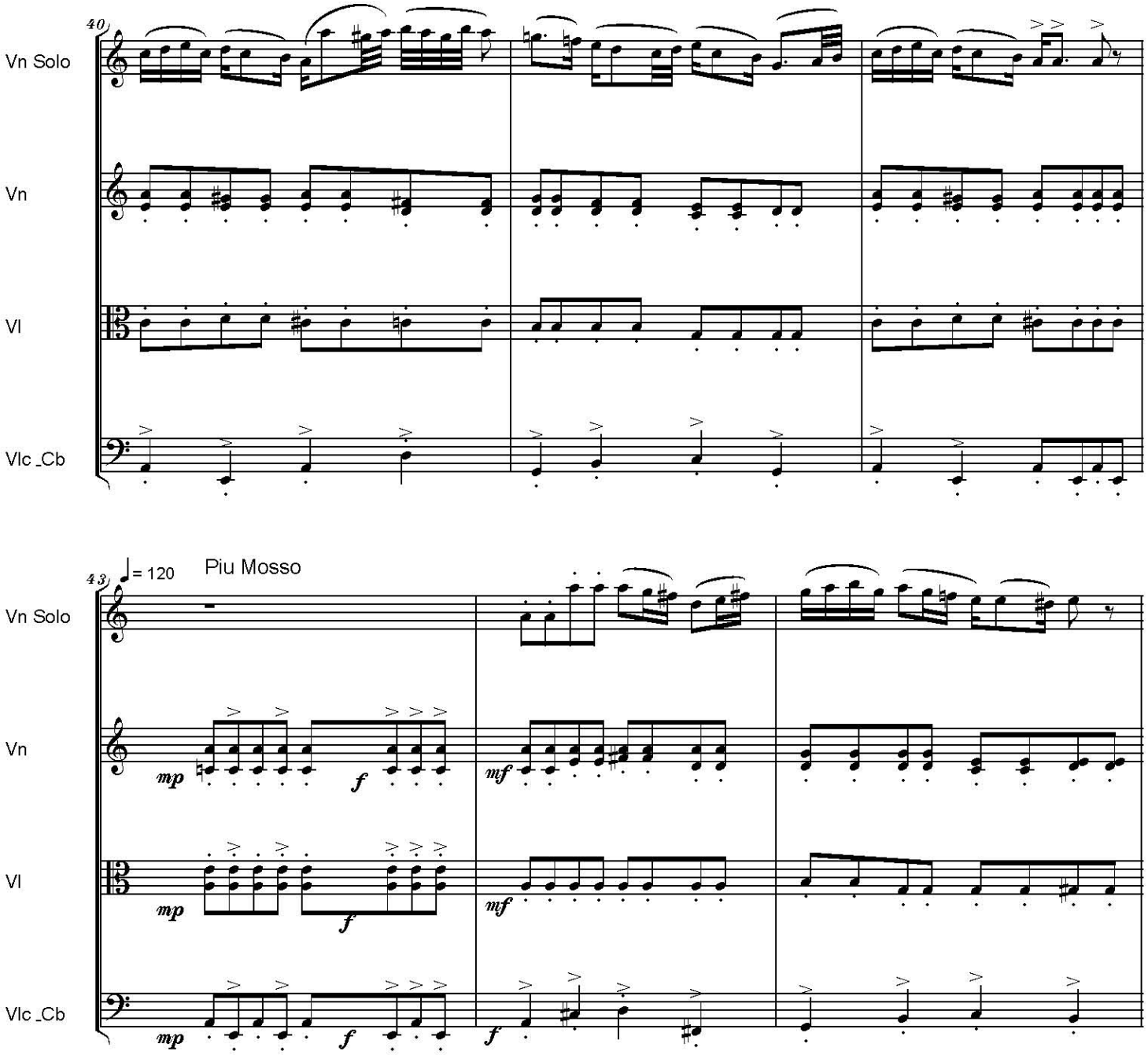

19
Vn Solo
Vn
Vl
Vlc _Cb
22
Vn Solo
Vn
Vl
Vlc _Cb

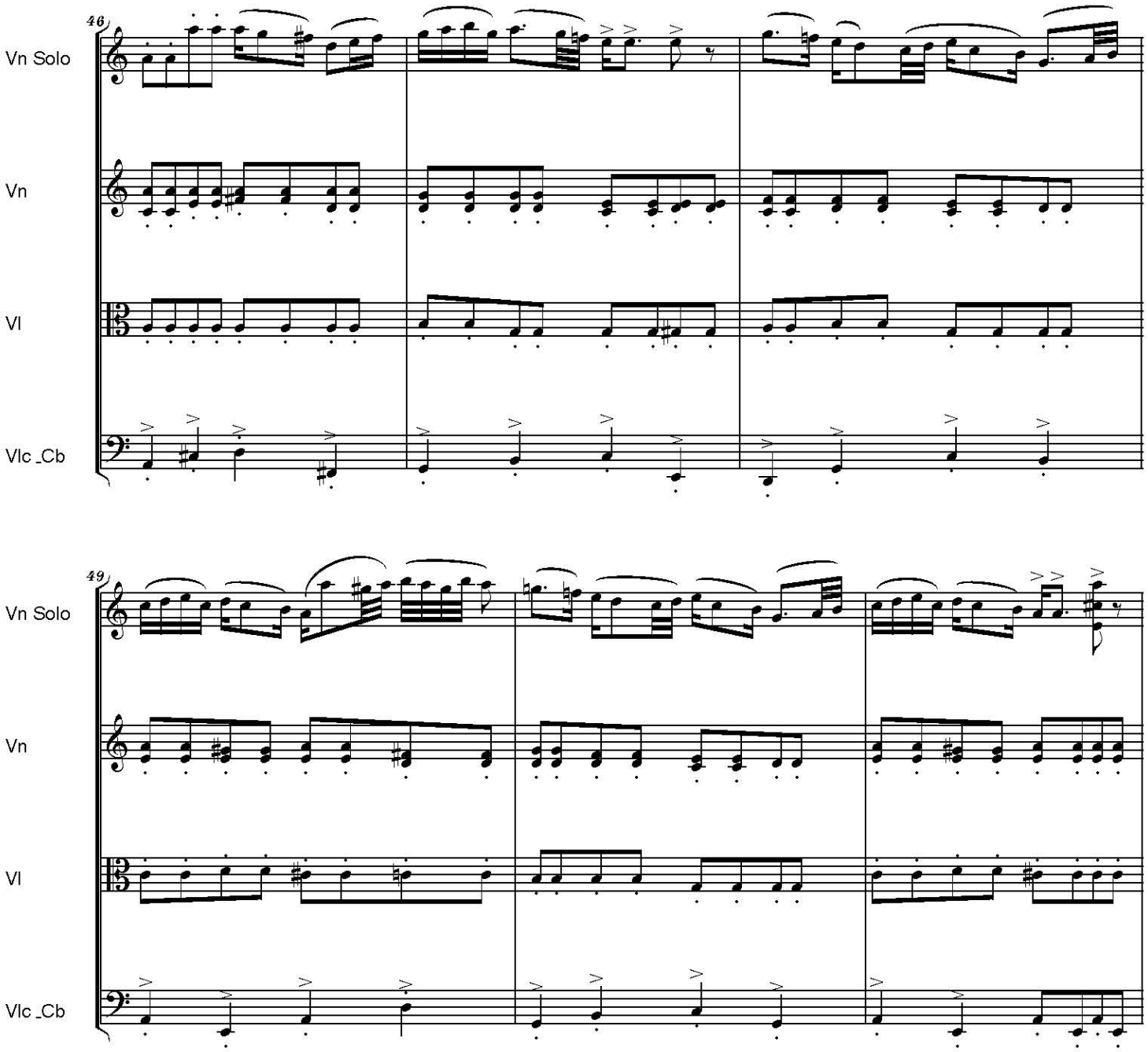

24
Vn Solo
Vn
Vl
Vlc _Cb
f
25
Vn Solo
Vn
Vl
Vlc _Cb
mf

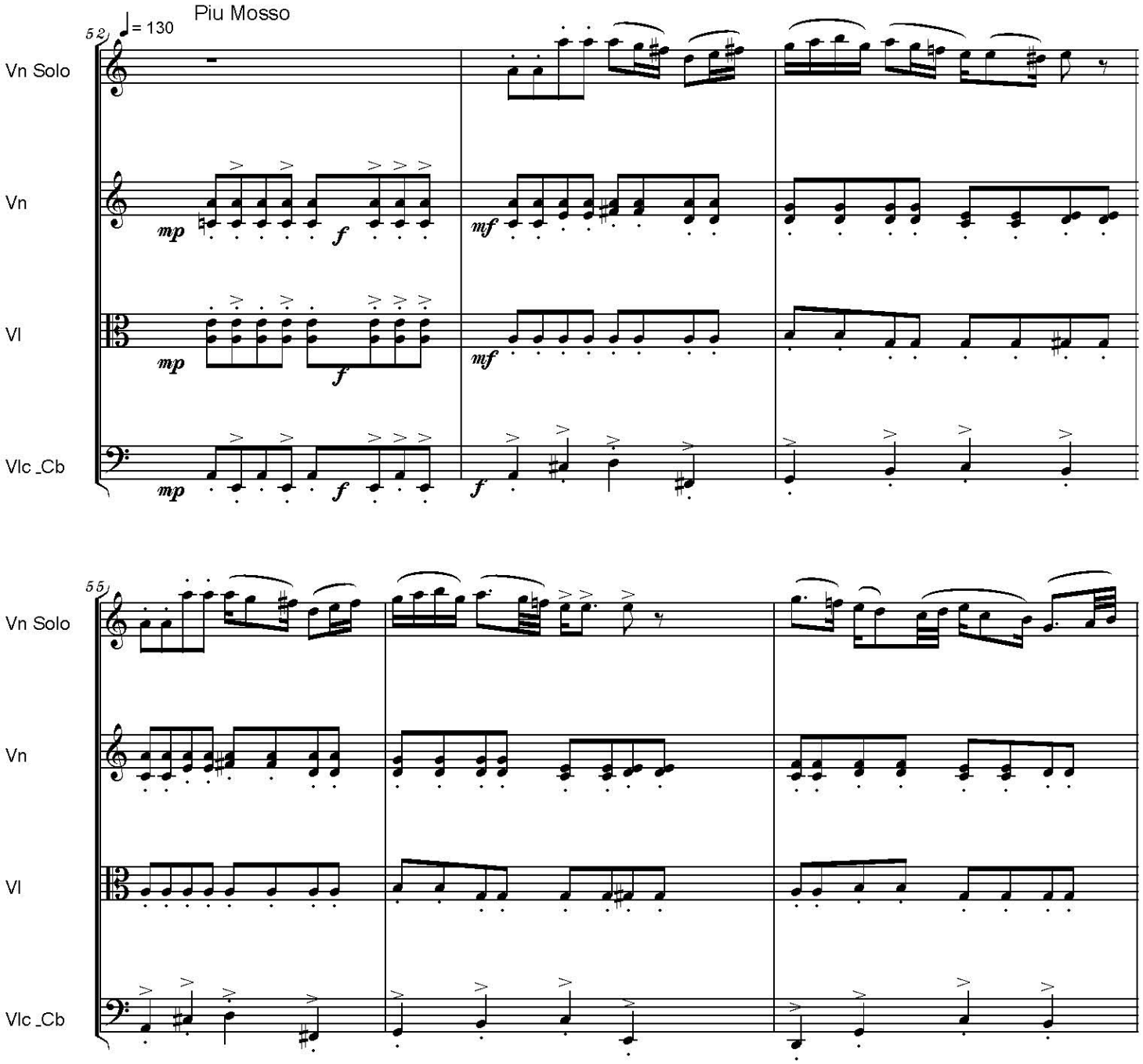

27
Vn Solo
Vn
Vl
Vlc _Cb
28
Vn Solo
Vn
Vl
Vlc _Cb
ff

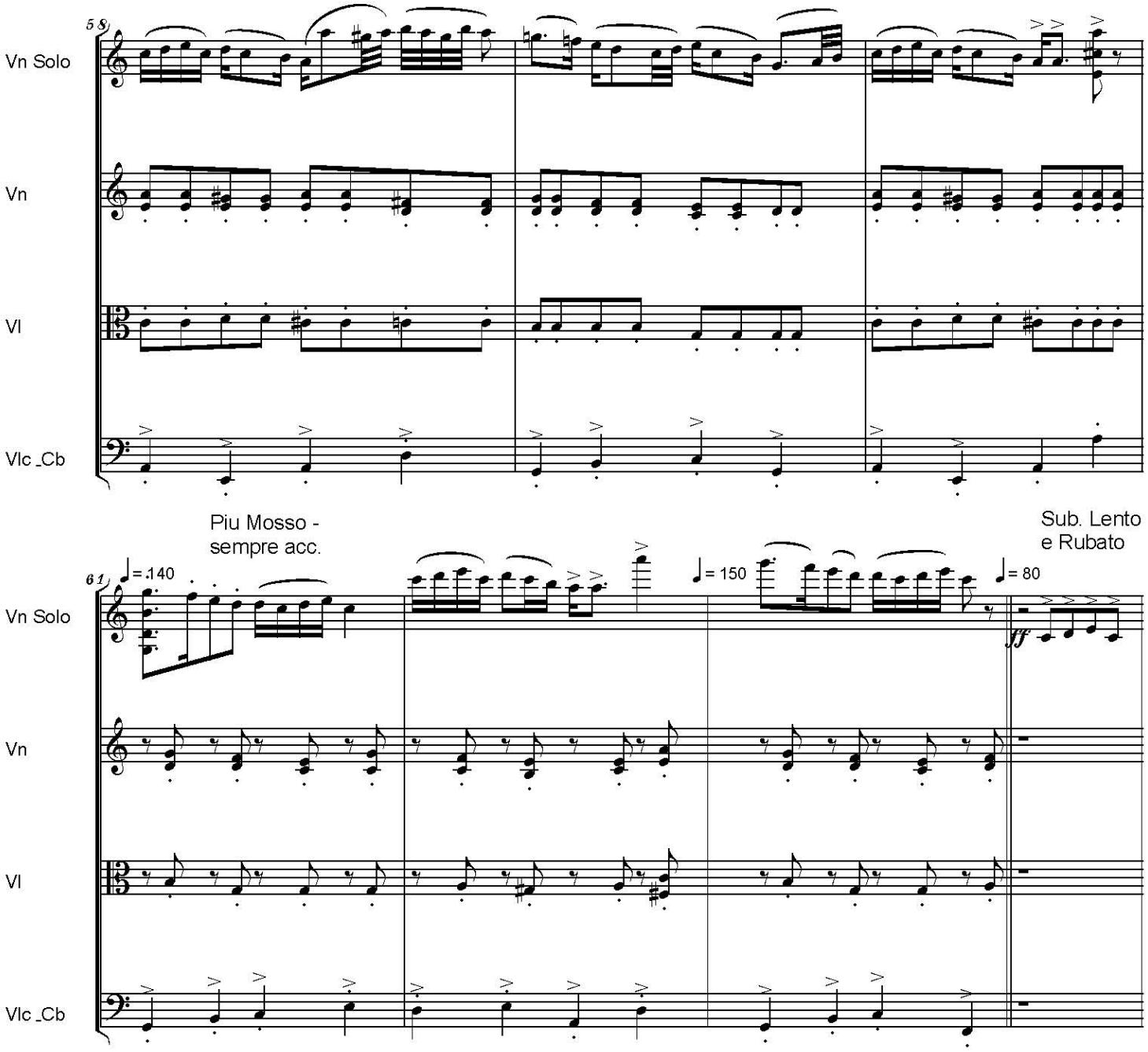

30
Vn Solo
Vn
Vl
Vlc _Cb
3
32
♩= 64
♩= 54
♩= 110
Friss - Allegro Moderato
rall.
fff
mp
fff
mp
fff
mp
fff
mp
fff

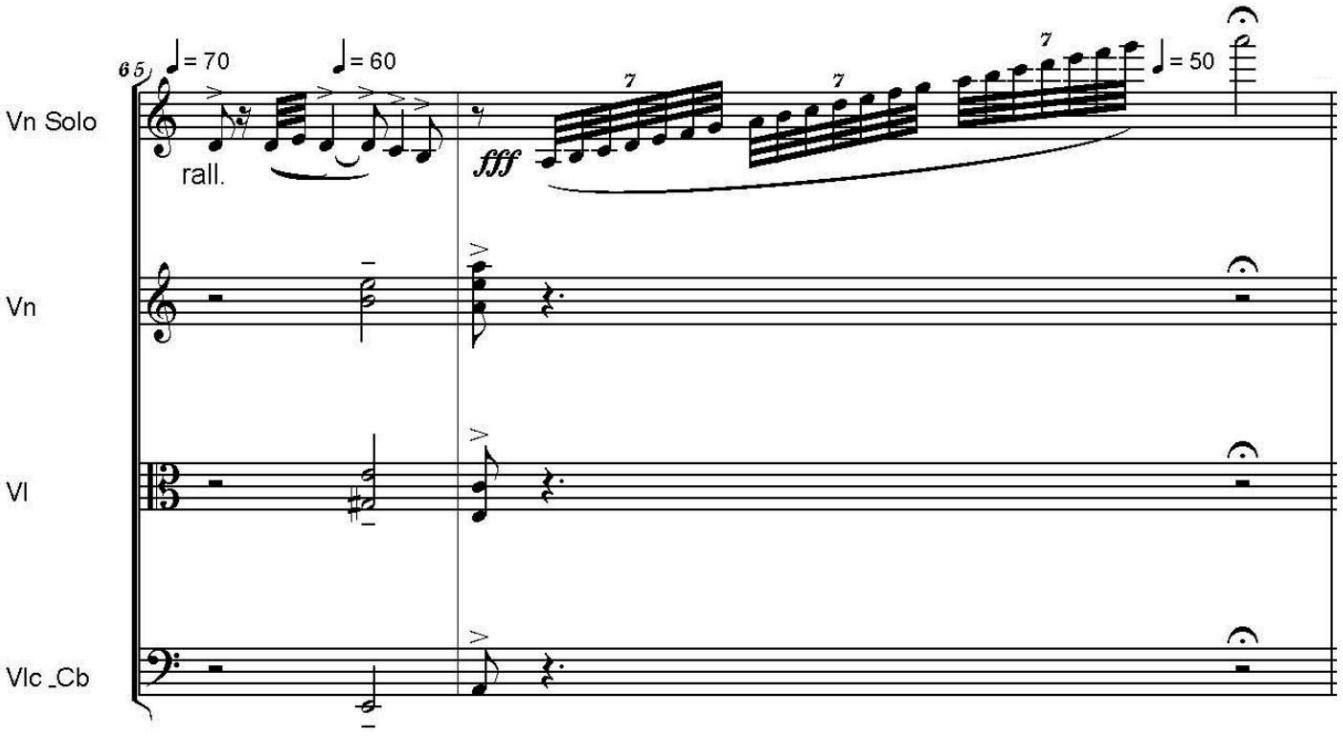

35
Vn Solo
Vn
Vl
Vlc _Cb
f
mf
mf
f
38
Vn Solo
Vn
Vl
Vlc _Cb

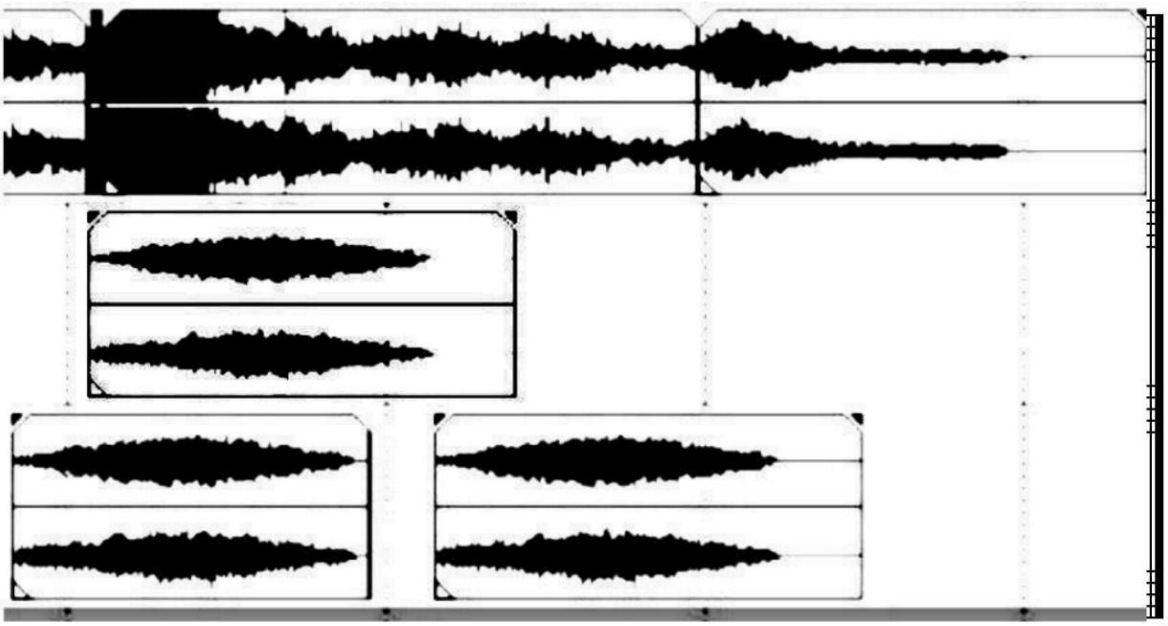

40
Vn Solo
Vn
Vl
Vlc _Cb
43
♩= 120
Piu Mosso
Vn Solo
Vn
Vl
Vlc _Cb
mp
f
mf
mp
f
mf
mp
f
f


46
Vn Solo
Vn
Vl
Vlc _Cb
49
Vn Solo
Vn
Vl
Vlc _Cb


52
Piu Mosso
♩= 130
Vn Solo
Vn
Vl
Vlc _Cb
mp
f
mf
55
Vn Solo
Vn
Vl
Vlc _Cb


58
Vn Solo
Vn
Vl
Vlc _Cb
Piu Mosso -
sempre acc.
61
♩= 140
♩= 150
Sub. Lento
e Rubato
♩= 80
ff
Vn Solo
Vn
Vl
Vlc _Cb



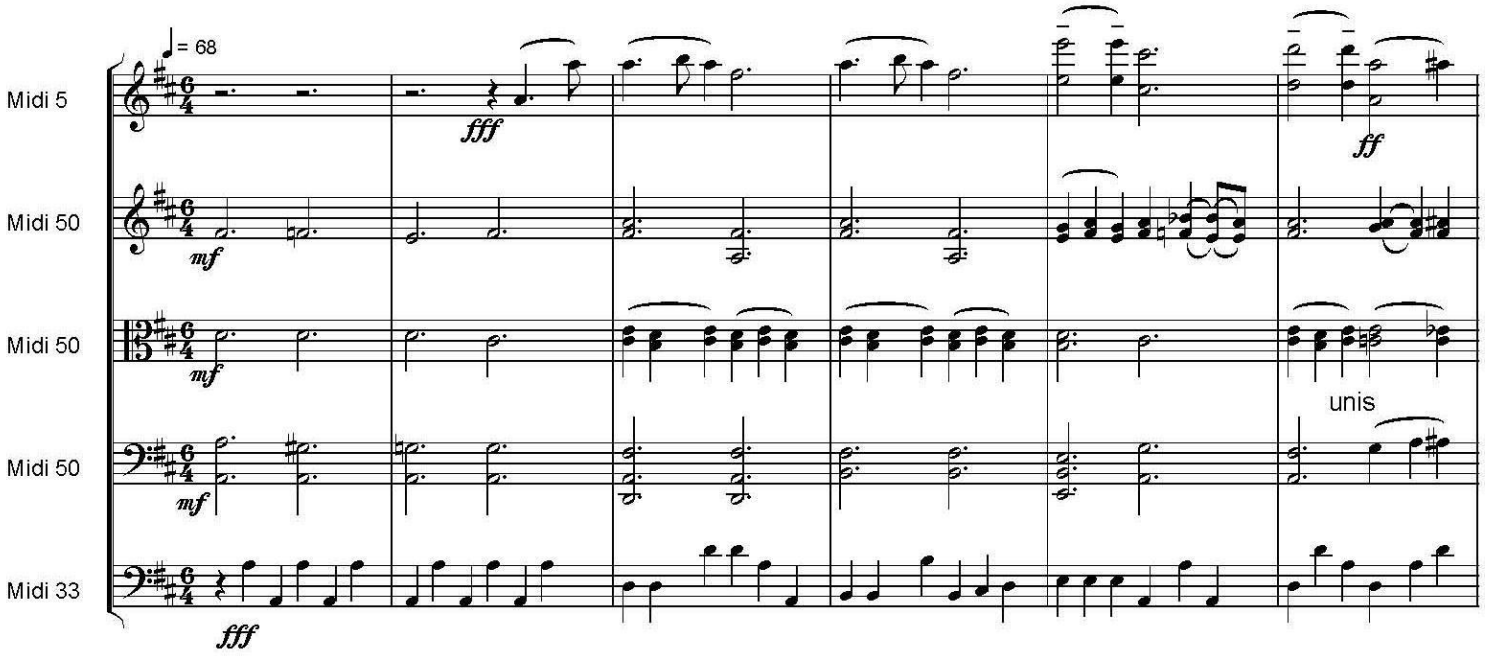


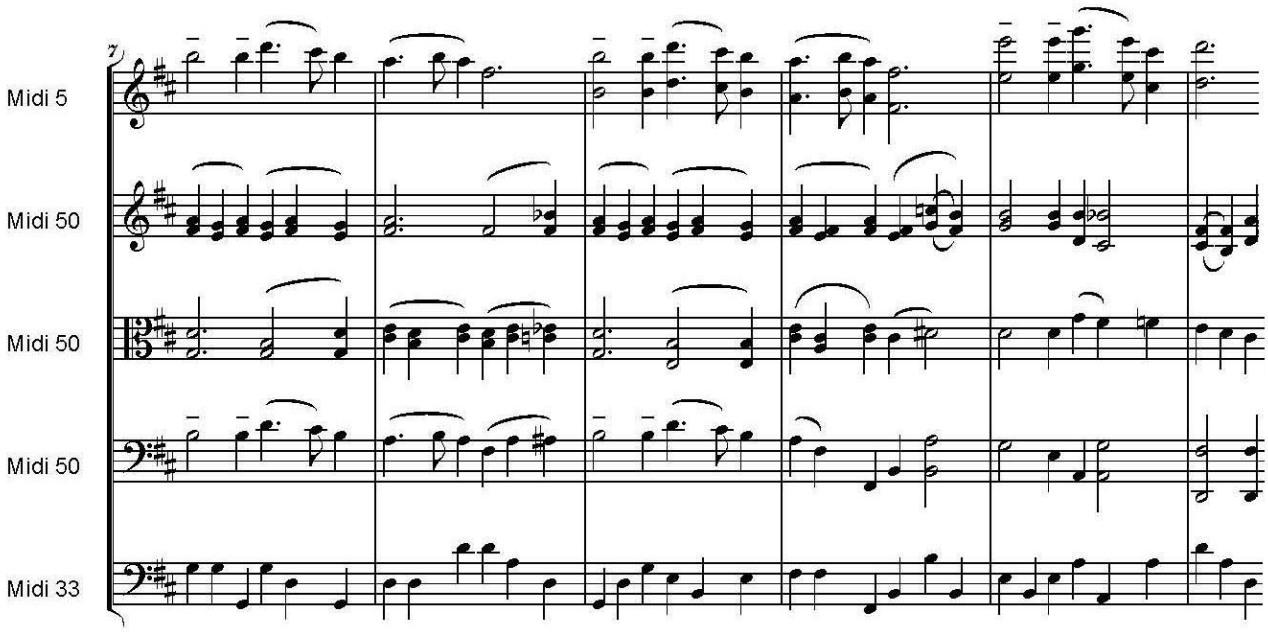
5-IX-2014

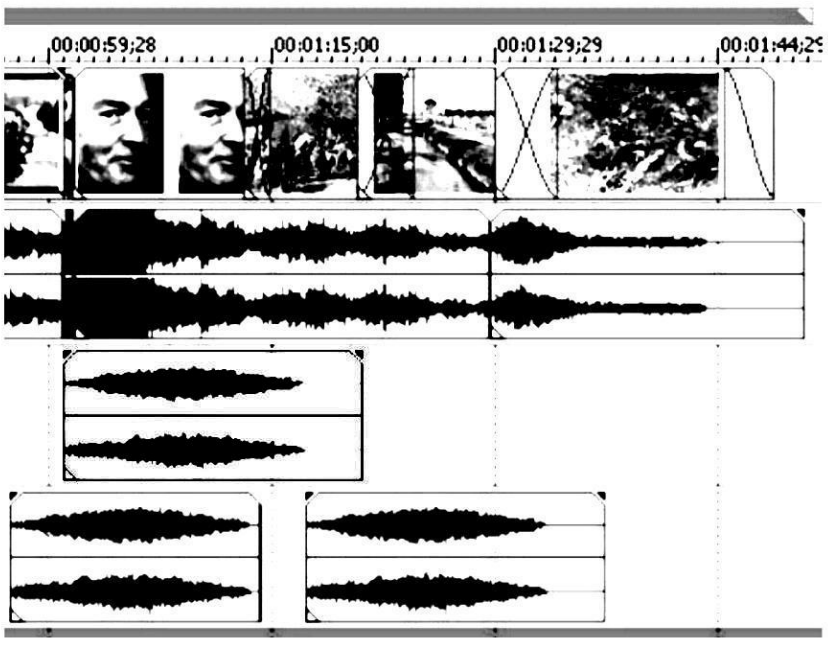
MONSTERS' SOUVENIR 5
ION ANTONESCU
- CHRISTMAS AT BOGDANOVKA, 1941 -

Serban Nichifor

Dolce







Bucharest, 15 August 2015

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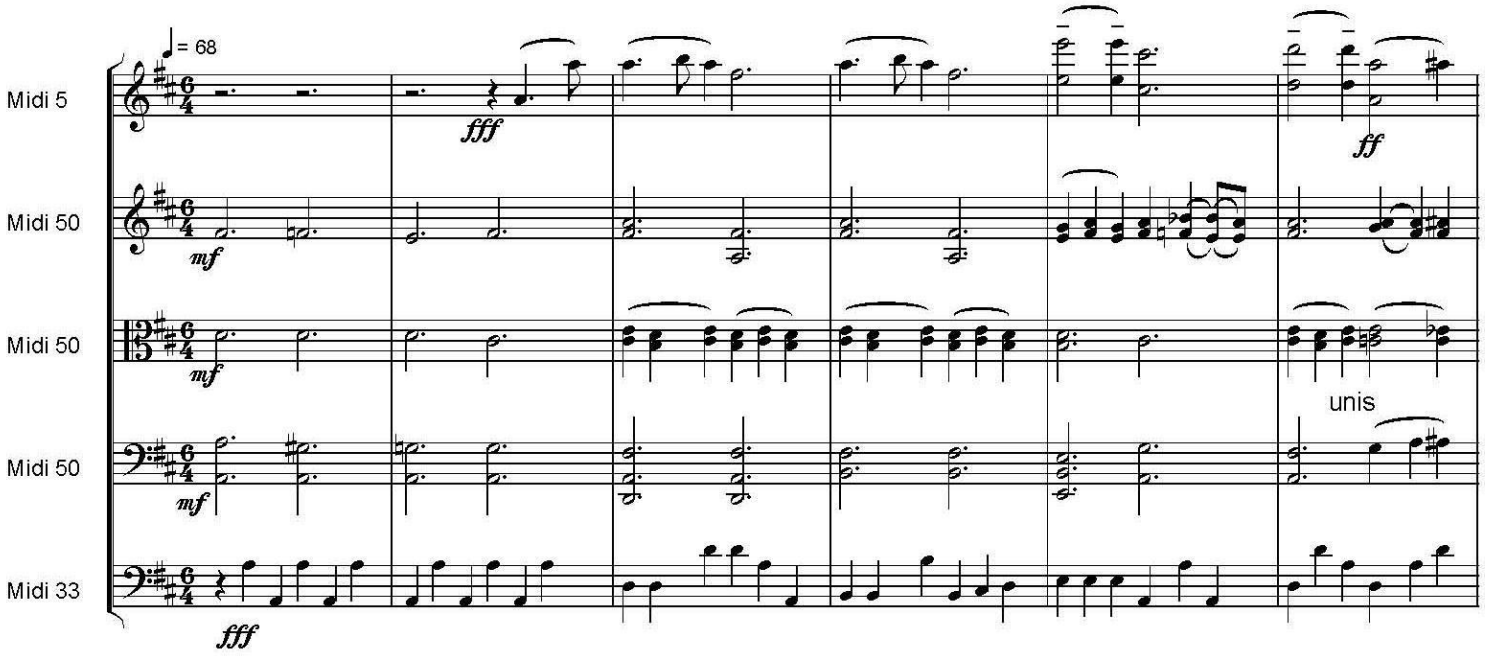
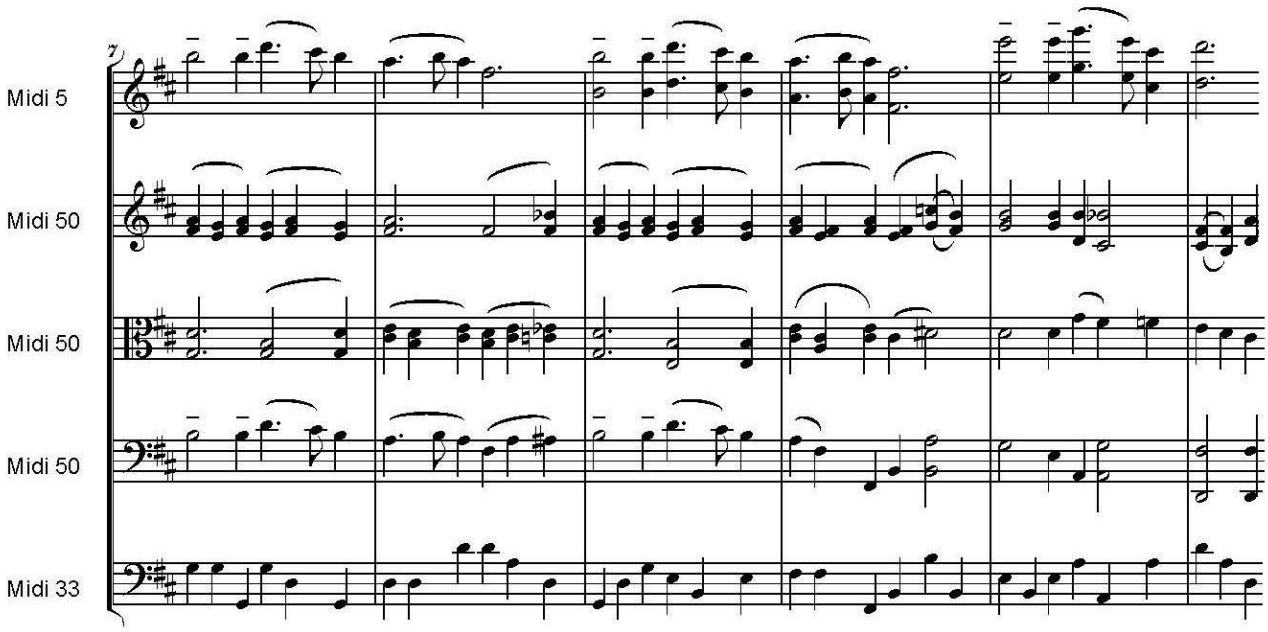
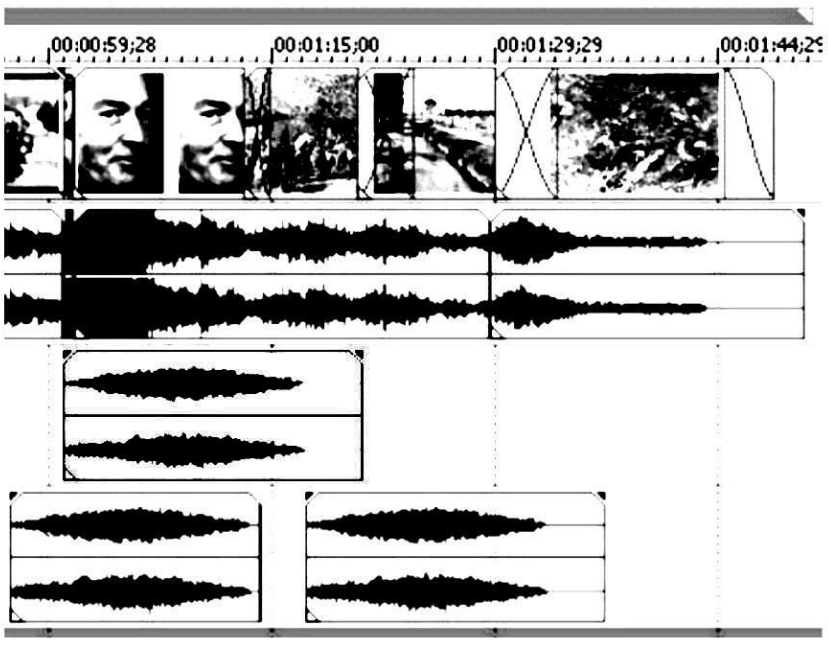
MONSTERS' SOUVENIR 5
ION ANTONESCU
- CHRISTMAS AT BOGDANOVKA, 1941 -

Serban Nichifor

Dolce







Bucharest, 15 August 2015

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Cu toată dragostea, prietenului meu
Jean Nedelciu

Dedicated to clarinet virtuoso ION NEDELCIU

P.A.

ORNAMENTE

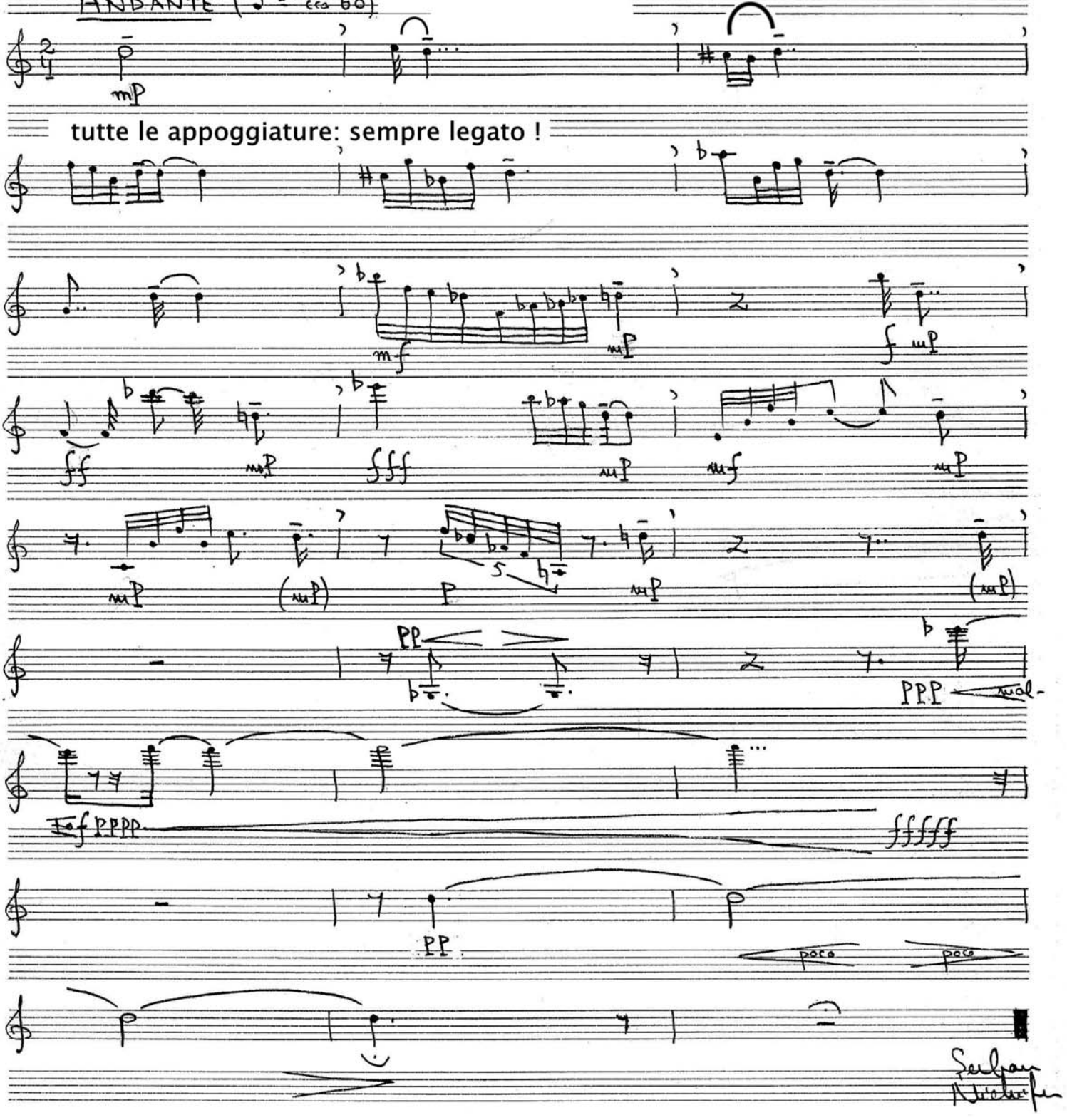
ORNAMENTS

for Clarinet in B-flat

SERBAN NICHIFOR
(19-X-1975)

CLARINET IN SI b

ANDANTE (♩ = ca 60)



Serban Nichifor

In loving memory of my dear wife
LIANA ALEXANDRA (1947-2011)

SERBAN NICHIFOR

SHOAH

part II (2014-2015)

- KADISH, poems by BENEDICT SOLOMON - page 2
- EXODUS, poems by BENJAMIN FONDANE - page 23
- PRAYER FOR THE VICTIMS OF THE HOLOCAUST - page 125

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IPI Name No. 46376567
IPI Base No. I-000391194-0

SERBAN NICHIFOR

(8-X-2014)

KADDISH

for Soprano or Tenor and Organ

Poems in Romanian by

BENEDICT SOLOMON

1. Tu mi-ai ucis credinta
2. Pastel multicolor
3. Kafka

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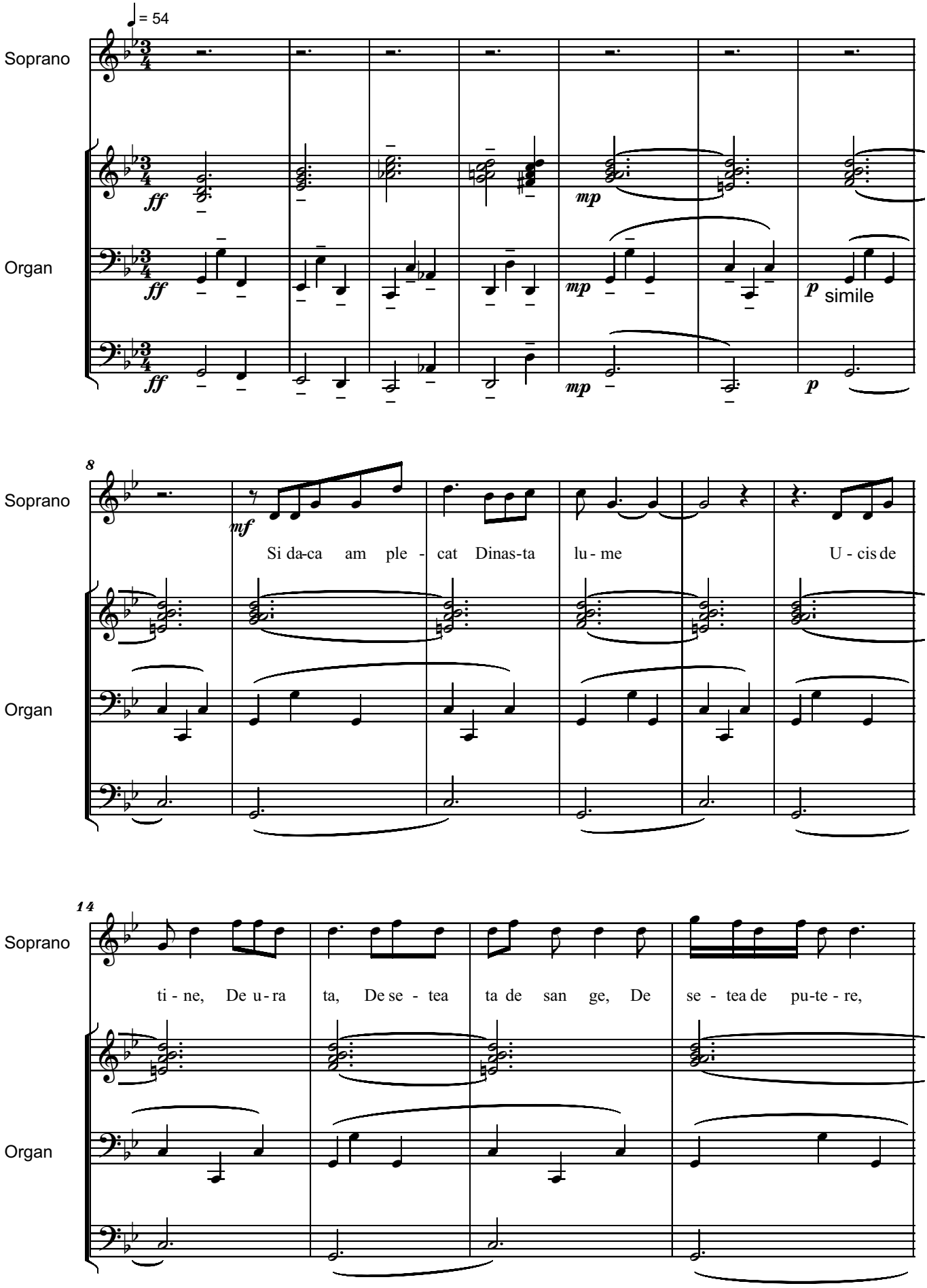
TU MI-AI UCIS CREDINTA

GRAVE **Versuri de Benedict SOLOMON** Muzica de Serban NICHIFOR



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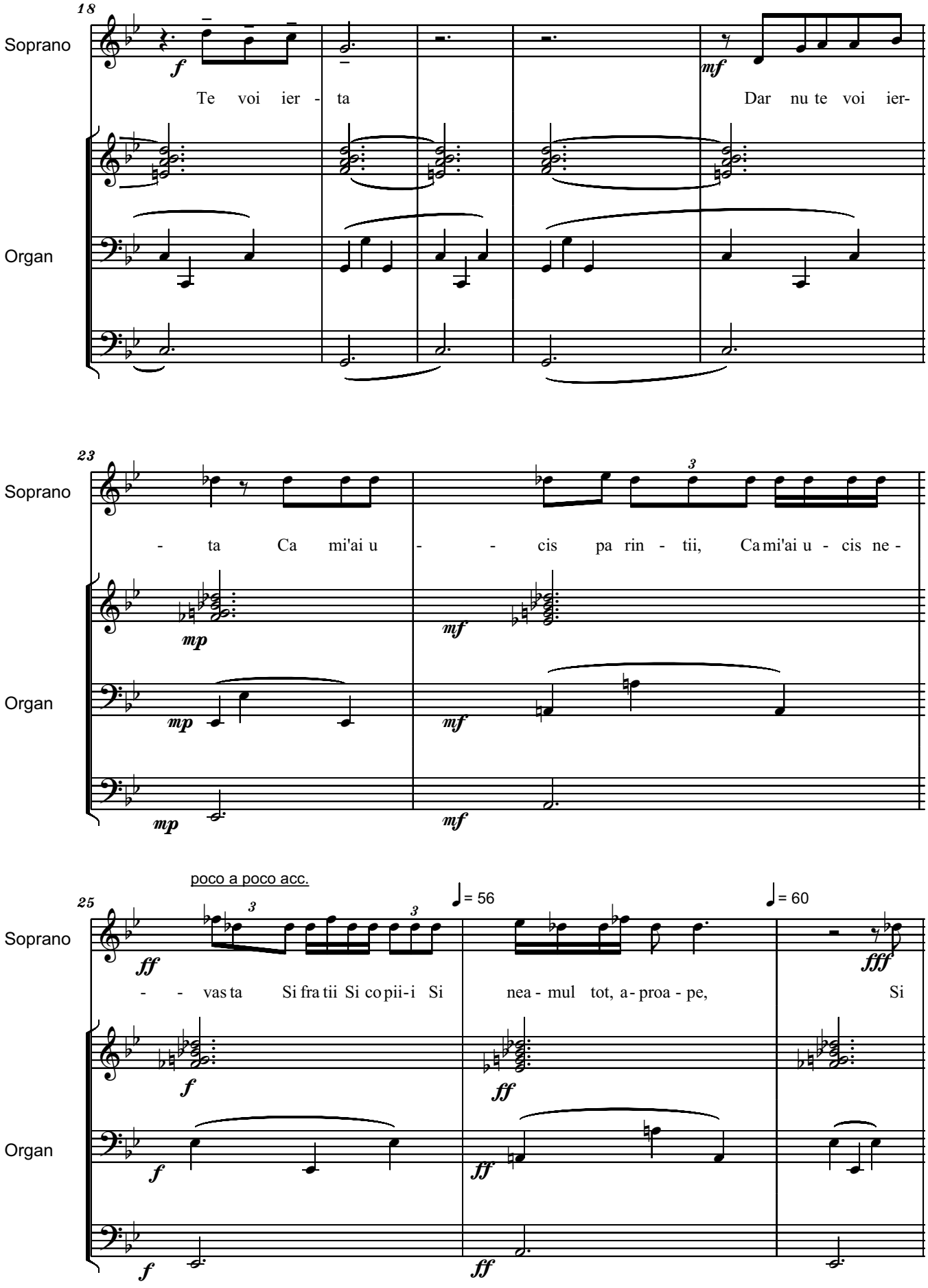
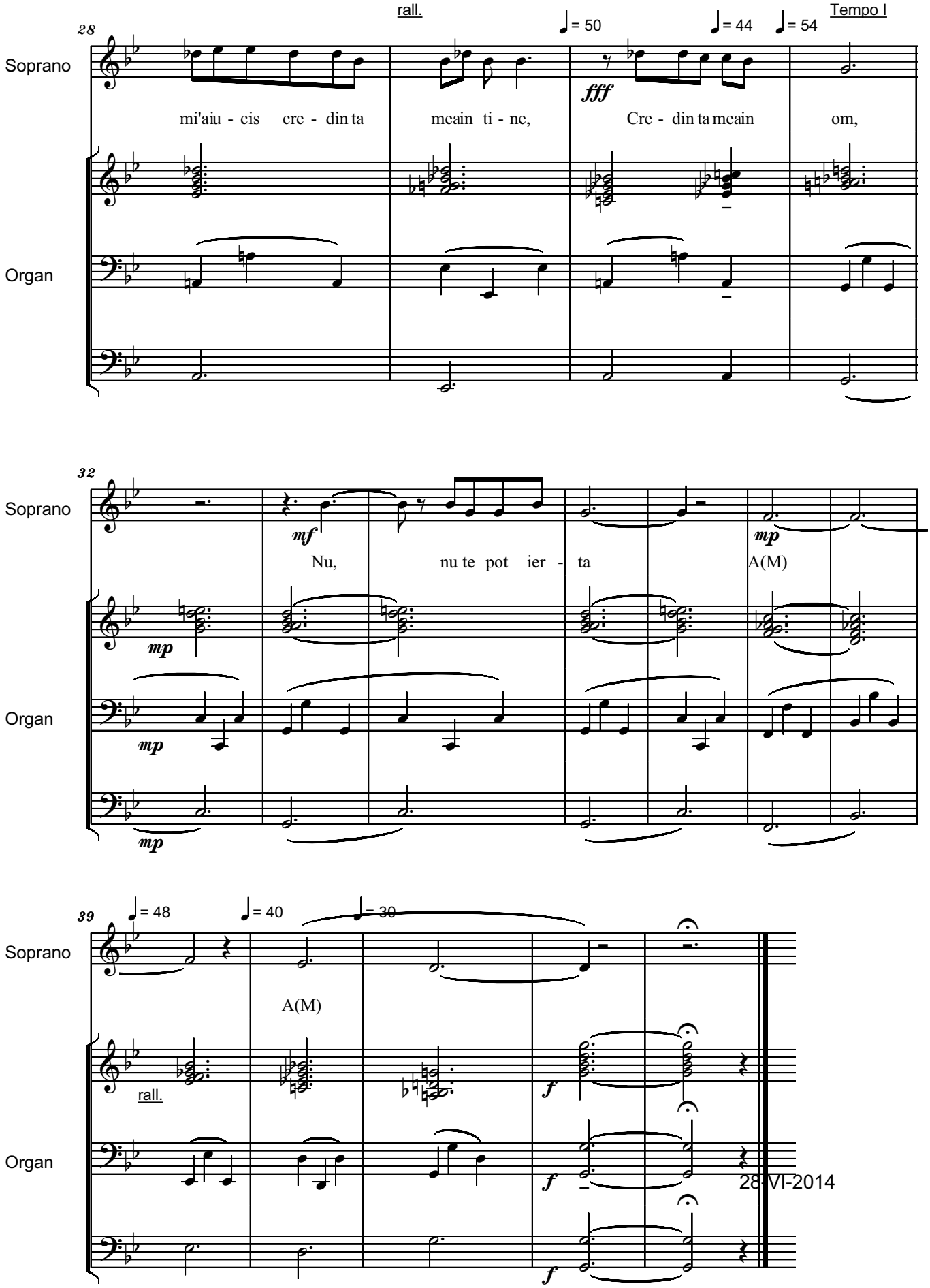
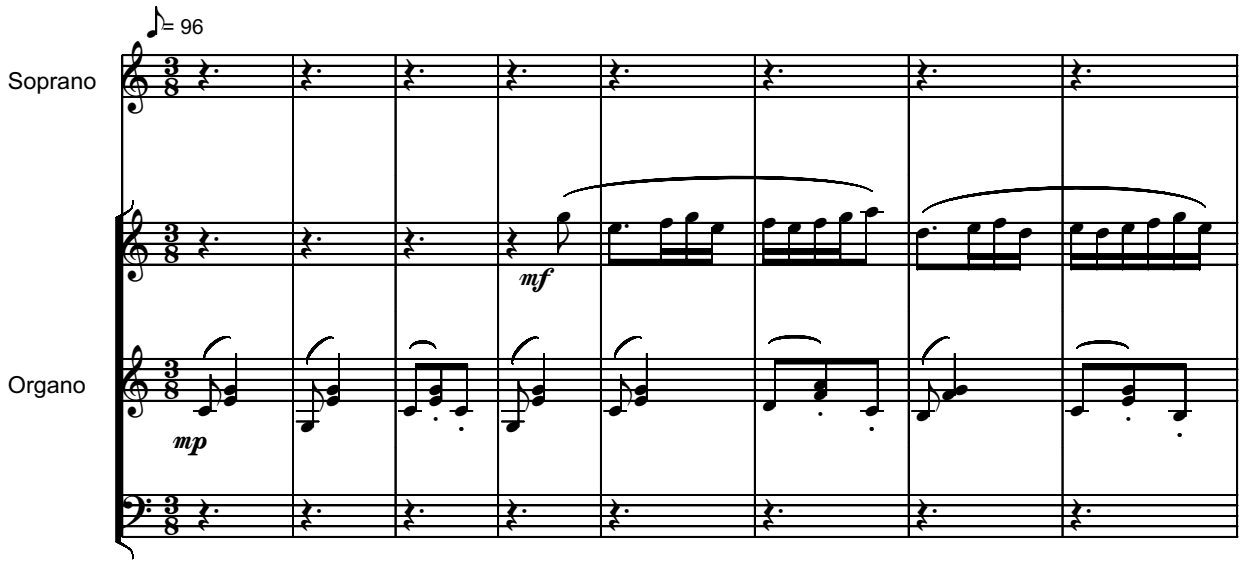

18
Soprano
Organ
f
Te voi ier - ta
mf
Dar nu te voi ier-
23
Soprano
Organ
- ta Ca mi'ai u - - cis pa rin - tii, Ca mi'ai u - cis ne -
mp
mf
poco a poco acc.
25
= 56
= 60
Soprano
Organ
ff
- - vas ta Si fra tii Si co pii-i Si nea - mul tot, a - proa - pe, Si
fff

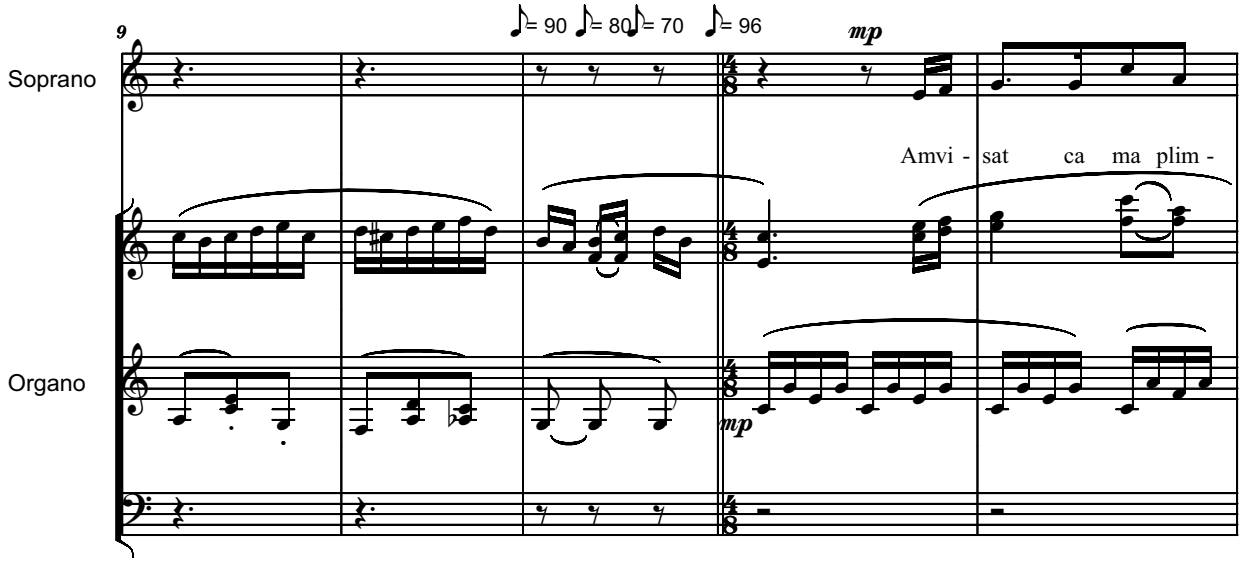

28
rall.
♩= 50
♩= 44
♩= 54
Tempo I
Soprano
Organ
fff
mi'aiu - cis cre - din ta meain ti - ne, Cre - din ta meain om,
32
Soprano
Organ
mf
mp
Nu, nu te pot ier - ta A(M)
39
♩= 48
♩= 40
♩= 30
Soprano
Organ
A(M)
rall.
f
28-VI-2014

PASTEL MULTICOLOR
Versuri de Benedict SOLOMON

Andante

Muzica de Serban NICHIFOR





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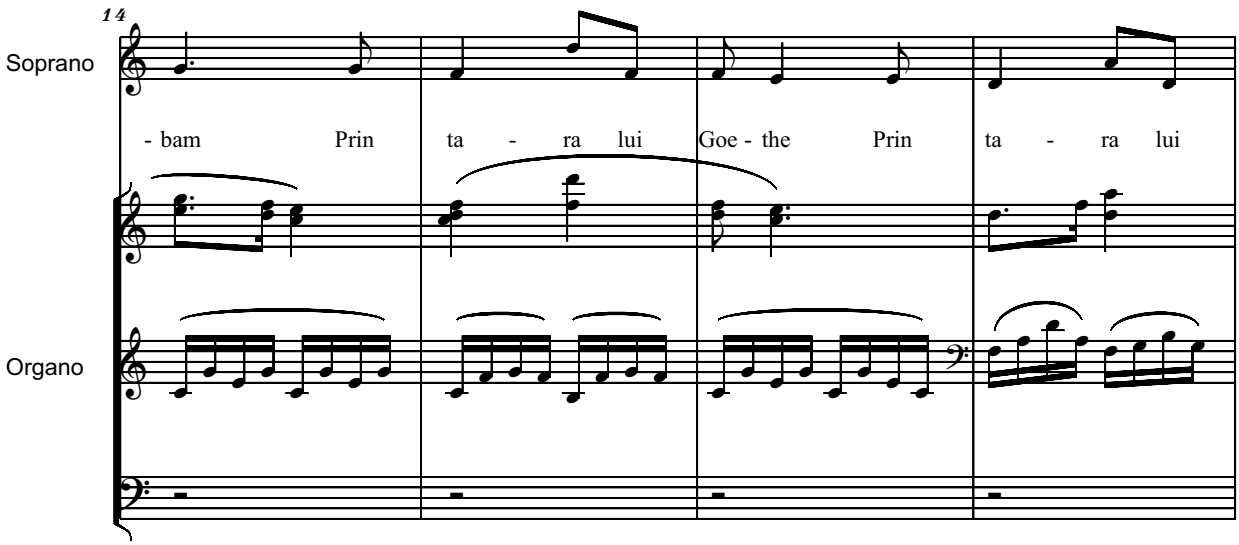
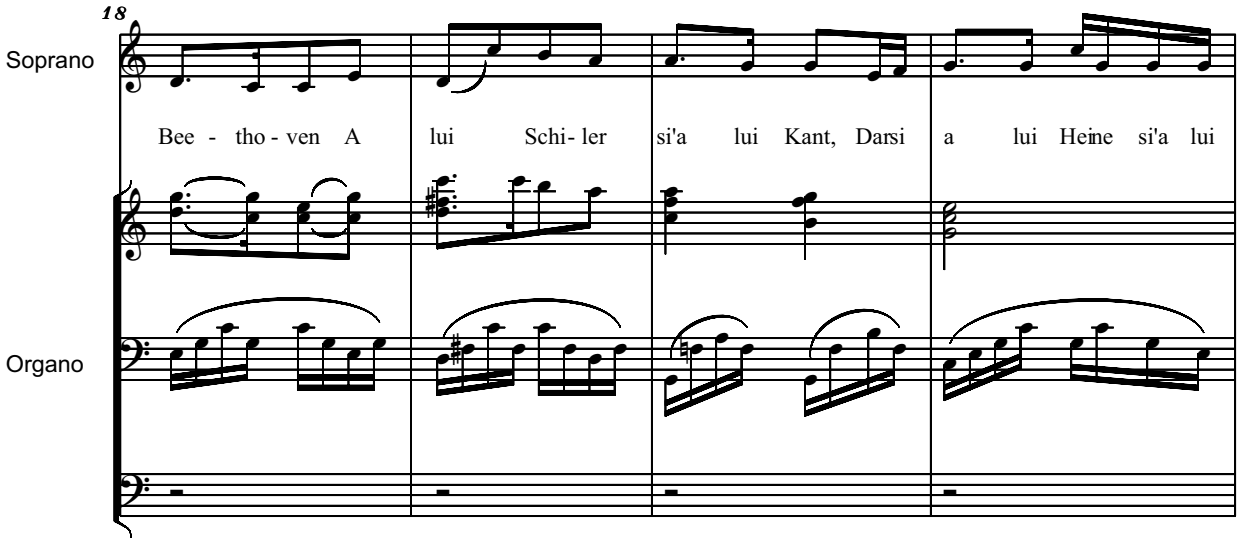
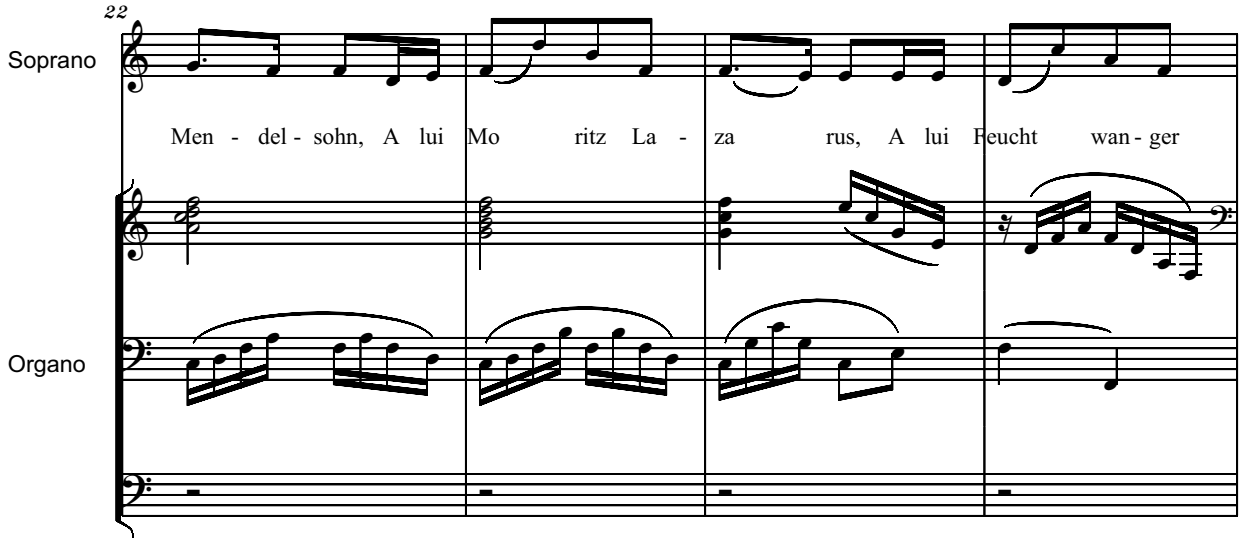
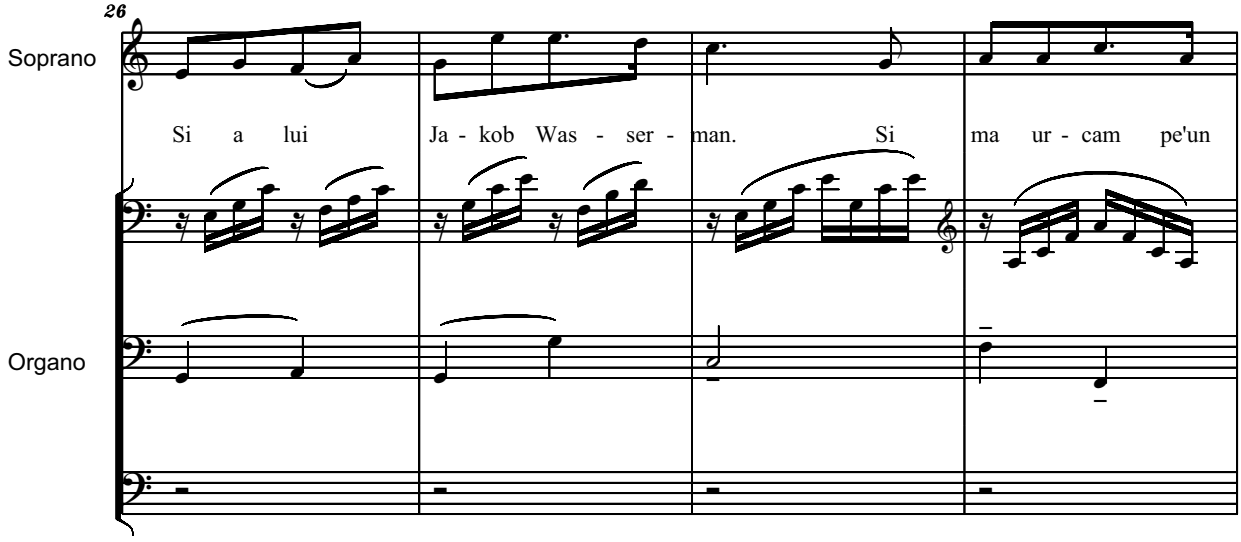
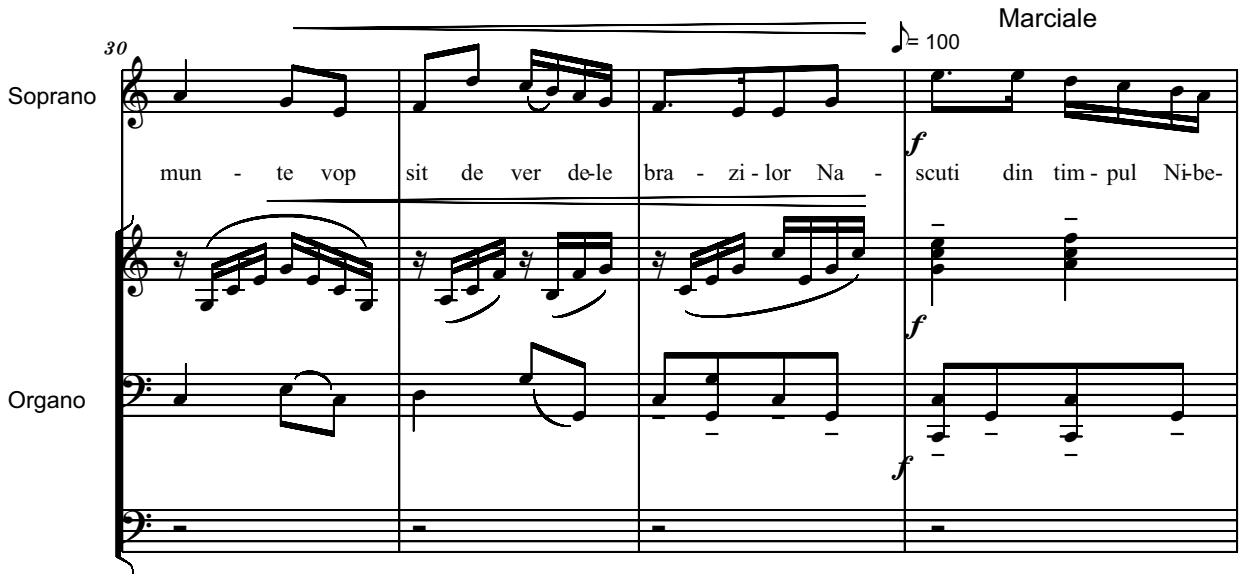
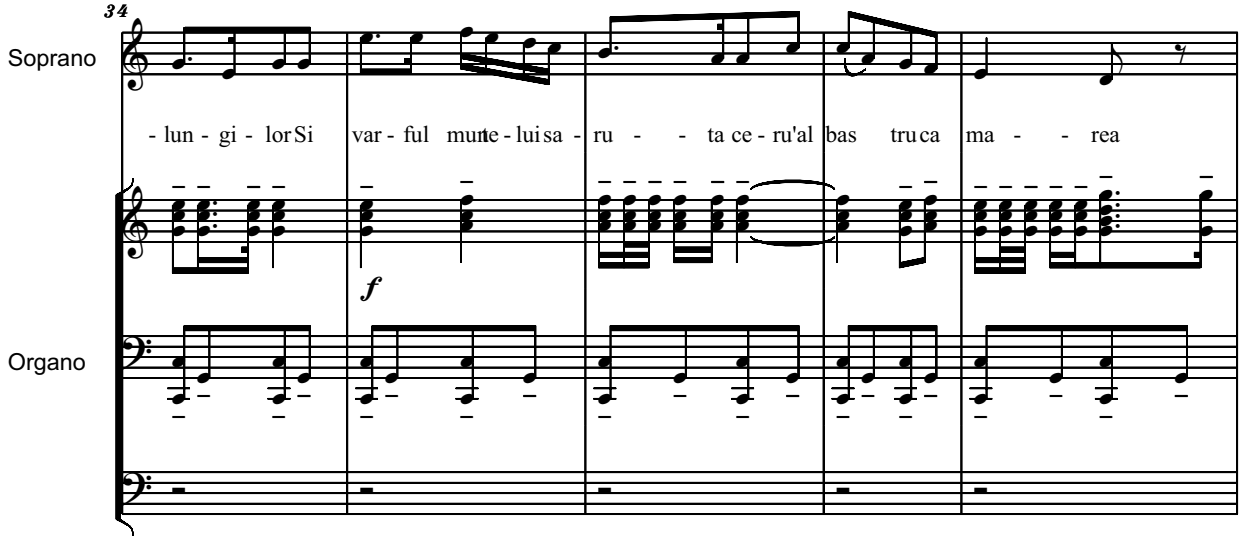

14
Soprano
- bam Prin ta - ra lui Goe - the Prin ta - ra lui
Organo

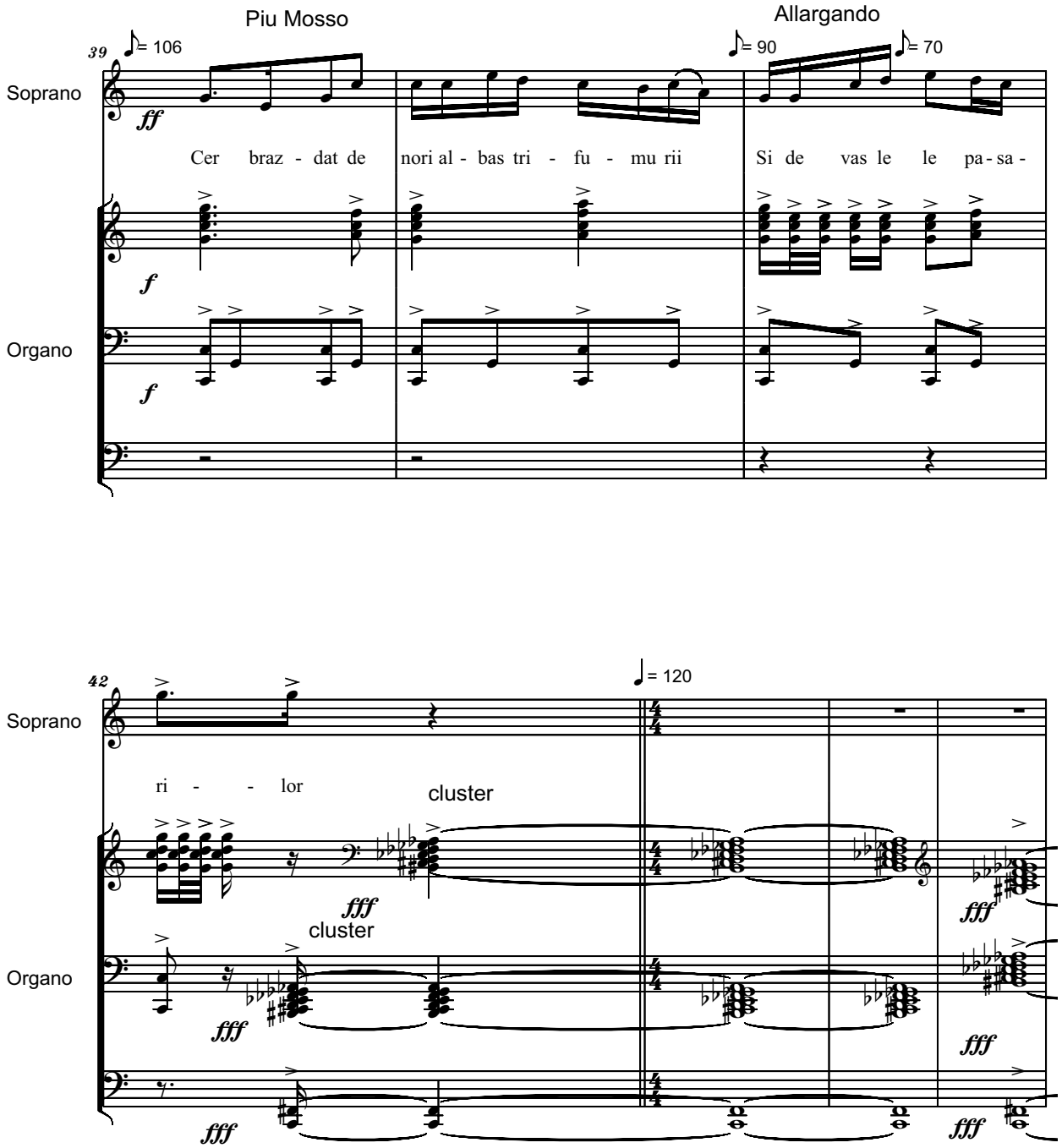

18
Soprano
Bee - tho - ven A lui Schi- ler si'a lui Kant, Darsi a lui Heine si'a lui
Organo


22
Soprano
Men - del - sohn, A lui Mo ritz La - za rus, A lui Feucht wan - ger
Organo


26
Soprano
Si a lui Ja - kob Was - ser - man. Si ma ur - cam pe'un
Organo

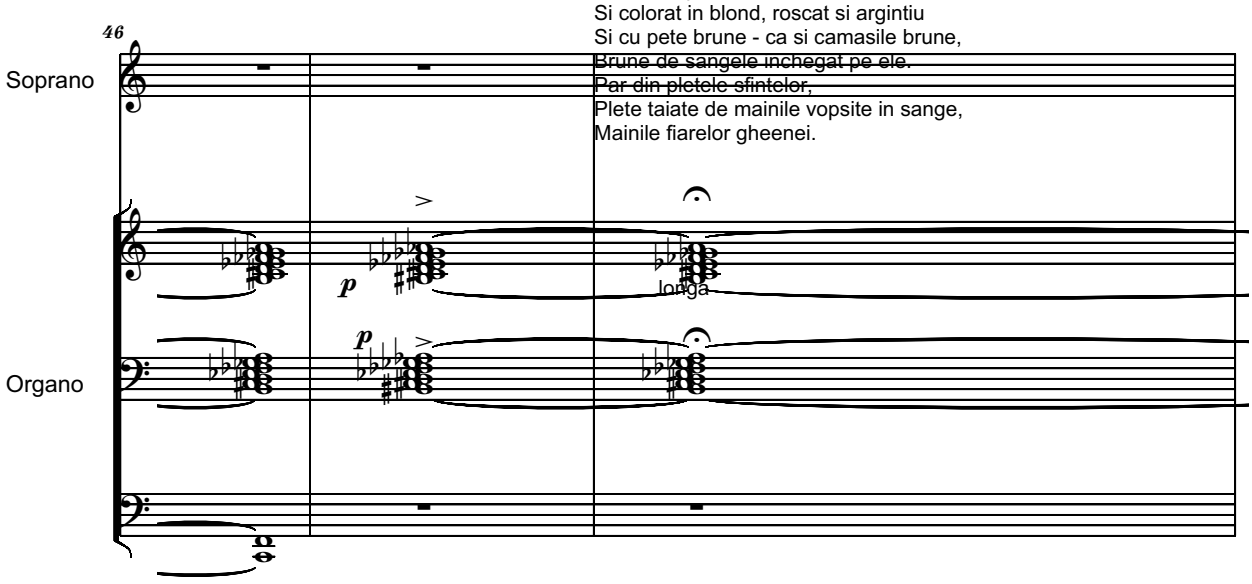

Marciale
♪= 100
30
Soprano
mun - te vop sit de ver de-le bra - zi - lor Na - scuti din tim - pul Ni-be-
Organo
f
f
f


34
Soprano
- lun - gi - lor Si var - ful mun-te - lui sa - ru - - ta ce - ru'al bas tru-ca ma - - rea
Organo
f

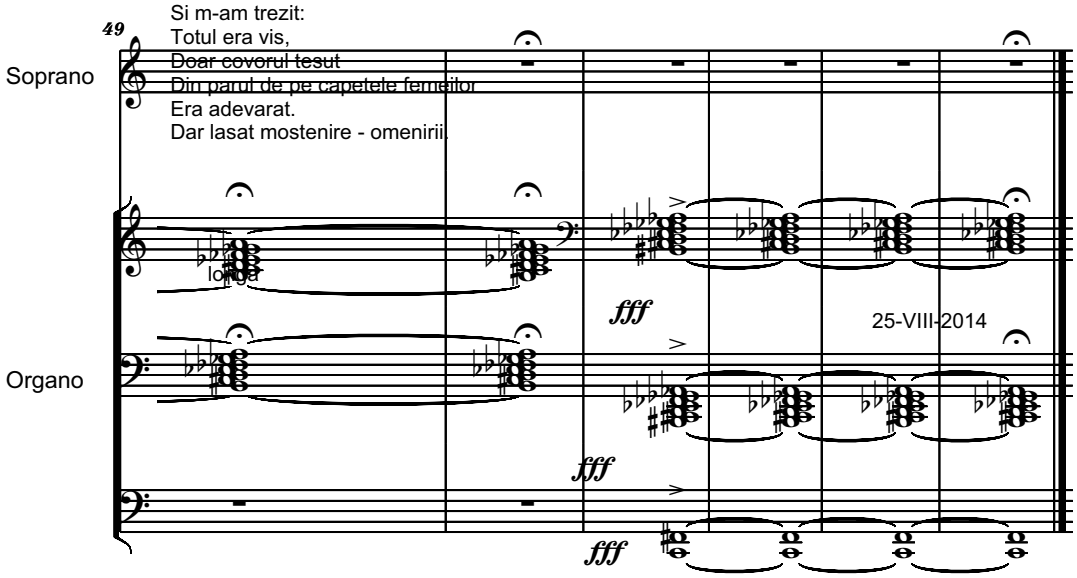

Piu Mosso
Allargando
39
♪= 106
♪= 90
♪= 70
Soprano
Organo
ff
f
f
Cer braz - dat de
nori al - bas tri - fu - mu rii
Si de vas le le pa - sa -
42
♩= 120
Soprano
Organo
ri - - lor
cluster
cluster
fff
fff
fff
fff
fff
fff

Parlando Rubato

Priveam de sus
Campia stropita in verde, in galben, in rosu
Si pe care curgeau suvitele de mercur ale apelor.
Era ca un covor
Tesut din parul martirelor
Si colorat in blond, roscat si argintiu
Si cu pete brune - ca si camasile brune,
~~Brune de sangele inchegat pe ele.~~
~~Par din pletele sfintelor,~~
Plete taiate de mainile vopsite in sange,
Mainile fiarelor gheenei.

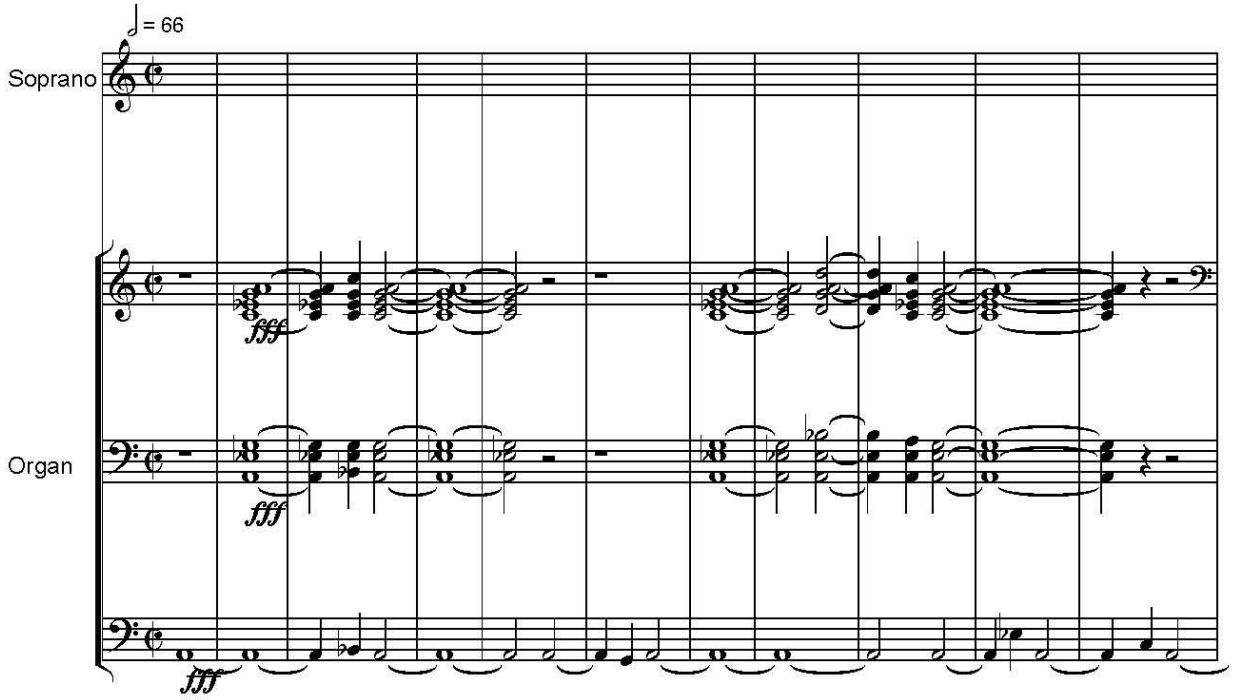


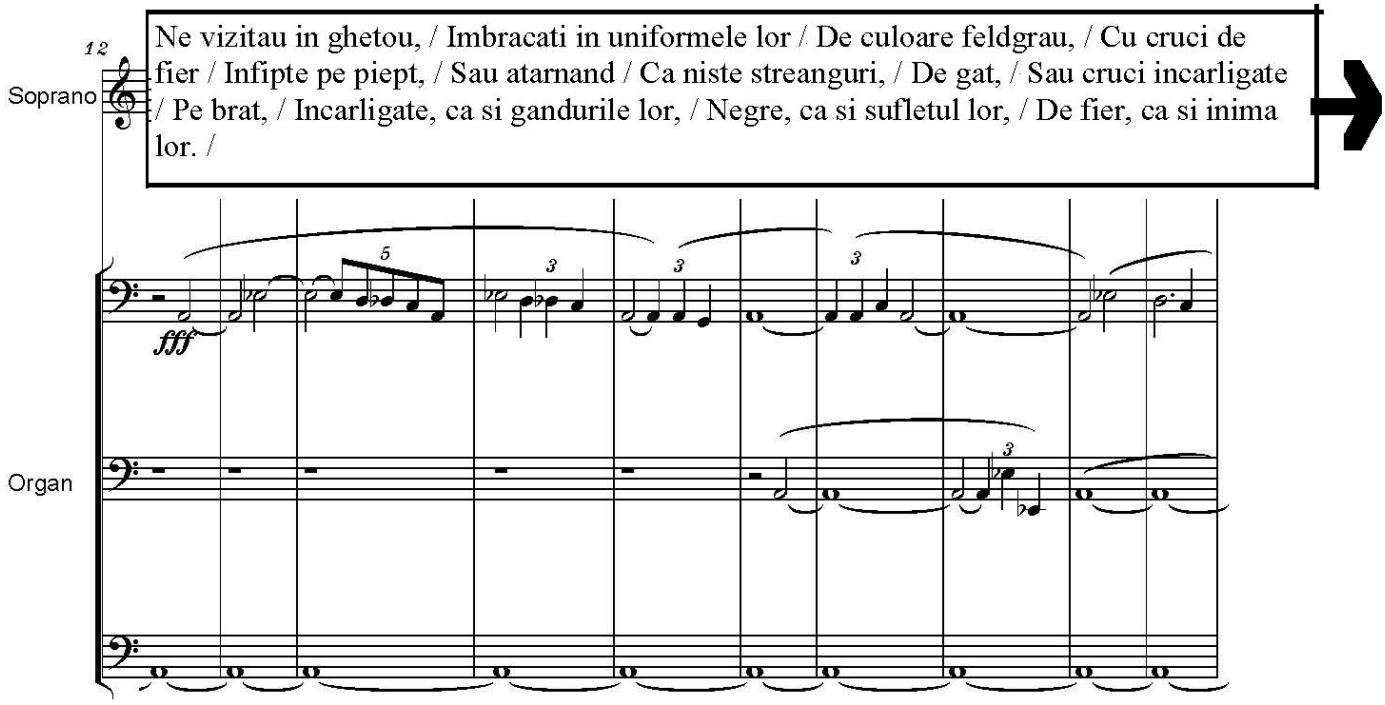
Era o liniste de cimitir,
Ca in raiul lagarelor
Celui de-al treilea Reich.
Si m-am trezit:
Totul era vis,
~~Doar covorul tesut~~
~~Din parul de pe capetele femeilor~~
Era adevarat.
Dar lasat mostenire - omenirii.



KAFKA

Parlando Rubato | **Versuri de Benedict SOLOMON** | Muzica de Serban NICHIFOR





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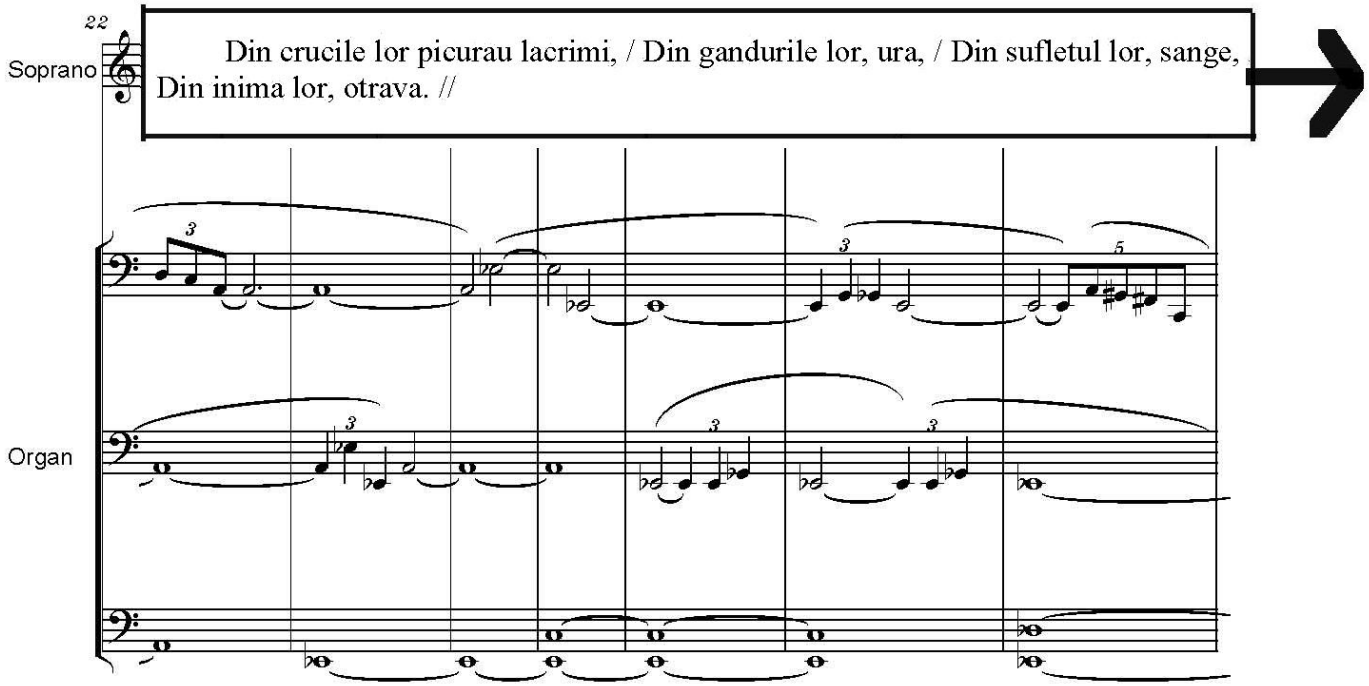
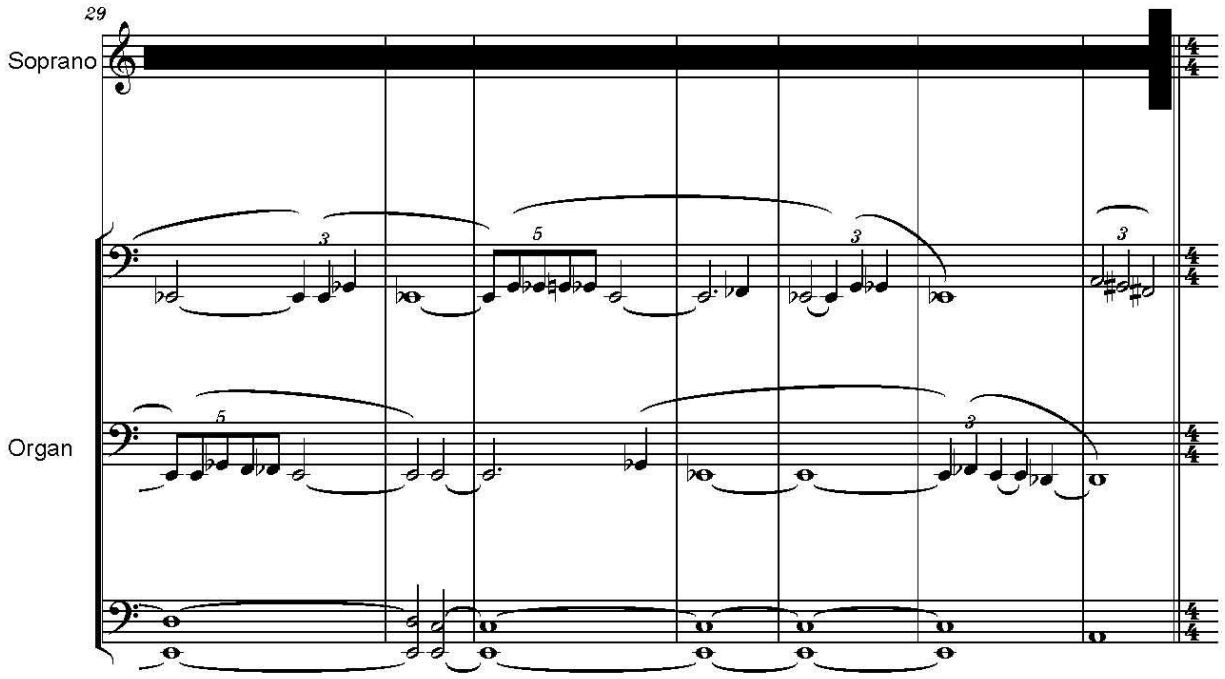
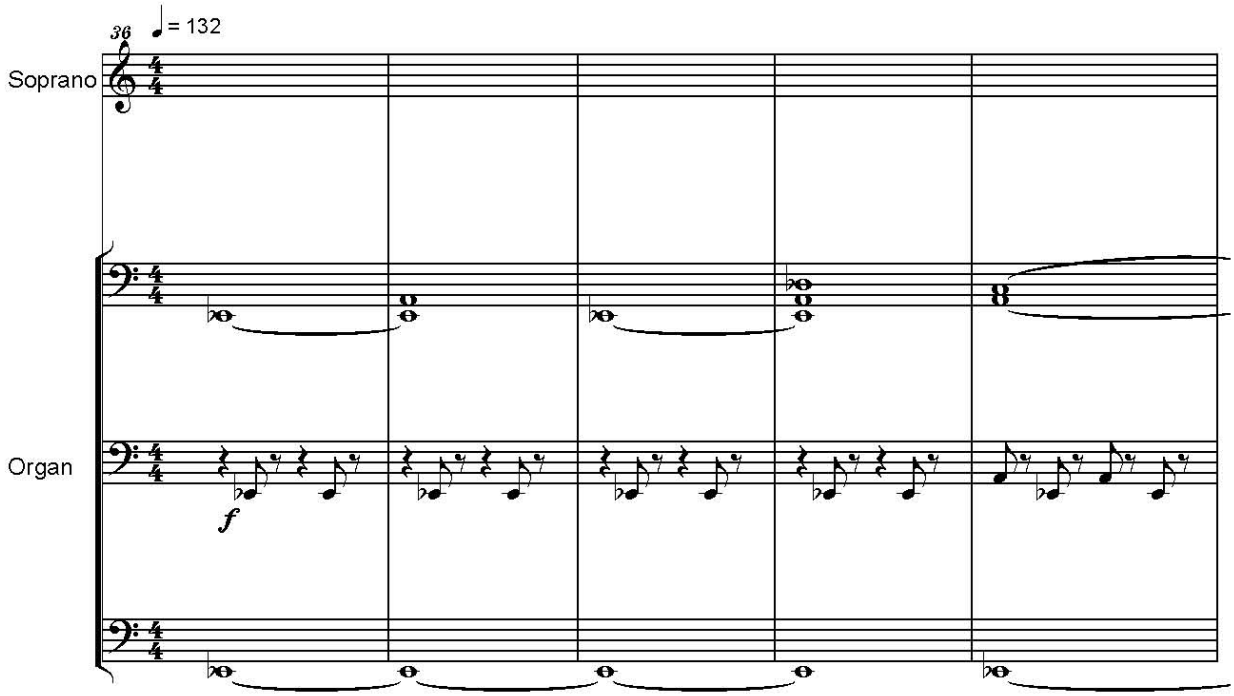
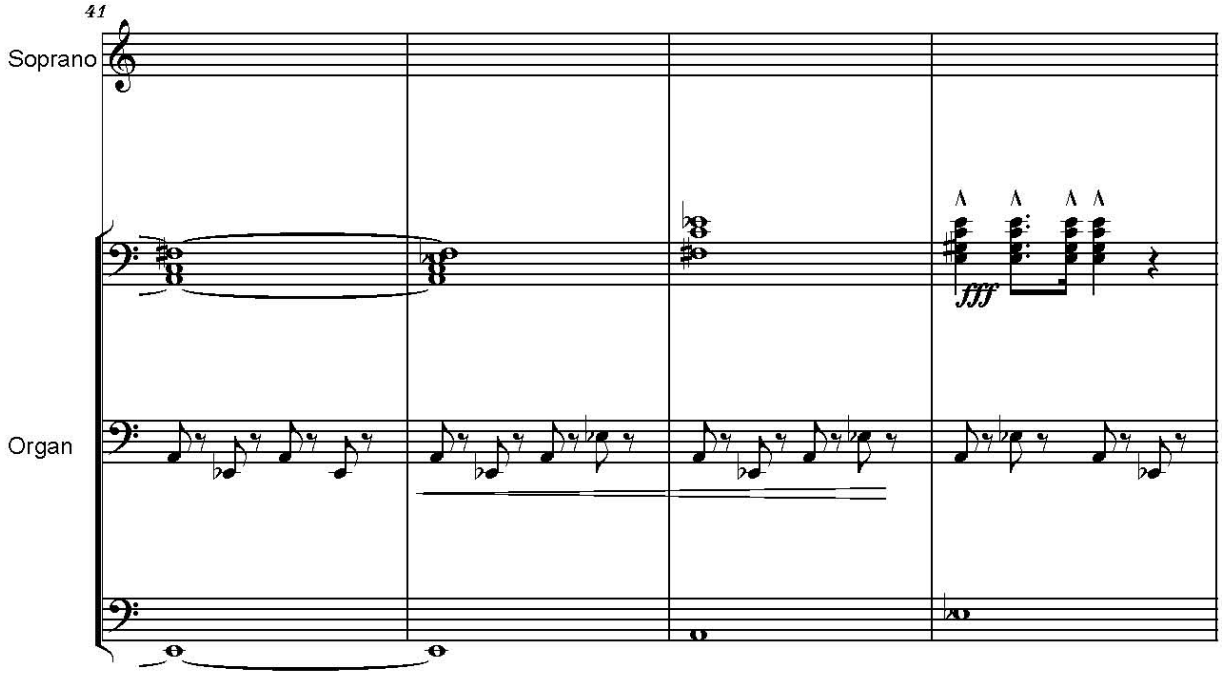
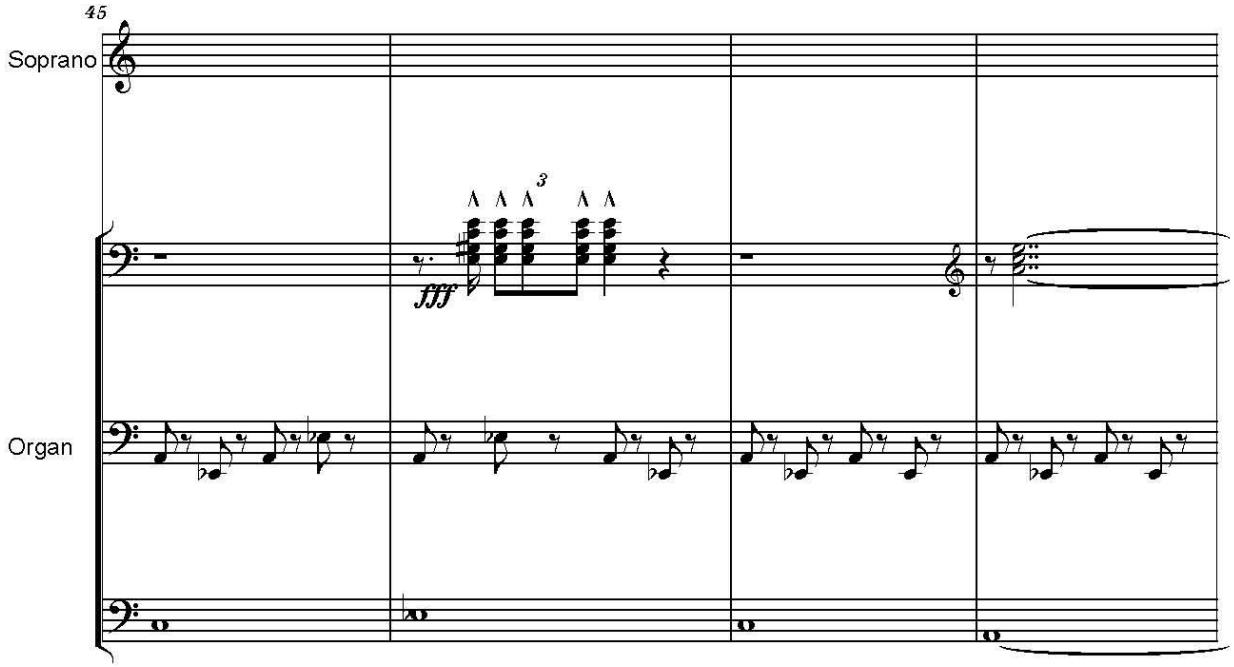
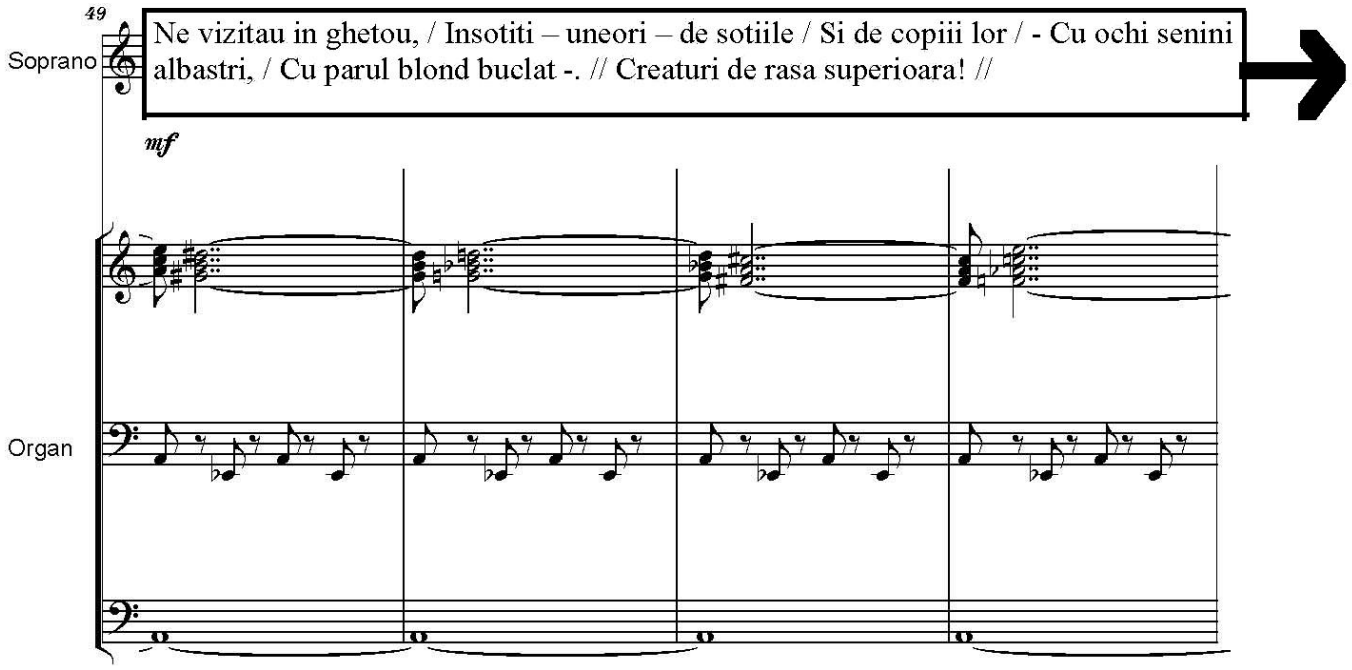

22
Soprano
Din crucile lor picurau lacrimi, / Din gandurile lor, ura, / Din sufletul lor, sange,
Din inima lor, otrava. //
Organ

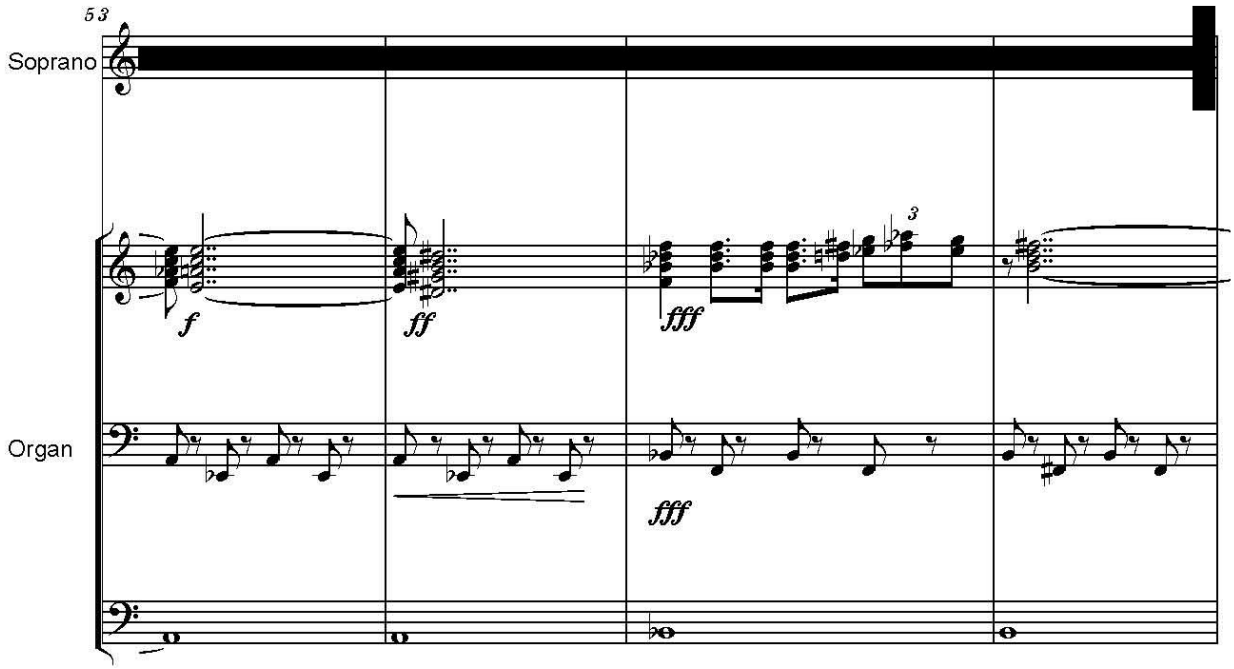

29
Soprano
Organ

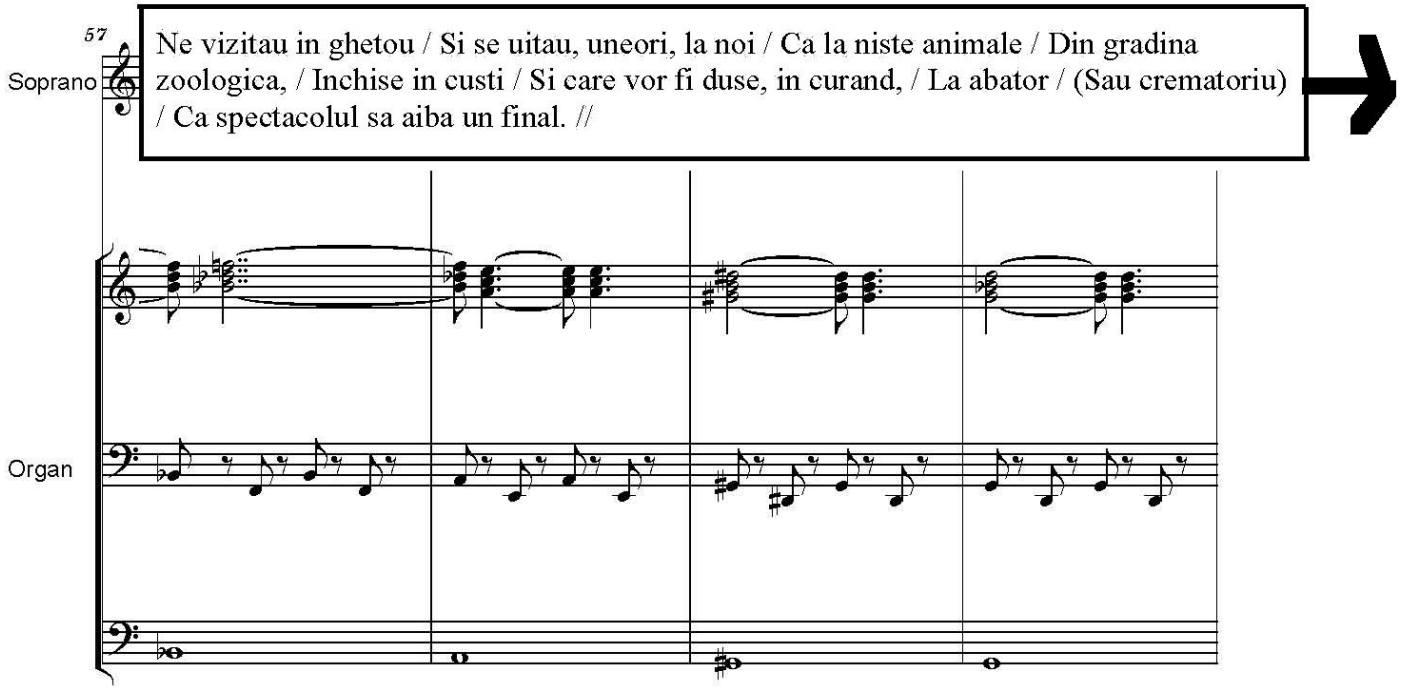

36
♩ = 132
Soprano
Organ
f

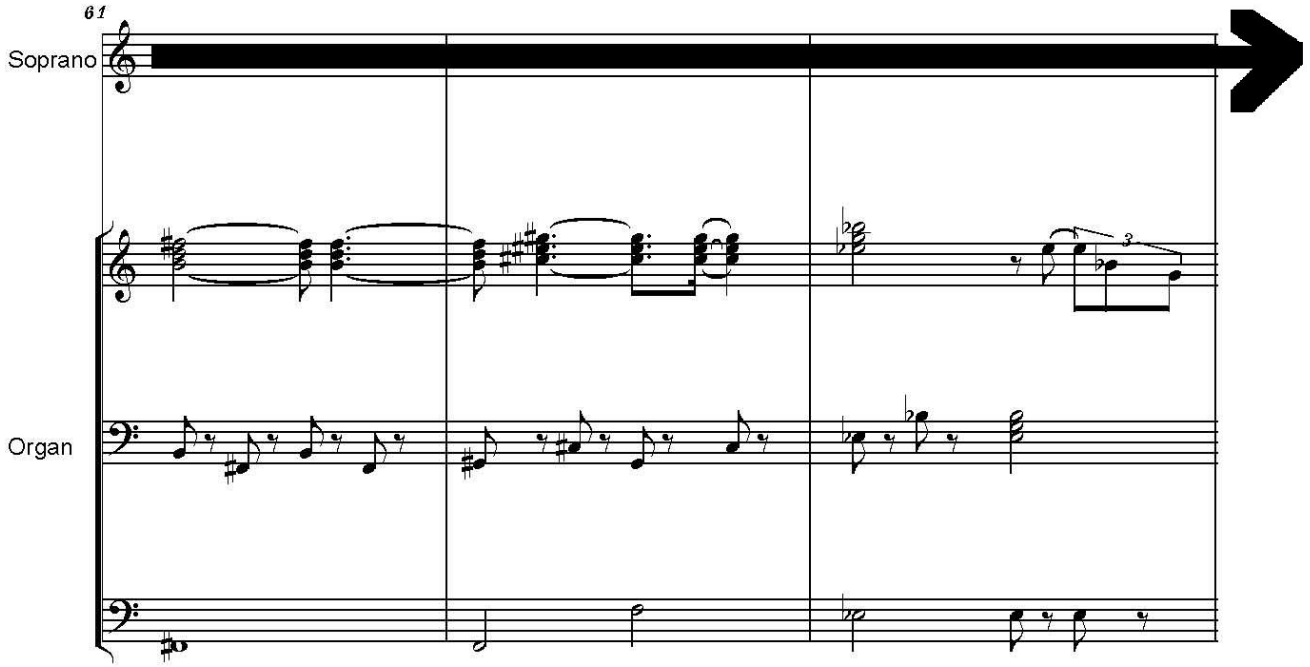

41
Soprano
Organ
fff

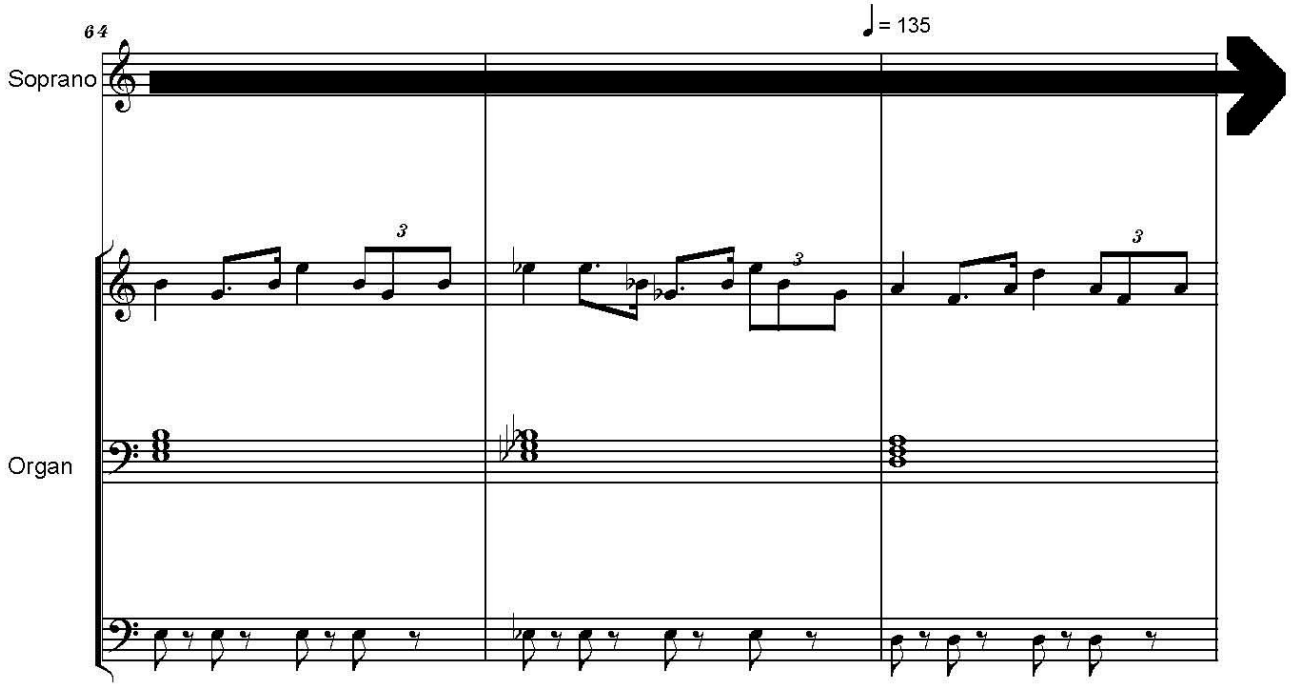

45
Soprano
3
fff
Organ

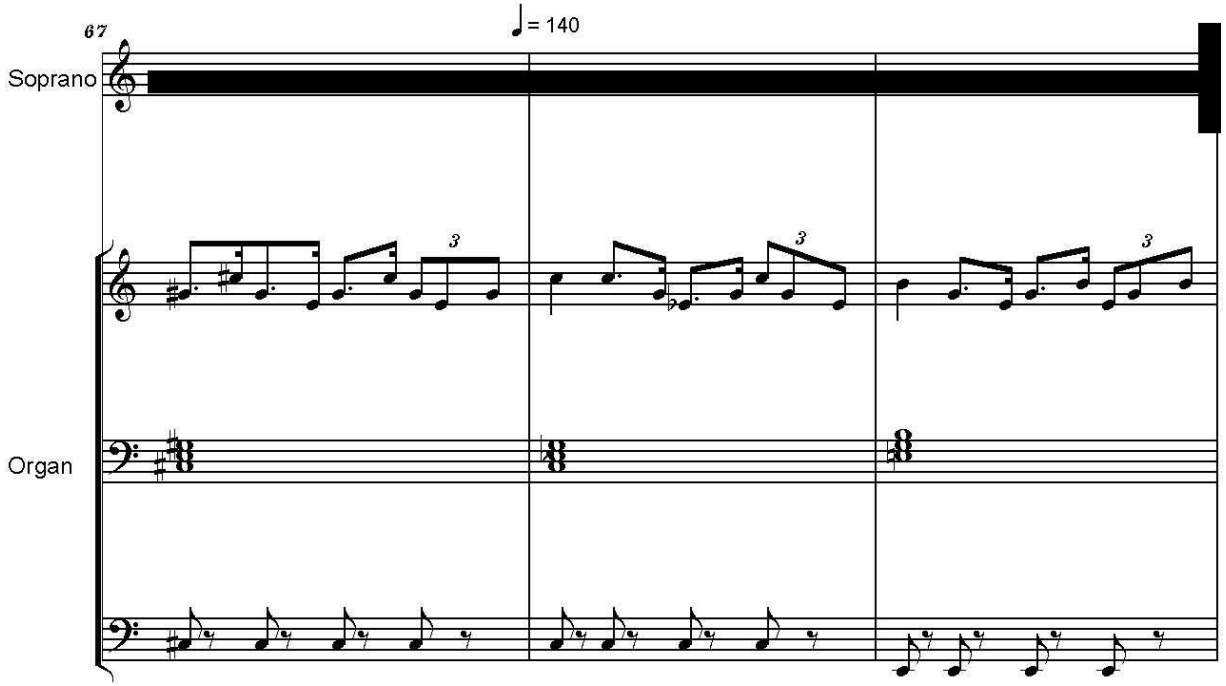

49
Soprano
Ne vizitau in ghetou, / Insotiti – uneori – de sotiile / Si de copiii lor / - Cu ochi senini albastri, / Cu parul blond buclat -. // Creaturi de rasa superioara! //
mf
Organ

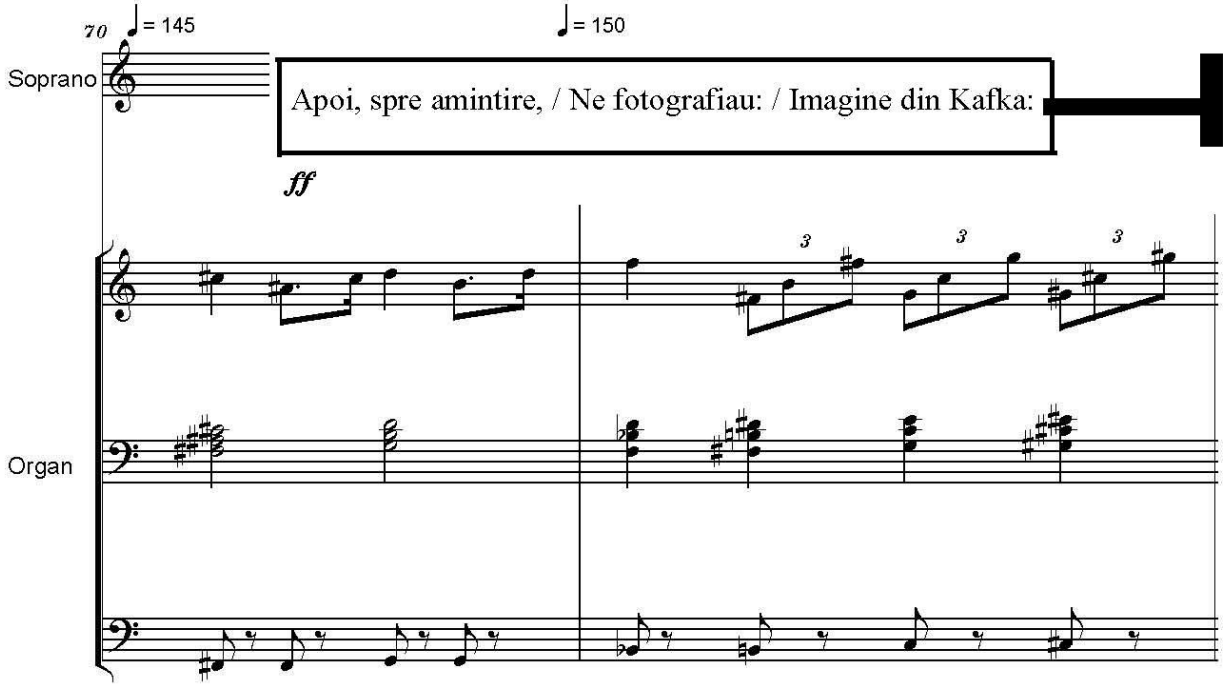

53
Soprano
Organ
f
ff
fff
fff
3

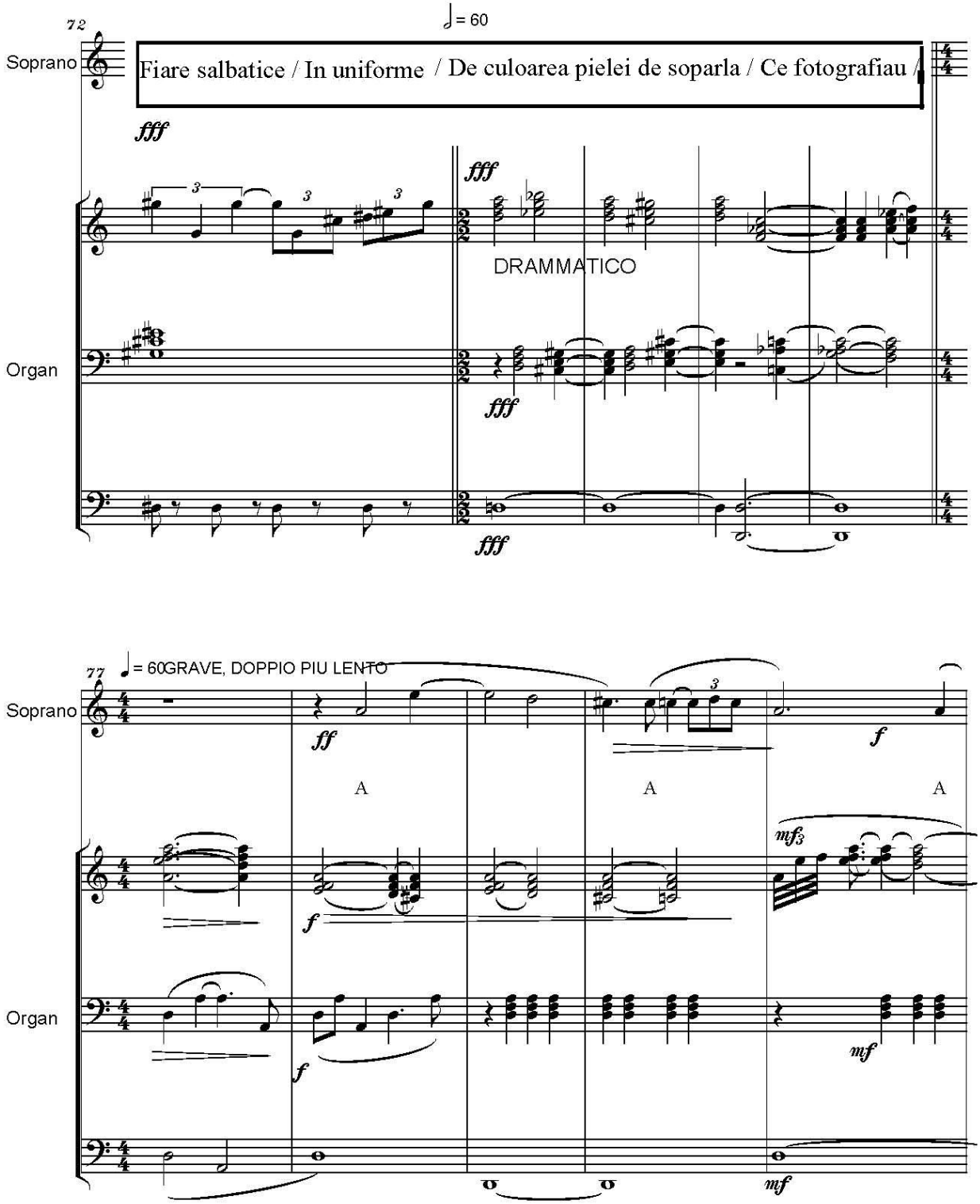

57
Soprano
Ne vizitau in ghetou / Si se uitau, uneori, la noi / Ca la niste animale / Din gradina zoologica, / Inchise in custi / Si care vor fi duse, in curand, / La abator / (Sau crematoriu) / Ca spectacolul sa aiba un final. //
Organ

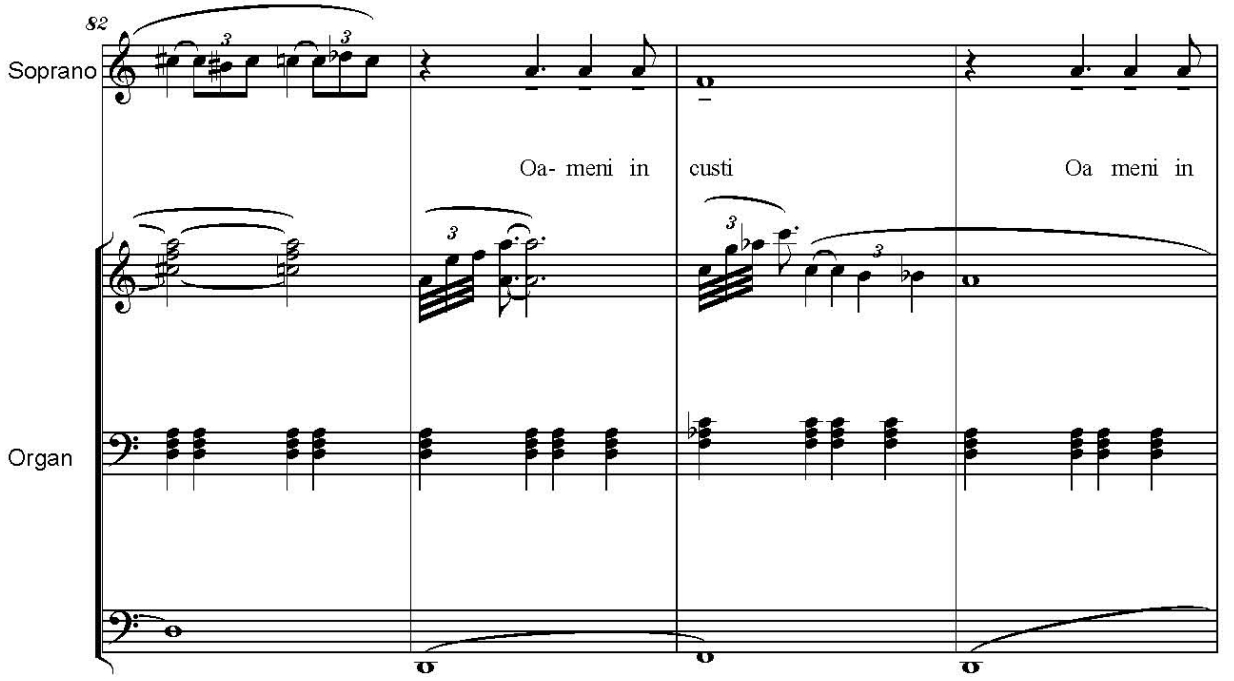

61
Soprano
Organ

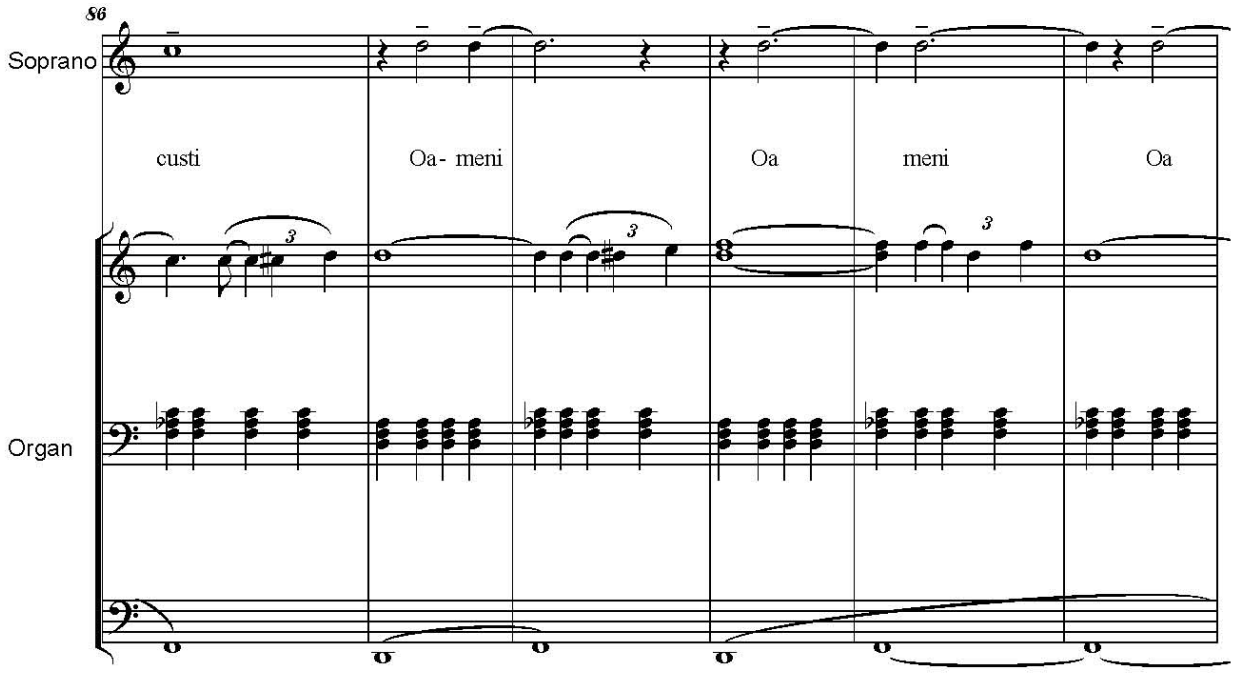

64
♩= 135
Soprano
Organ


67
♩= 140
Soprano
Organ


70
♩= 145
♩= 150
Soprano
Apoi, spre amintire, / Ne fotografiau: / Imagine din Kafka:
ff
Organ


72
♩= 60
Soprano
Fiare salbatice / In uniforme / De culoarea pielei de soparla / Ce fotografiau /
fff
fff
DRAMMATICO
Organ
fff
fff
77
♩= 60GRAVE, DOPPIO PIU LENTO
Soprano
ff
A
A
A
f
mf3
f
Organ
f
mf
mf


82
Soprano
Oa- meni in
custi
Oa meni in
Organ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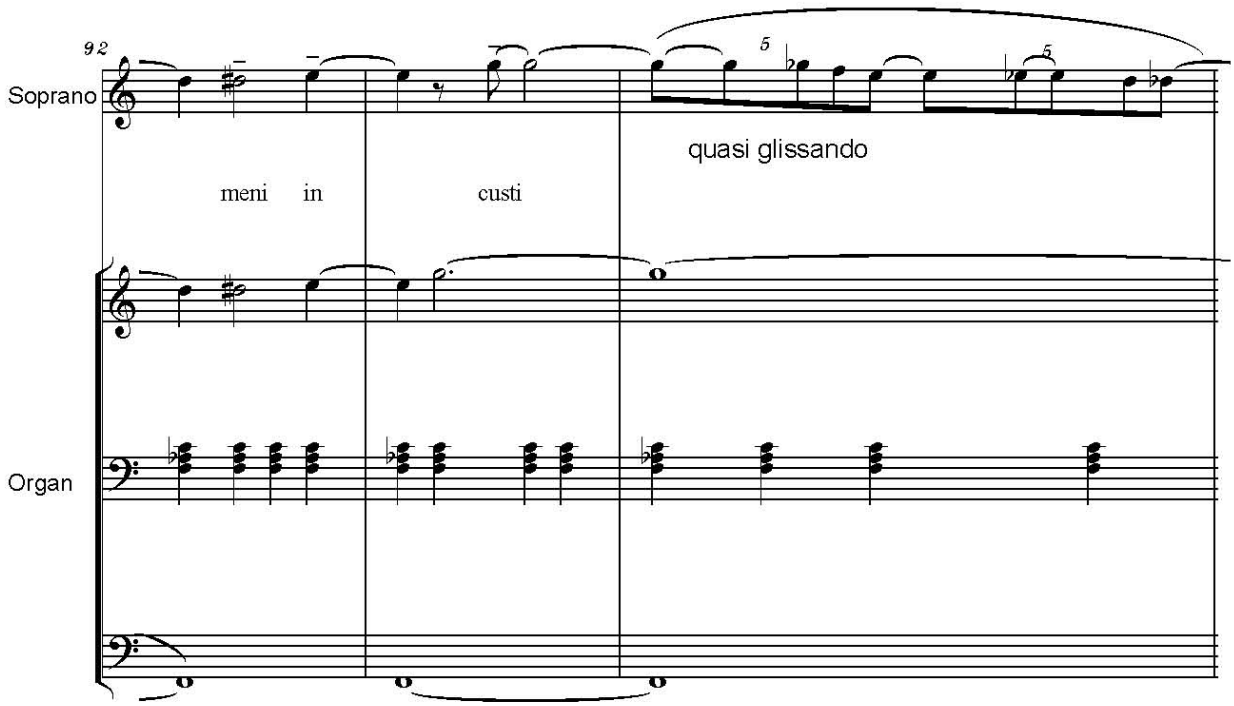
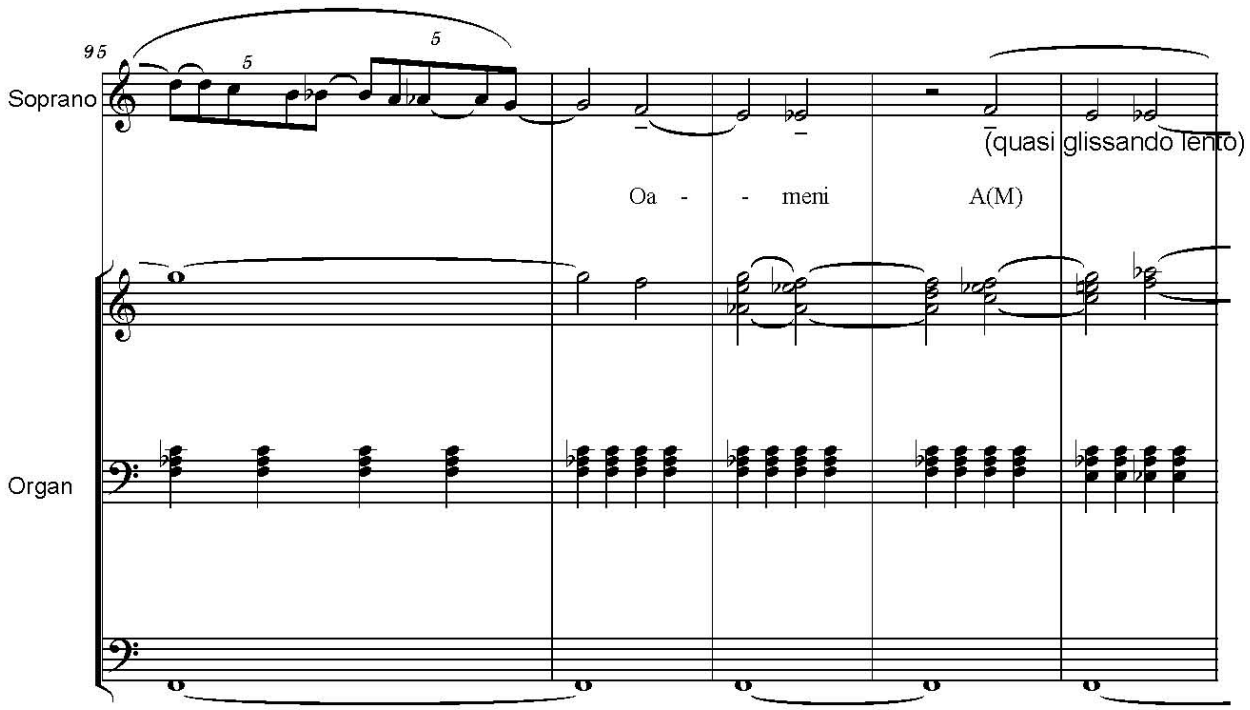
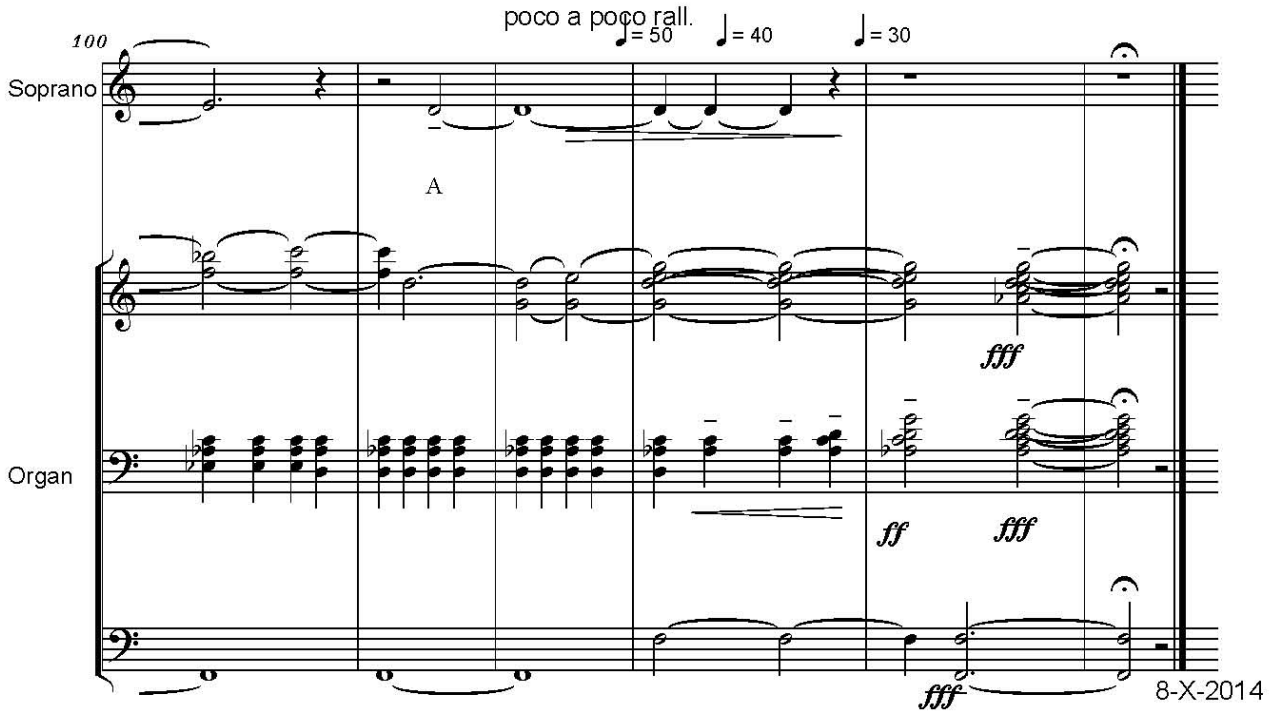
Soprano
custi
Oa- meni
Oa
meni
Oa
Organ


92
Soprano
meni in custi
quasi glissando
Organ


95
Soprano
Oa - - meni A(M)
(quasi glissando lento)
Organ


poco a poco rall.
100
♩= 50
♩= 40
♩= 30
Soprano
A
fff
Organ
ff
fff
fff
8-X-2014

SERBAN NICHIFOR

(15 August 2014)

EXODUS

My Last Will And Testament

In Memory

Benjamin Fondane and Liana Alexandra

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(SABAM, UCMR-ADA)

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- **II.)** ***EXODUS, poem by BENJAMIN FONDANE*** **– page 4**

- **III.)** ***WHEN YEHOVAH CREATED THE UNIVERSE, poem BENJAMIN FONDANE*** **– page 48**

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- **VII.)** ***Cathedral Nature*** **– page 91**

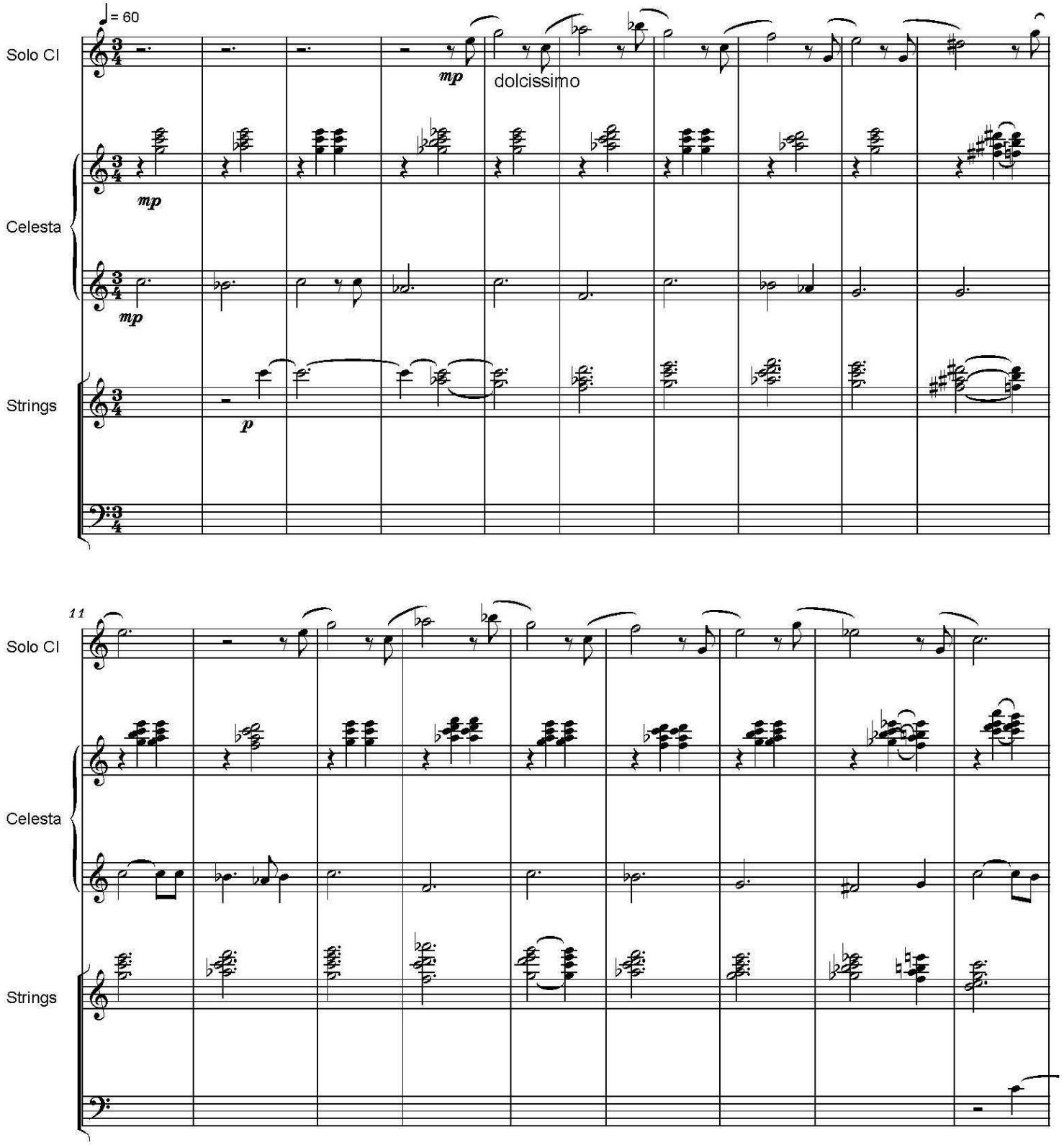
- **VIII.)** ***Song Without Words*** **– page 96**

- **IX.)** ***Lontano Waltz*** **– page 98**

LONTANO WALTZ
for Solo Clarinet, Celesta and Strings
- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor



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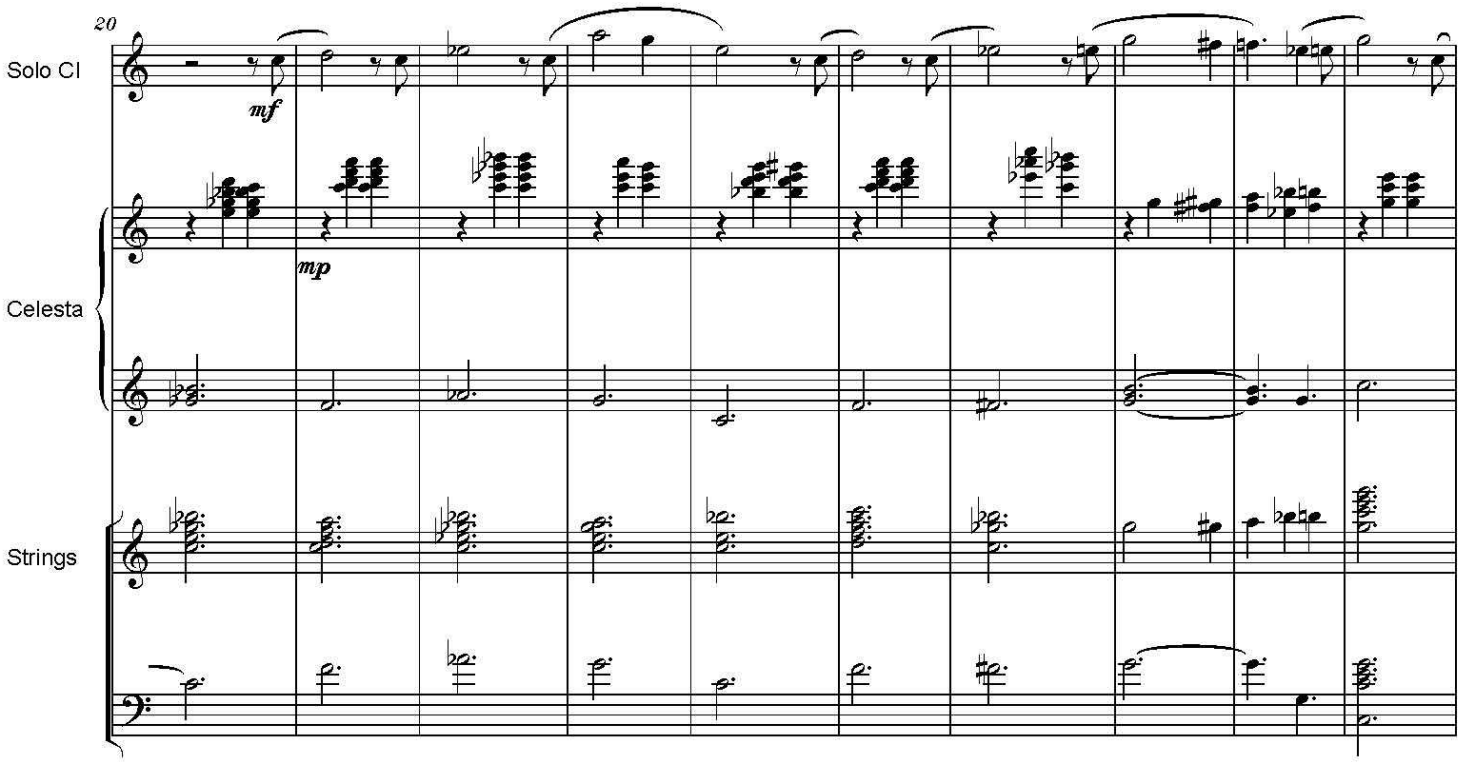
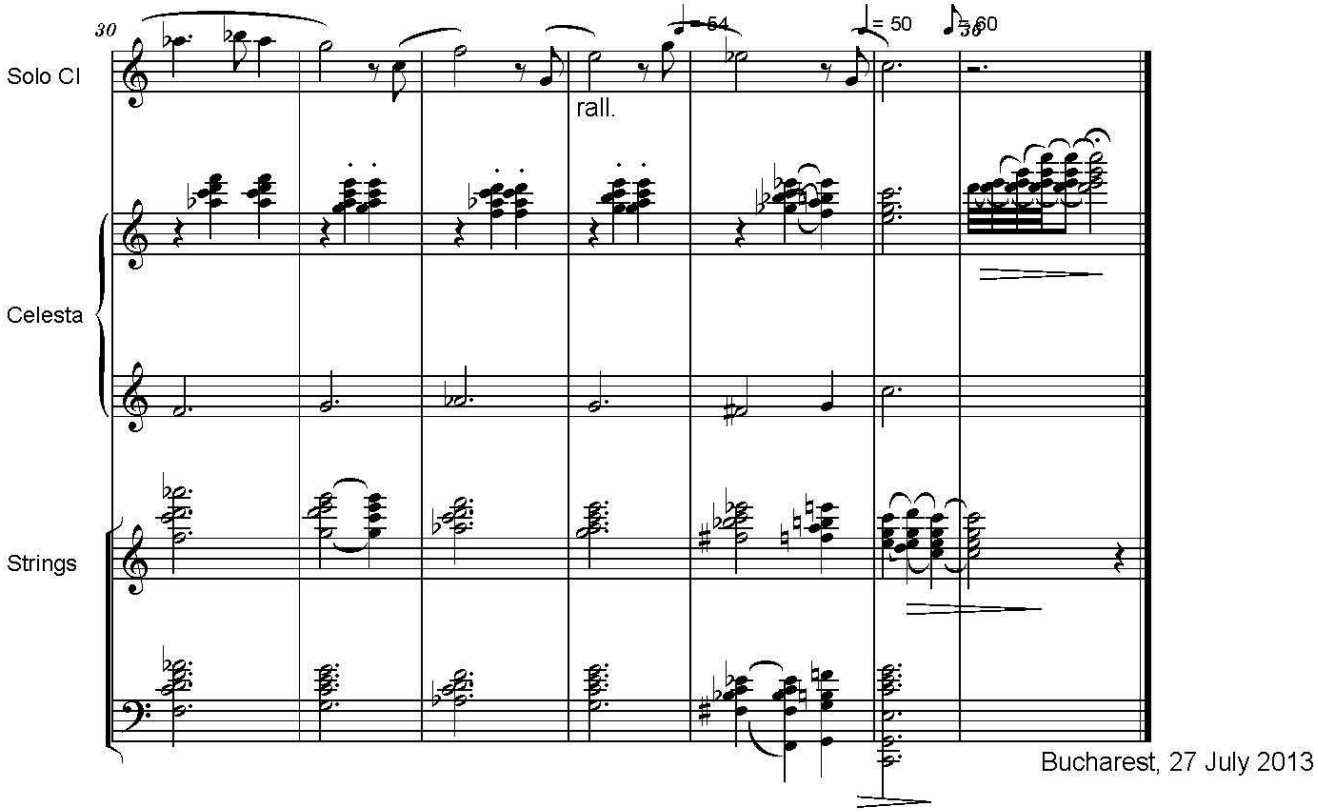




Bucharest, 27 July 2013

II

EXODUS

Super

Flumina Babylonis

poem by

BENJAMIN FONDANE

BENJAMIN FONDANE / BENJAMIN FUNDOIANU

Exodus: Super Flumina Babylonis

(Preface)

It is to you I speak, antipodal men,

I speak man to man,

with the little in me of man that remains,

with the scrap of voice left in my throat,

my blood lies upon the roads, let it not, let it

not cry out for vengeance!

The death-note is sounded, the beasts hunted down,

let me speak to you with these very words

that have been our share-

few intelligible ones remain.

A day will come, surely, of thirst appeased,

we will be beyond memory, death

will have finished the works of hate,

I will be a clump of nettles beneath your feet,

-ah, then, know that I had a face

like you. A mouth that prayed, like you.

When a bit of dust, or a dream,

entered my eye, this eye shed its drop of salt. And when

a cruel thorn raked my skin

the blood flowed red as your own!

Yes, exactly like you I was cruel, I

yearned for tenderness, for power,

for gold, for pleasure and pain.

Like you I was mean and anguished,

solid in peacetime, drunk in victory,

and staggering, haggard, in the hour of failure.

Yes, I was a man like other men,

nourished on bread, on dreams, on despair. Oh, yes,

I loved, I wept, I hated, I suffered,

I bought flowers and did not always

pay my rent. Sundays I went to the country

to cast for unreal fish under the eye of God,

I bathed in the river

that sang among the rushes and I ate fried potatoes

in the evening. And afterwards, I came back for bedtime

tired, my heart weary and full of loneliness,

full of pity for myself,

full of pity for man,

searching, searching vainly upon a woman's belly

for that impossible peace we lost

some time ago, in a great orchard where,

flowering, at the center,

is the tree of life.

Like you I read all the papers, all the bestsellers,

and I have understood nothing of the world

and I have understood nothing of man,

though it often happened that I affirmed

the contrary.

And when death, when death came, maybe

I pretended to know what it was, but now truly

I can tell you at this hour,

it has fully entered my astonished eyes,

astonished to understand so little-

have you understood more than I?

And yet, no!

I was not a man like you.

You were not born on the roads,

no one threw your little ones like blind kittens

into the sewer,

you did not wander from city to city

hunted by the police,

you did not know the disasters of daybreak,

the cattle cars

and the bitter sob of abasement,

accused of a wrong you did not do,

of a murder still without a cadaver,

changing your name and your face,

so as not to bear a jeered-at name,

a face that has served for all the world

as a spittoon.

A day will come, no doubt, when this poem

will find itself before your eyes. It asks

nothing! Forget it, forget it! It is nothing

but a scream, that cannot fit in a perfect

poem. Have I even time to finish it?

But when you trample on this bunch of nettles

that had been me, in another century,

in a history that you will have canceled,

remember only that I was innocent

and that, like all of you, mortals of this day,

I had, I too had a face marked

by rage, by pity and joy,

an ordinary human face!

[By the rivers of Babylon...]

By the rivers of Babylon we bent down and we wept

but our jailers said:

Sing for us, Israel!

Your eyelids are already heavy

Your expression already drowned, it rushes away

sing us a song

If you remember the country

where you had songs

for rocking children to sleep

for beguiling serpents

for women at the loom

for the laundresses at work

for the Sabbath candles

for the miracles of bread

for the blessing over the wine

for the works and the days

for the aches and the weeks...

We have songs for drunkards

and songs for our idols

for the sailor's goddess

for the priestess of Fate

soldier-songs if anyone has them

songs as beautiful as eggs are round

Then sing us your songs!

from "Meantime"

V

I reckoned you all

yesterday's civilians, bookkeepers, shop owners, farmers

and factory workers and beggars whose nest

is under the bridges of Notre-Dame

and vergers of the sacristy and sons of the Public

Assistance, all the French of France, with clear eyes,

and from the Congo, from the Algerian interior, from Annam

with palm trees hovering in your gaze

and the French of the islands of the Caribbean,

French according to the Rights of Man,

children of the barricade and the guillotine,

republicans, the incorruptible front, the free,

and the Czechs, and the Poles, the Slovaks,

and the Jews from all the ghettos of the world,

who love this land and her shades and her rivers,

who have sown this land with their deaths

and who have become citizens, in death.

XVI

We lay our swollen faces

--it was over-in the ditch

--it was over-and we slept

like dead men under rancid stars.

There wasn't anything to say

or do or eat or dream

--and the dawn was a dirty stream

that swept a shattered world away.

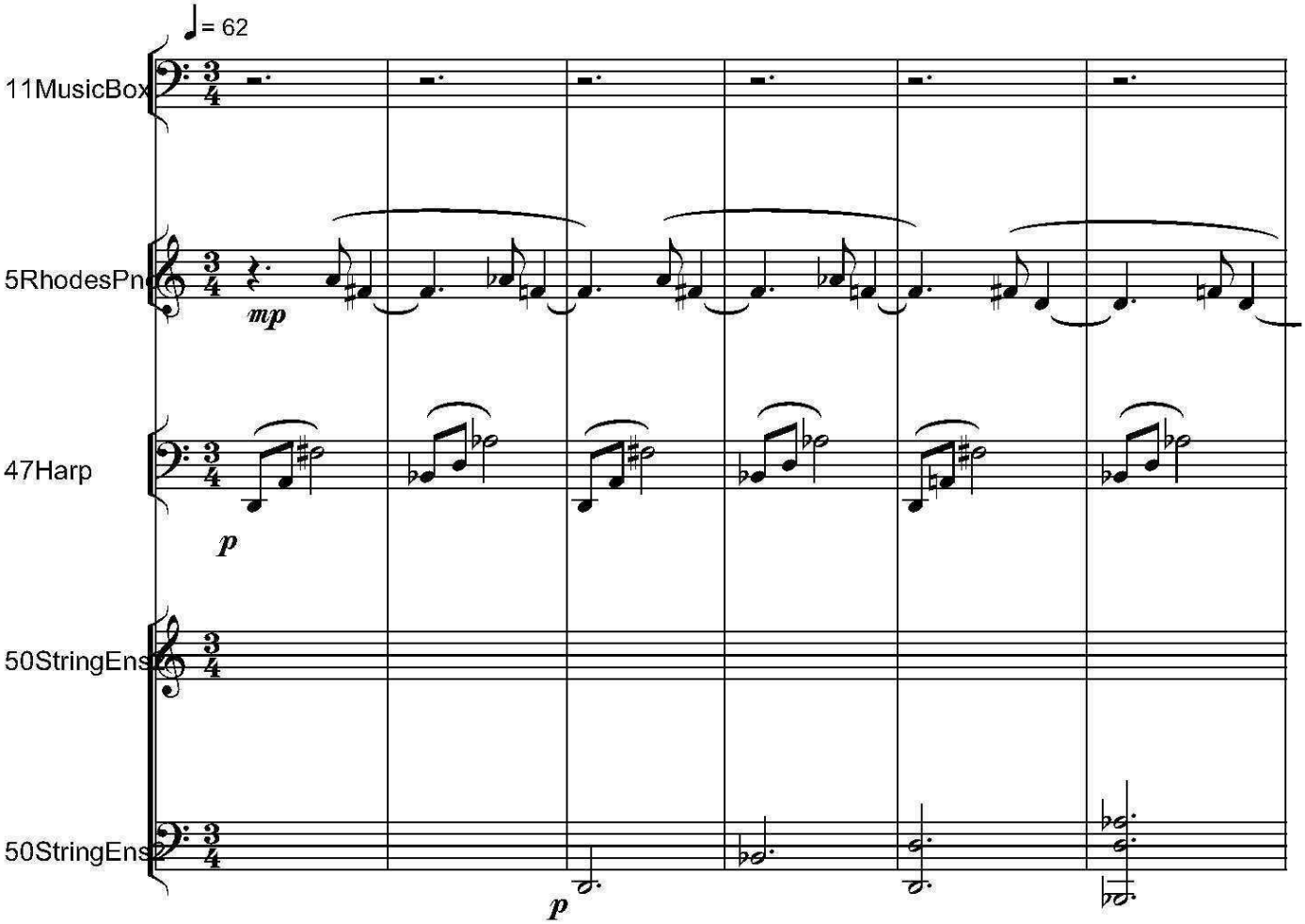
.----------.

EXODUS - POEM BY BENJAMIN FONDANE

Largo, Lontano e Dolce,
Sempre Poco Rubato

I

Serban Nichifor



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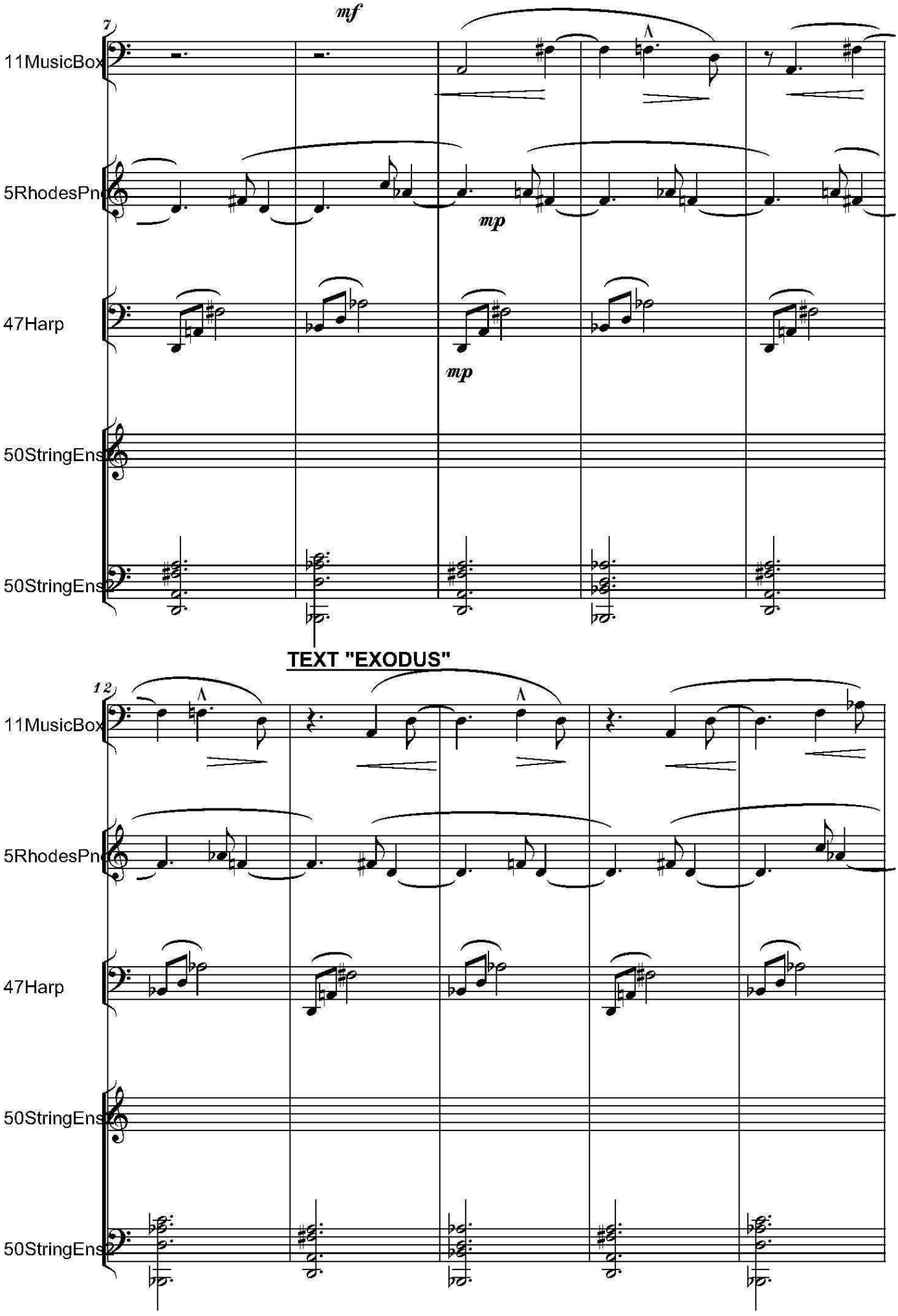
7
mf
11MusicBox
5RhodesPno
mp
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50StringEns
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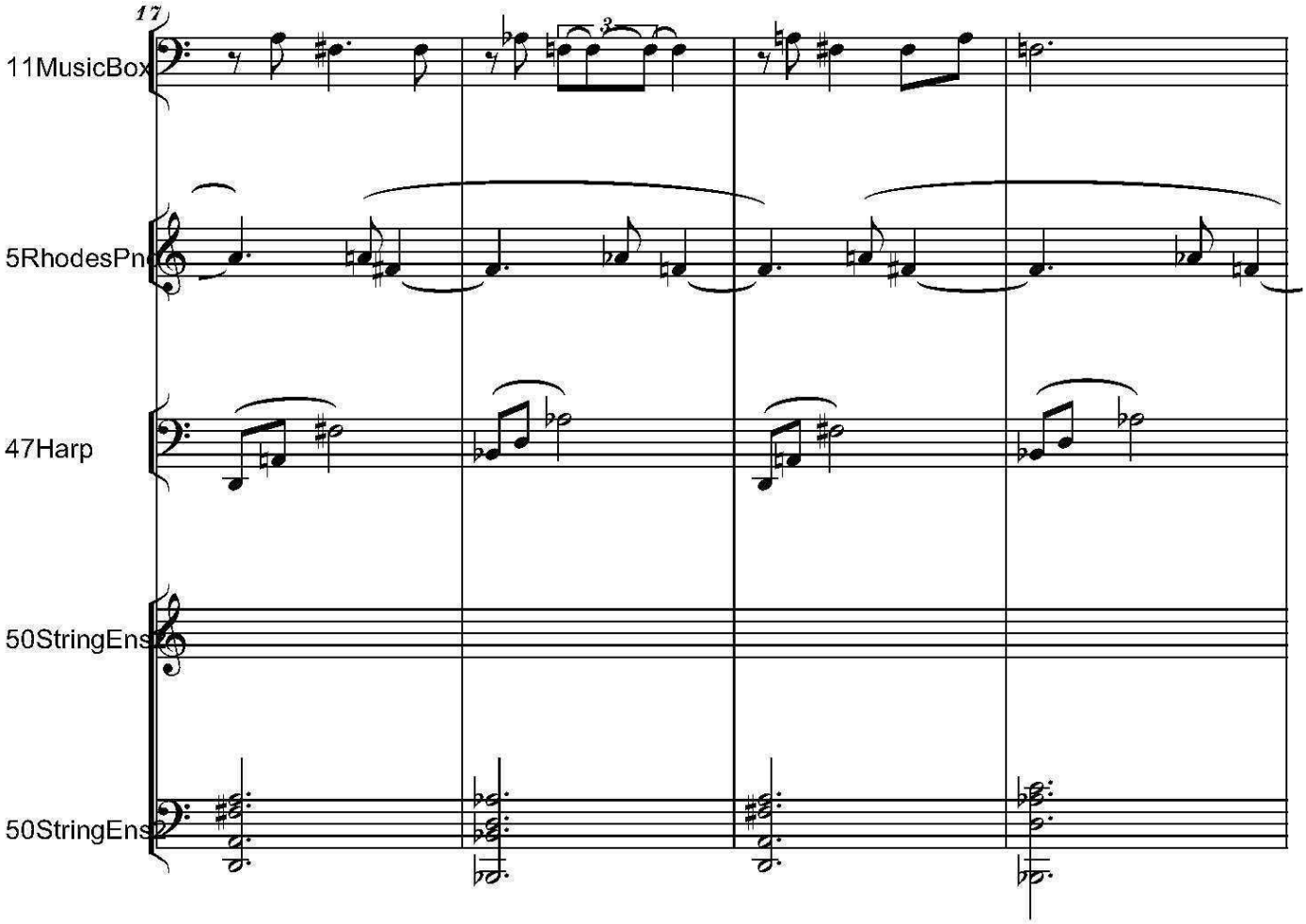
50StringEns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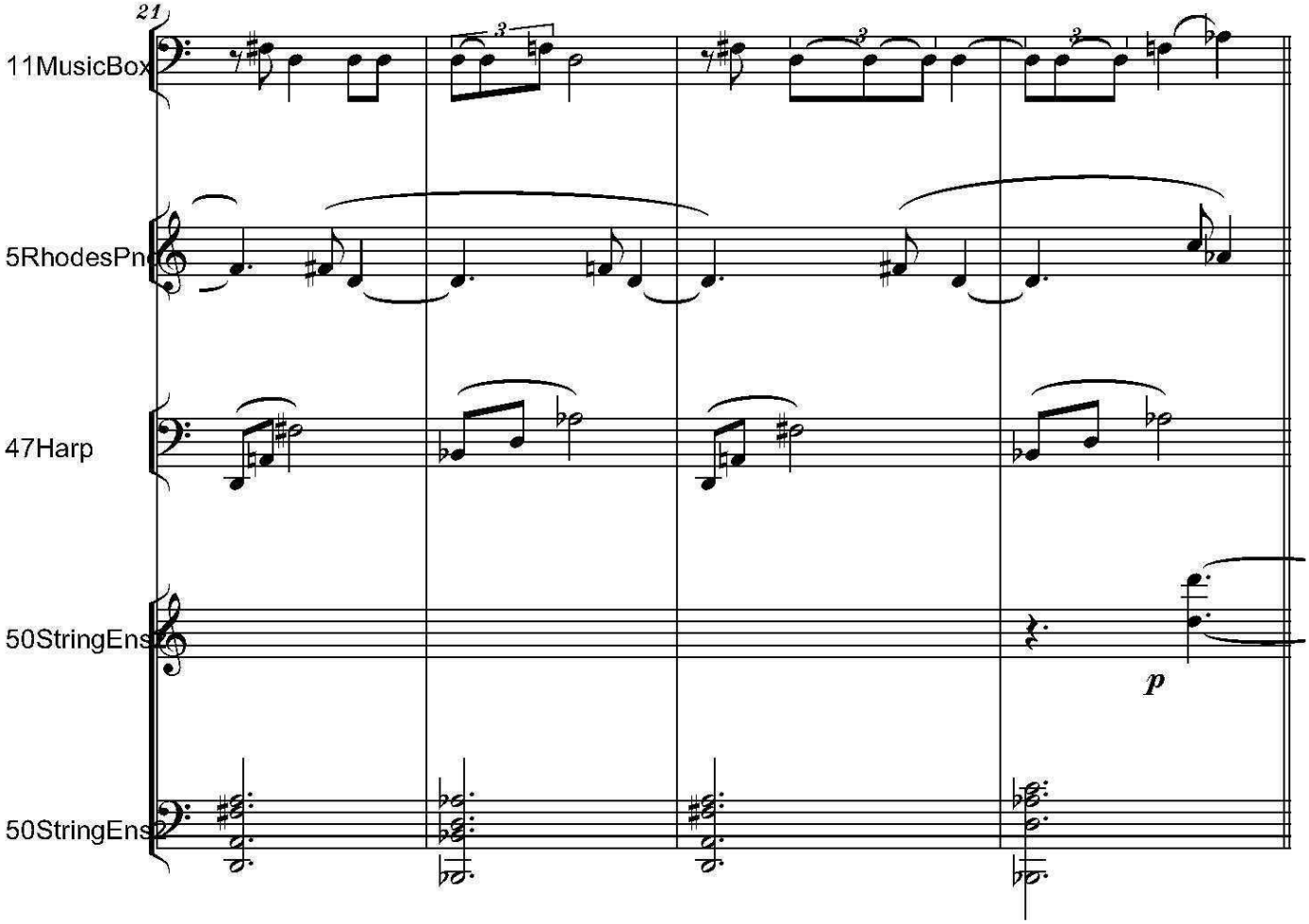
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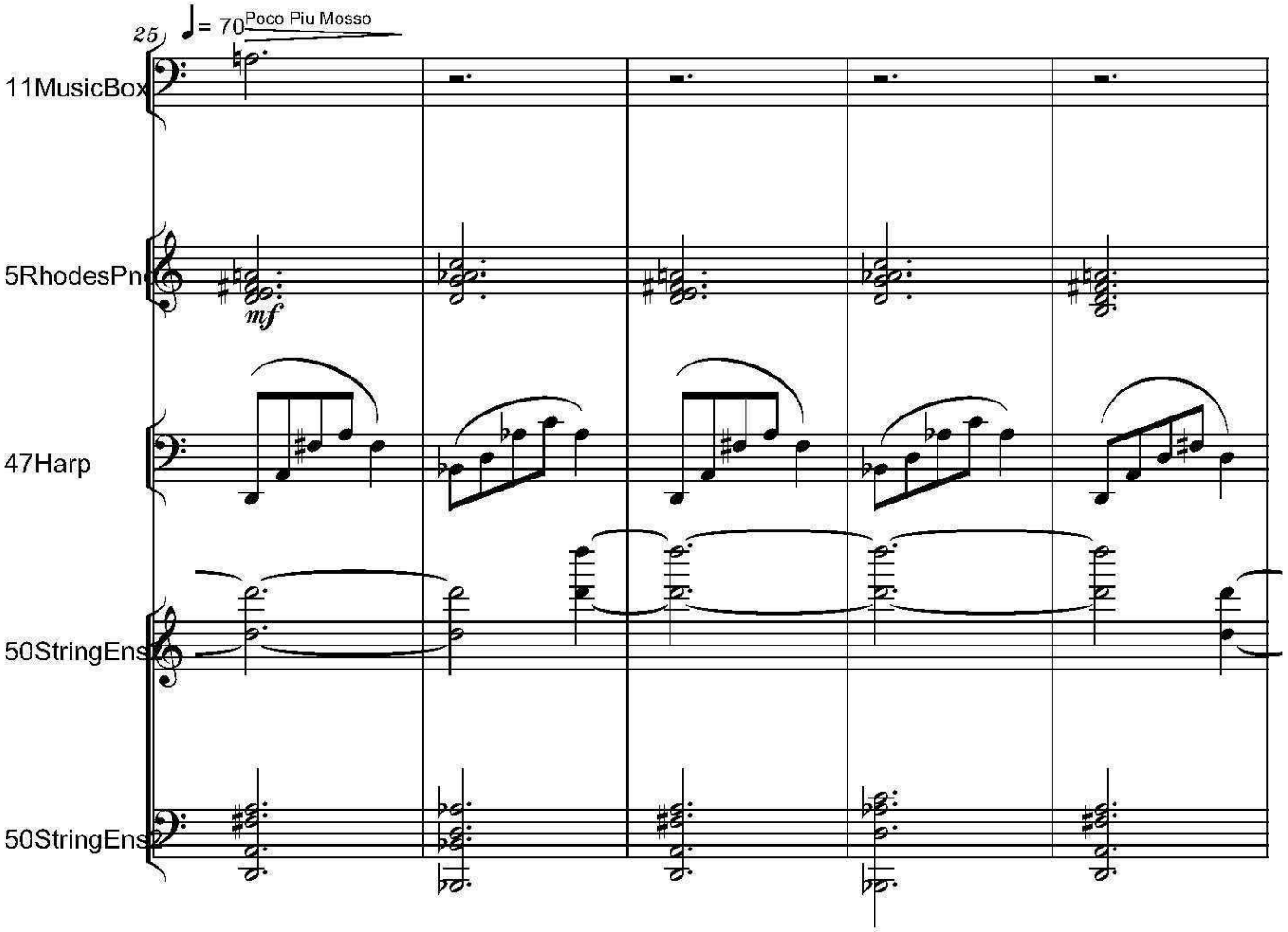
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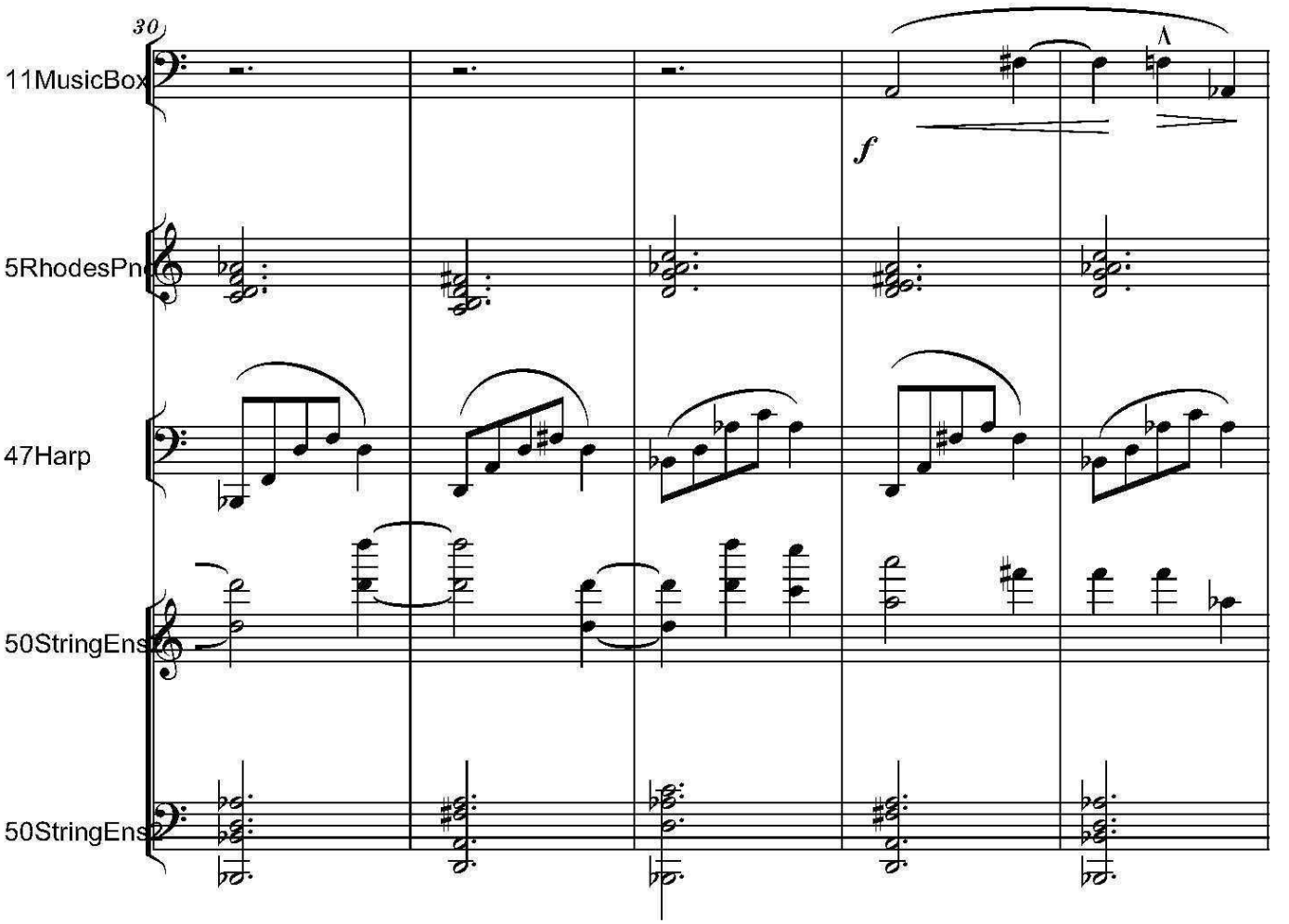
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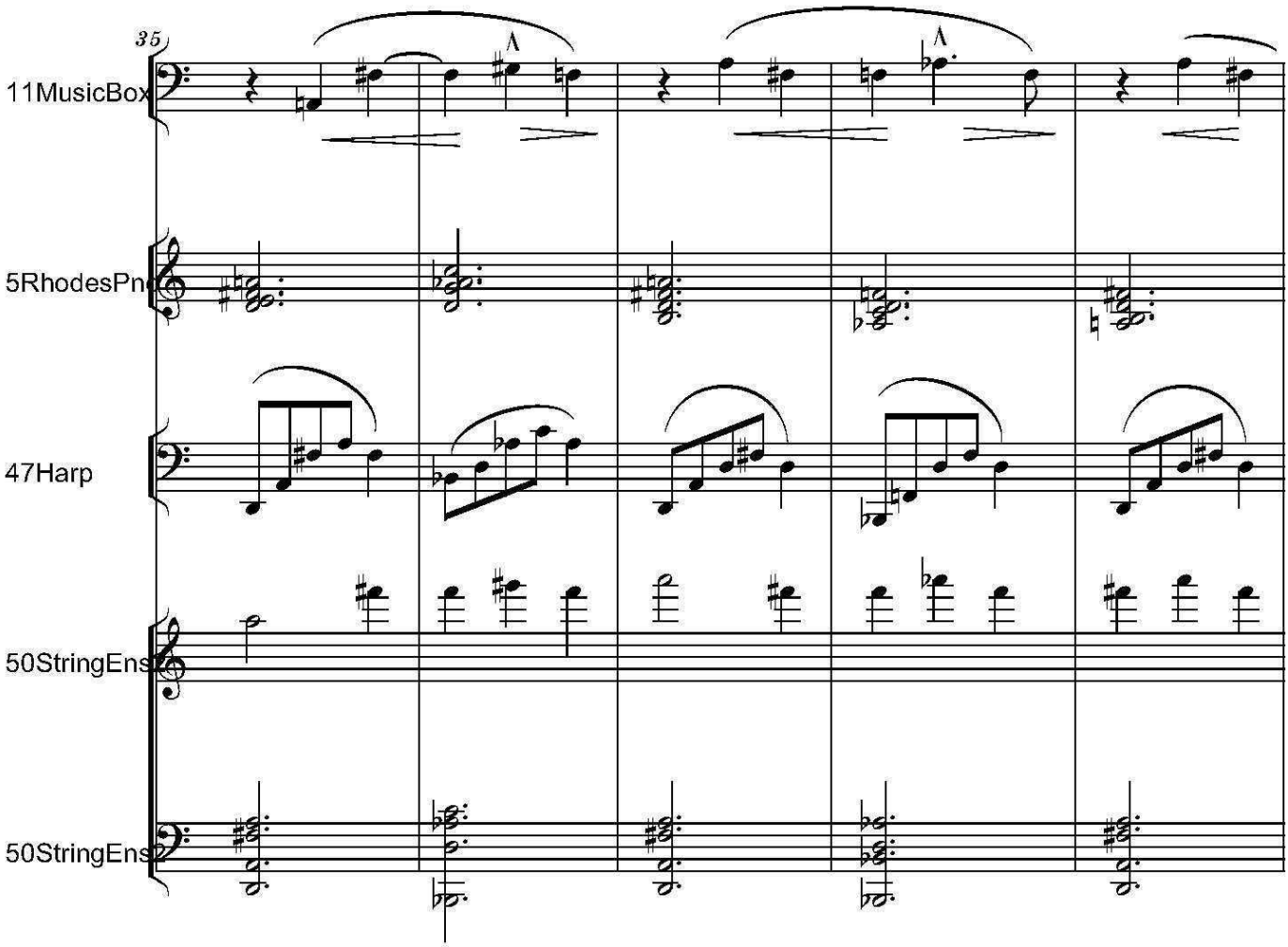
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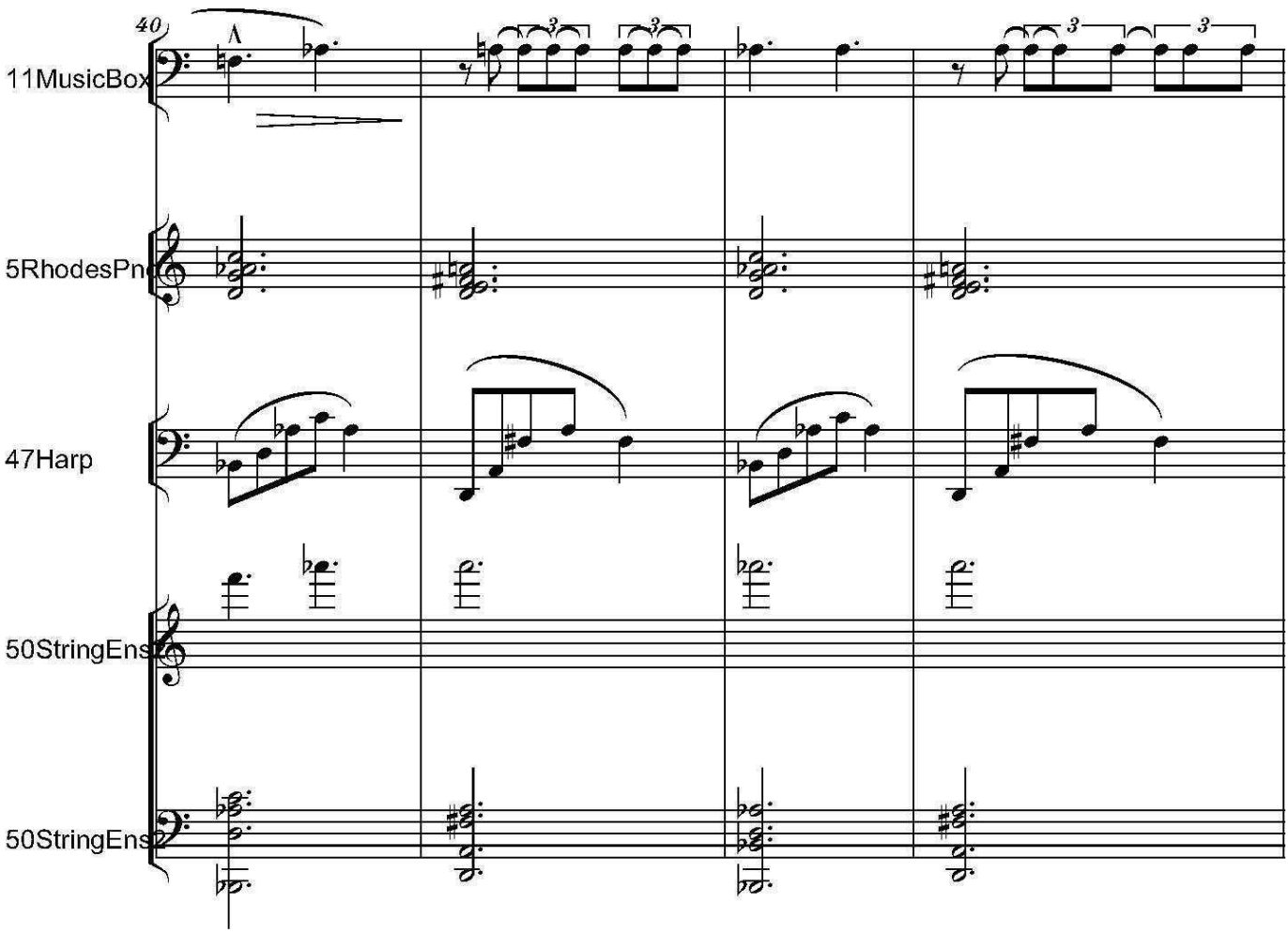
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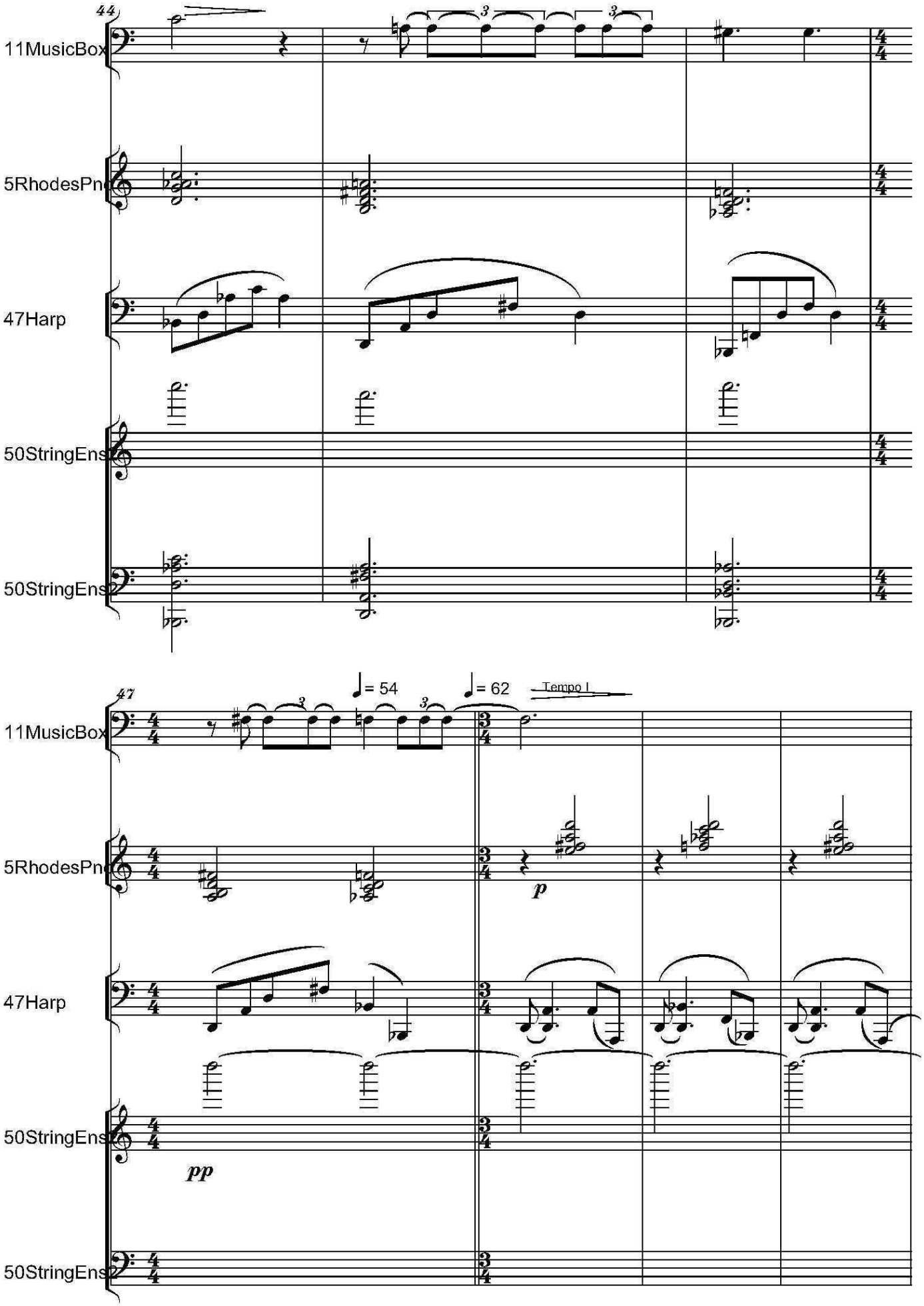
44
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= 54
= 62
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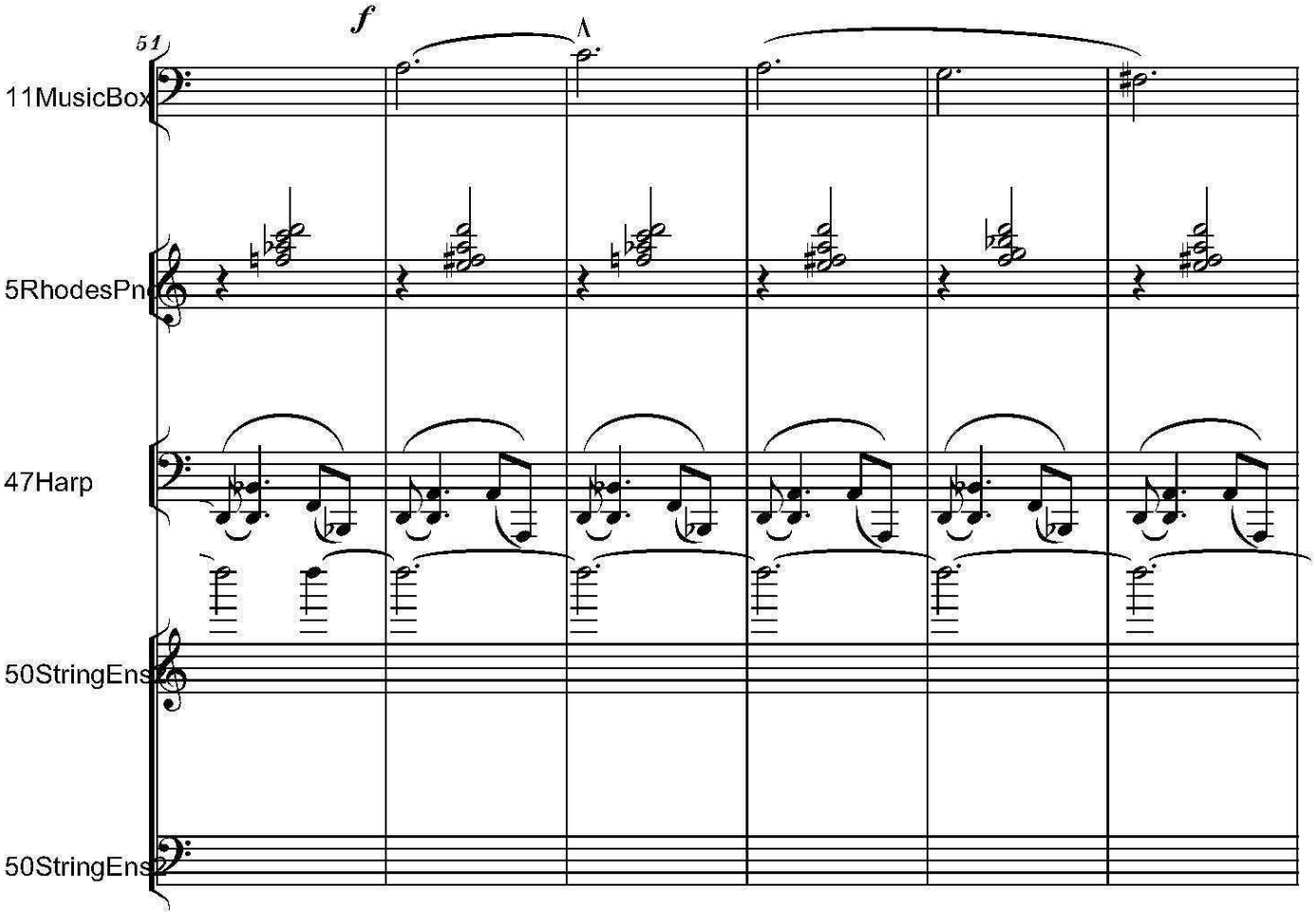
50StringEns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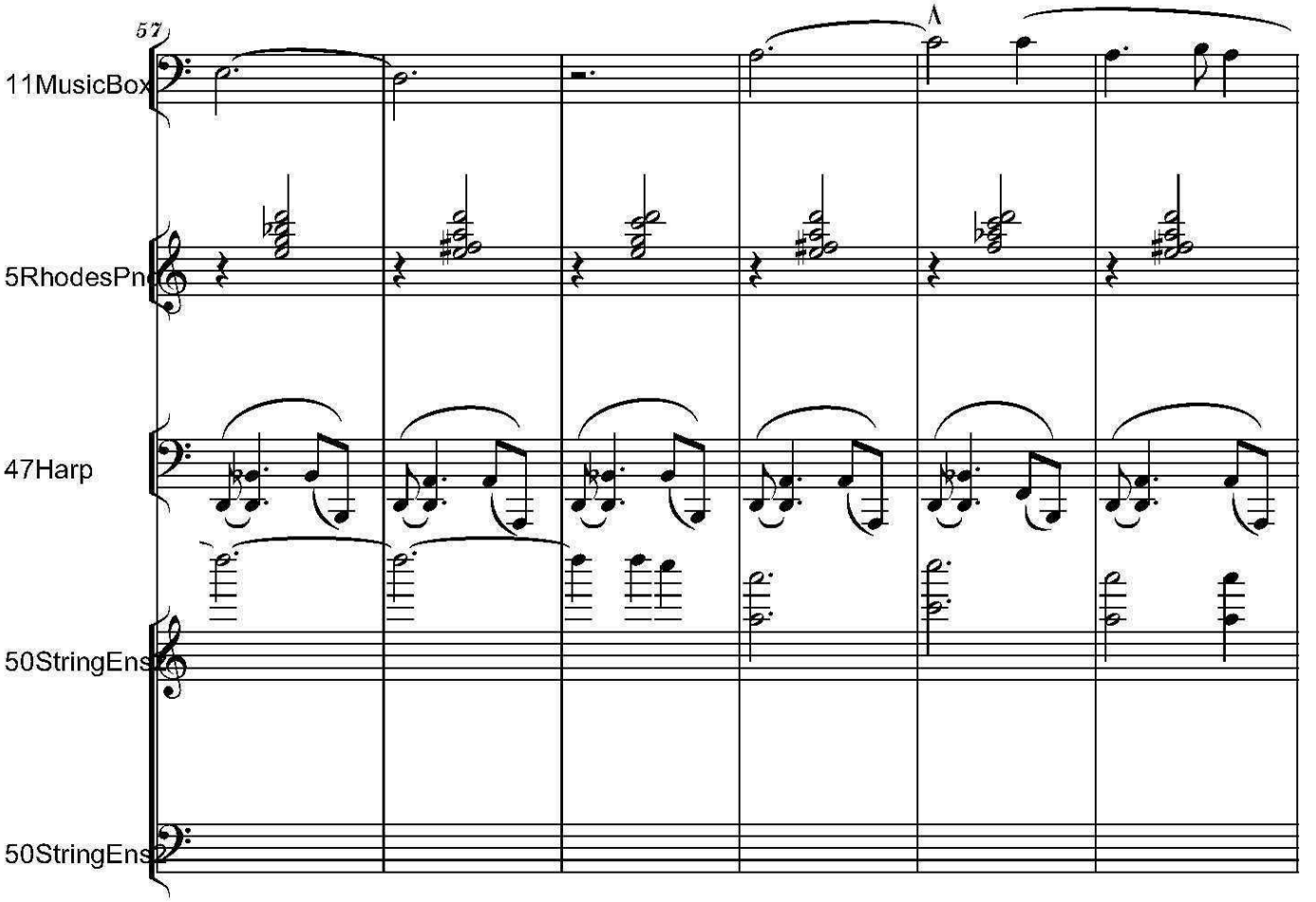
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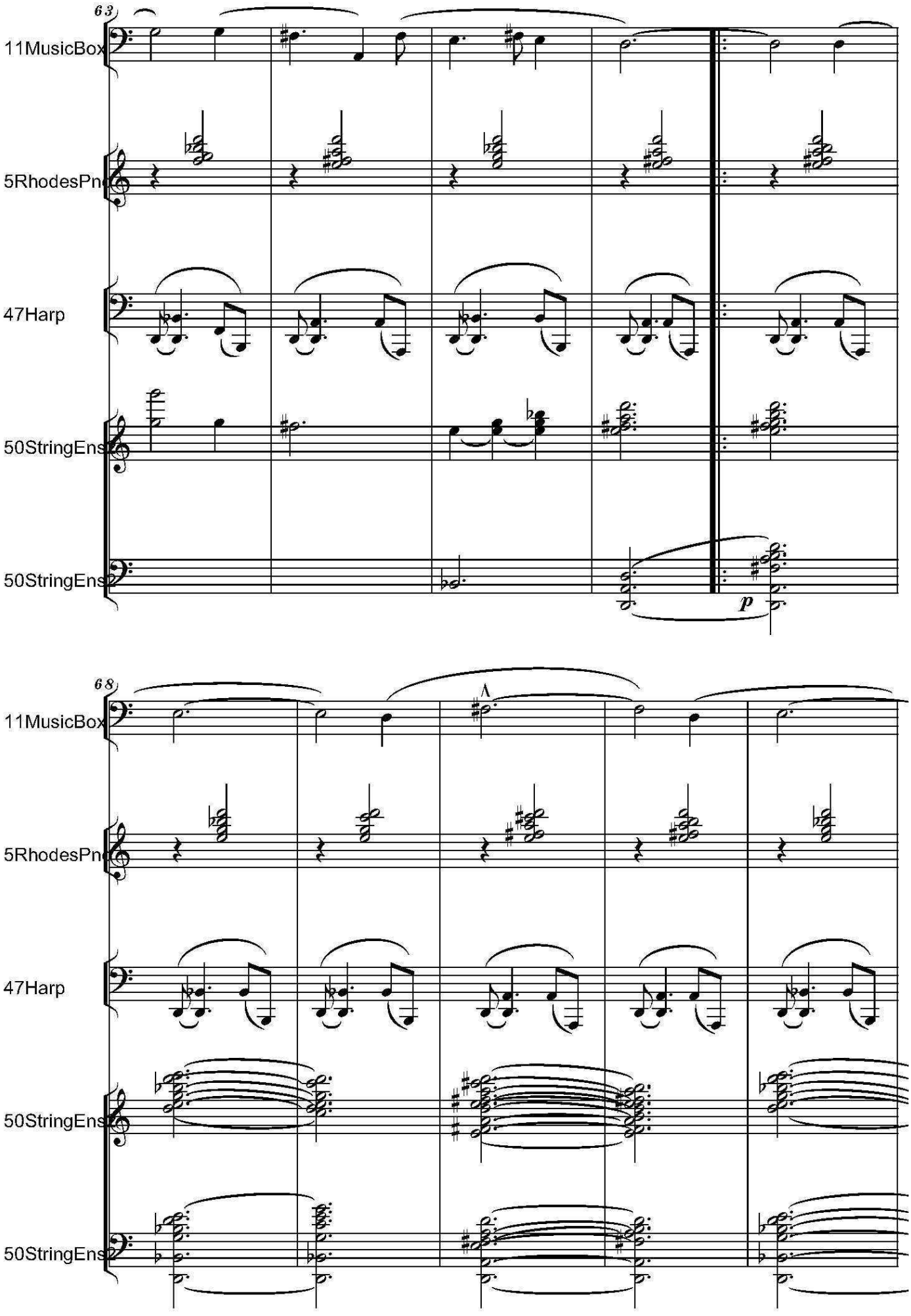
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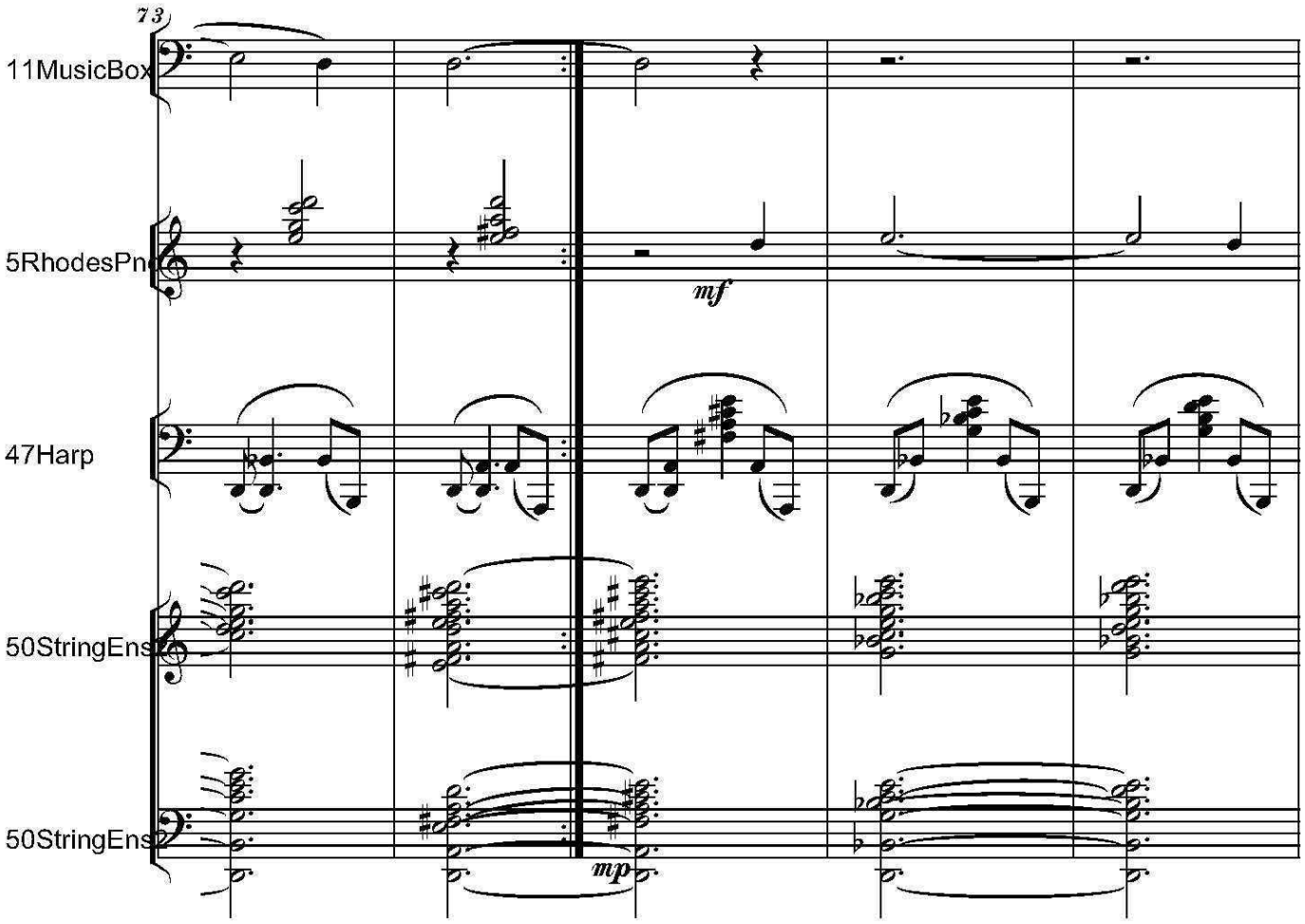
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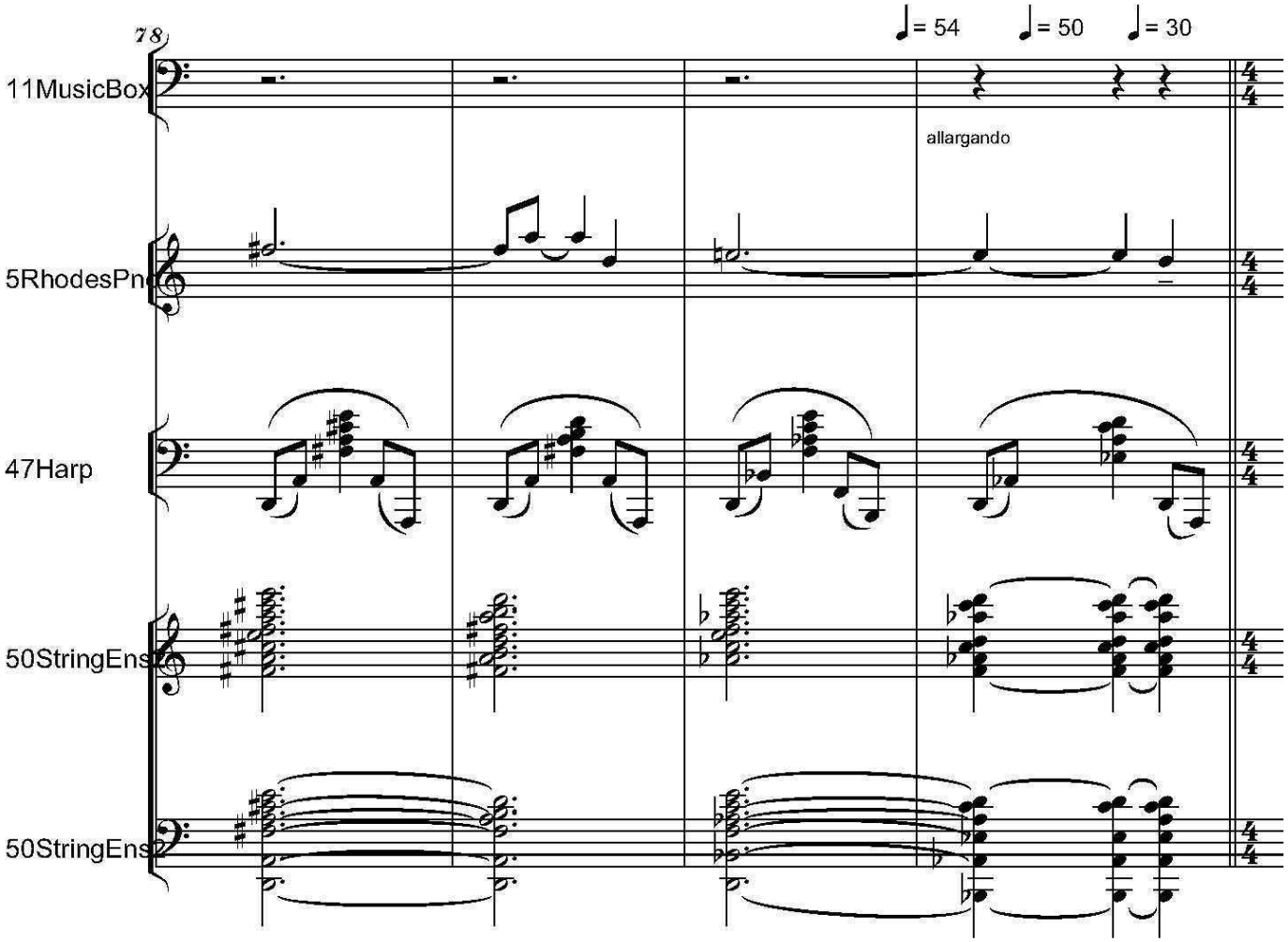
mp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♩= 50
♩= 30
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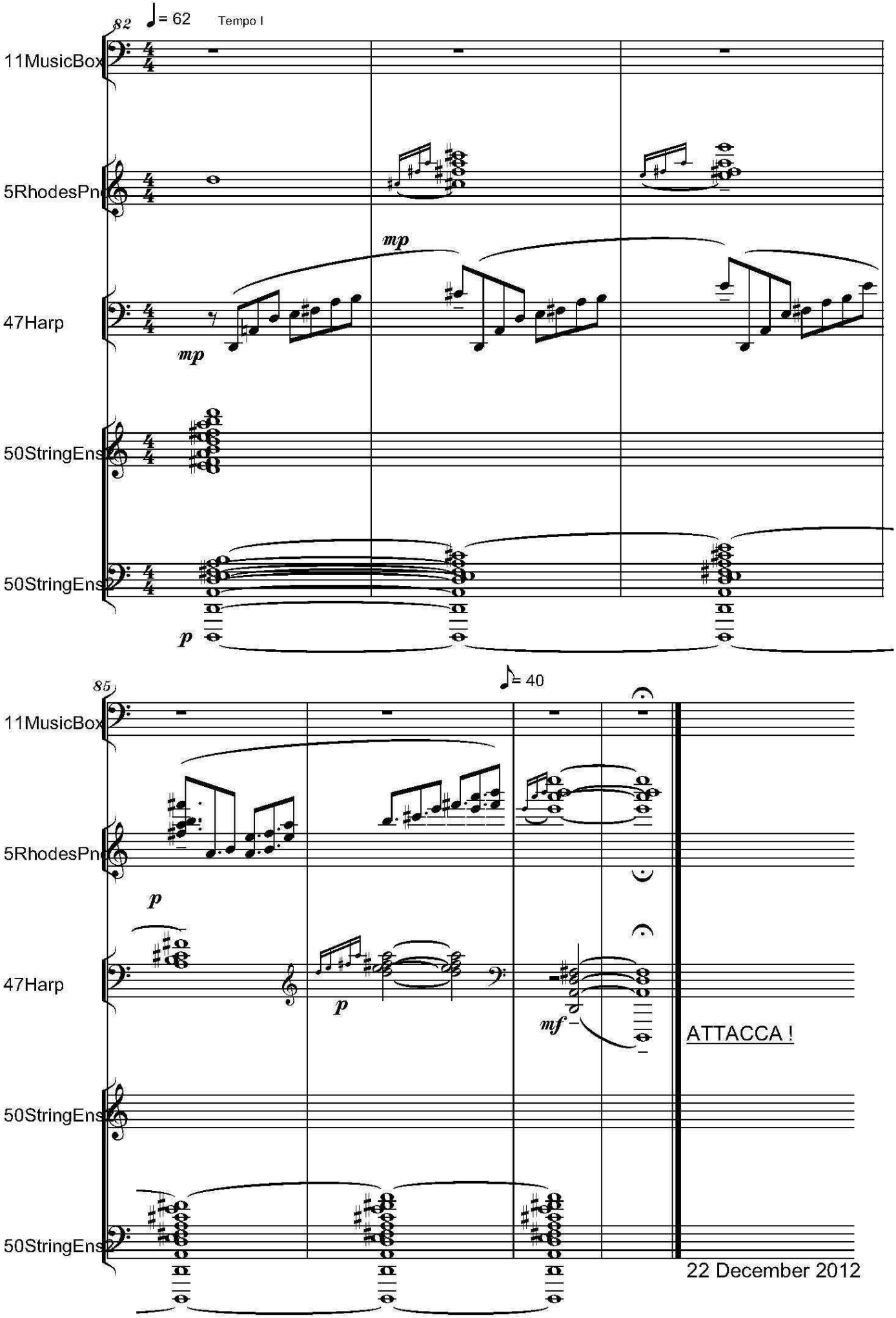
allargando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mp
p
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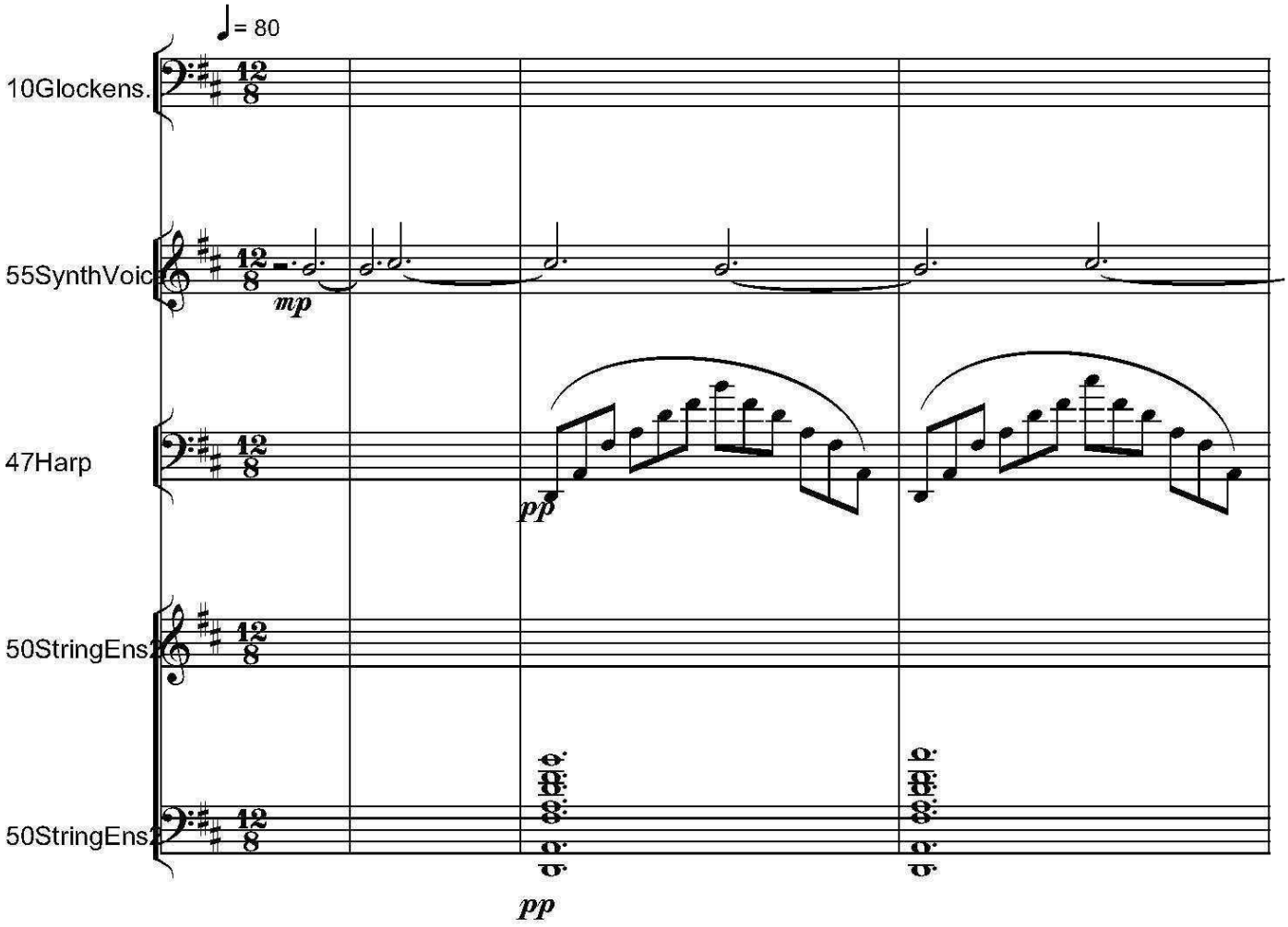
♪= 40
11MusicBox
5RhodesPno
47Harp
50StringEns1
50StringEns2
p
p
mf
ATTACCA !
22 December 2012

EXODUS - POEM BY BENJAMIN FONDANE

Estatico, Dolce,
Sempre Poco Rubato

II

Serban Nichifor



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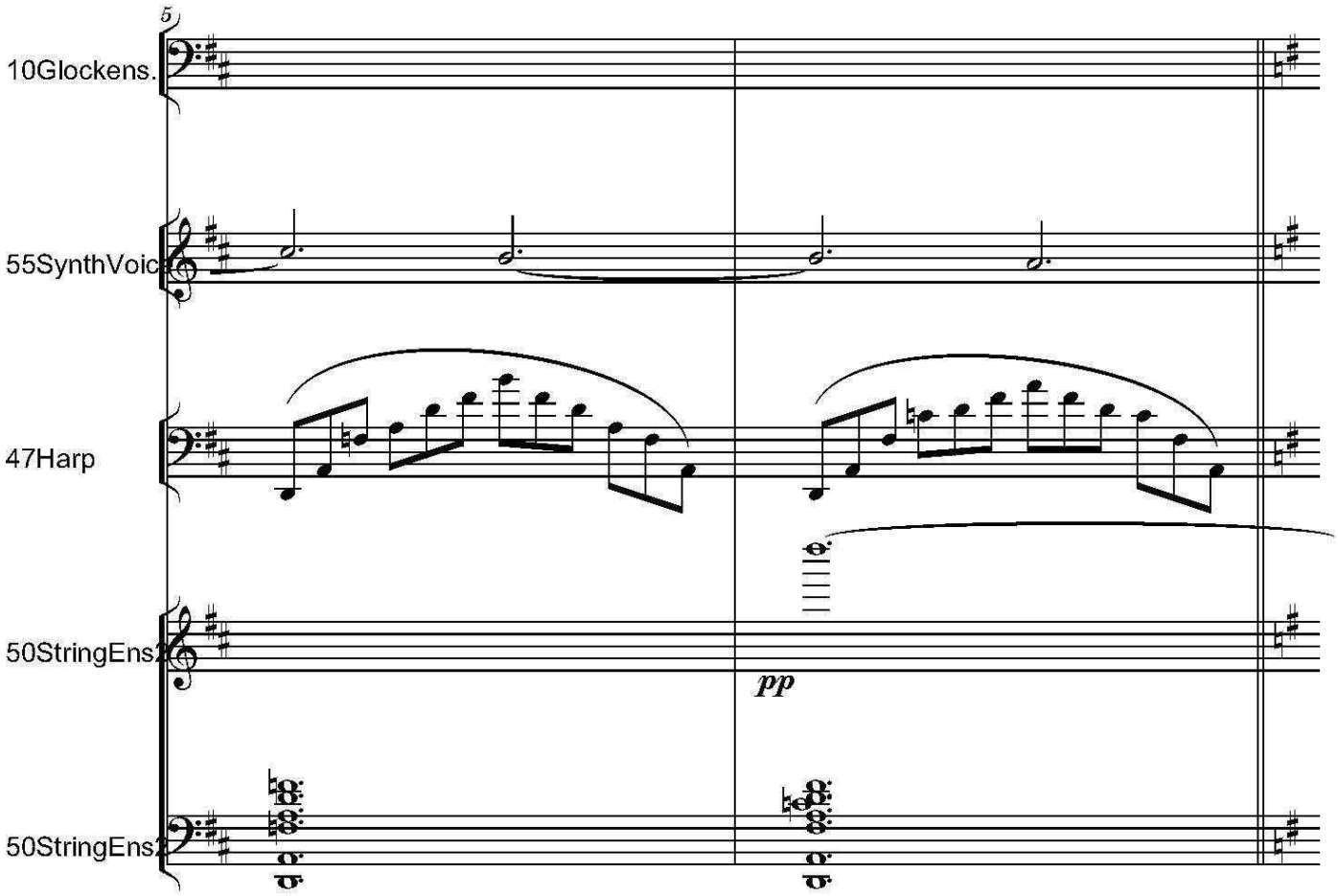
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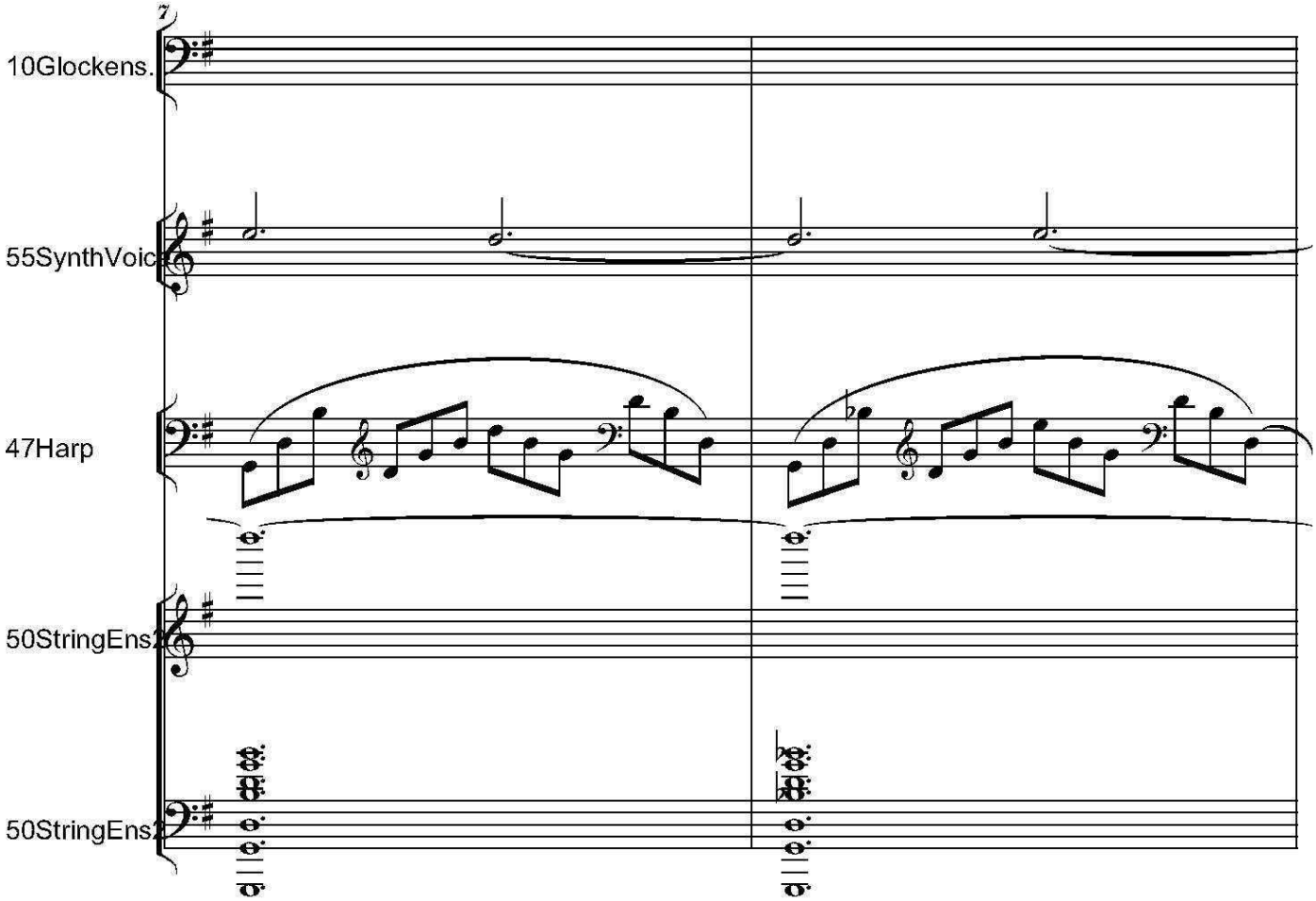
pp
50StringEns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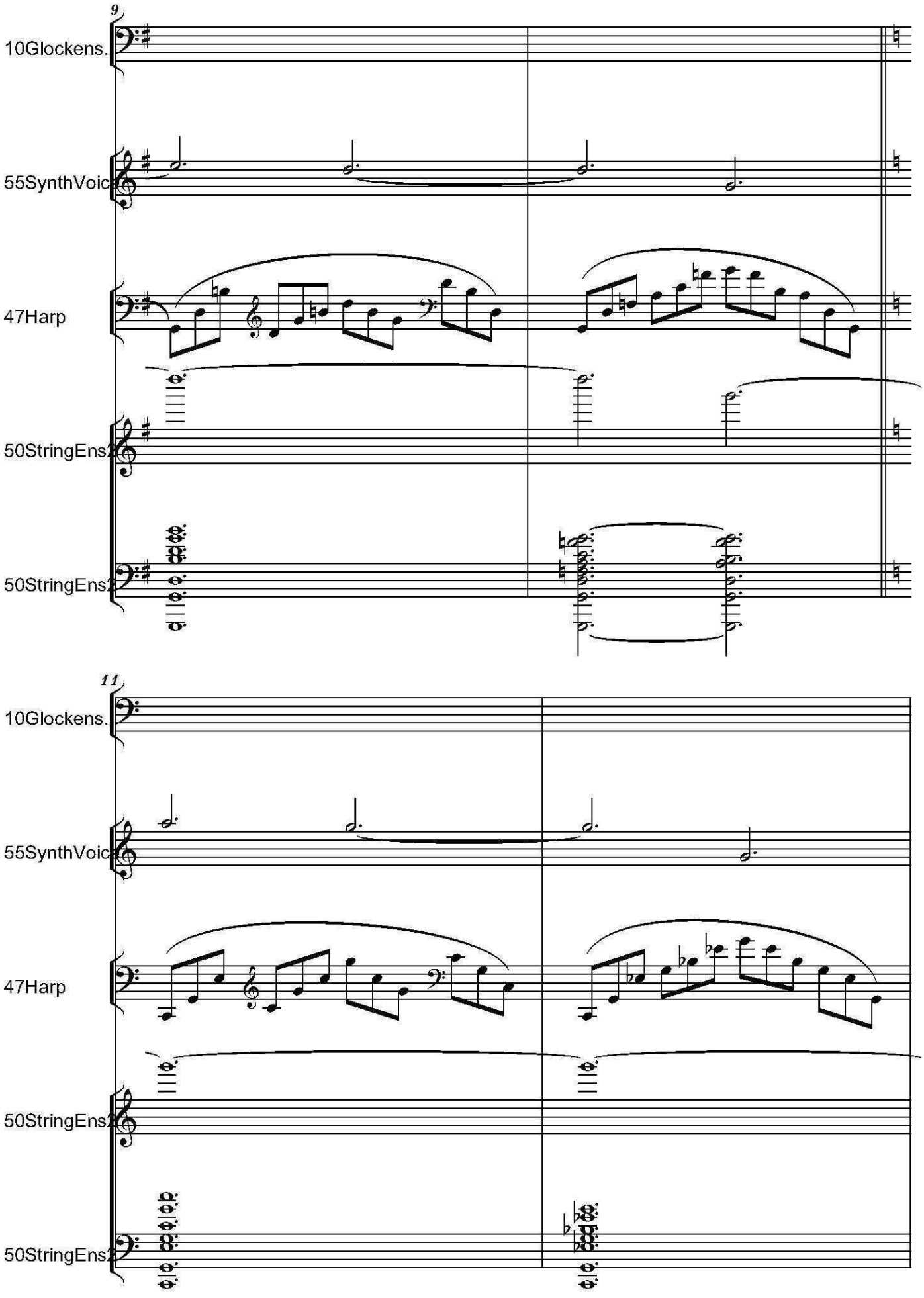
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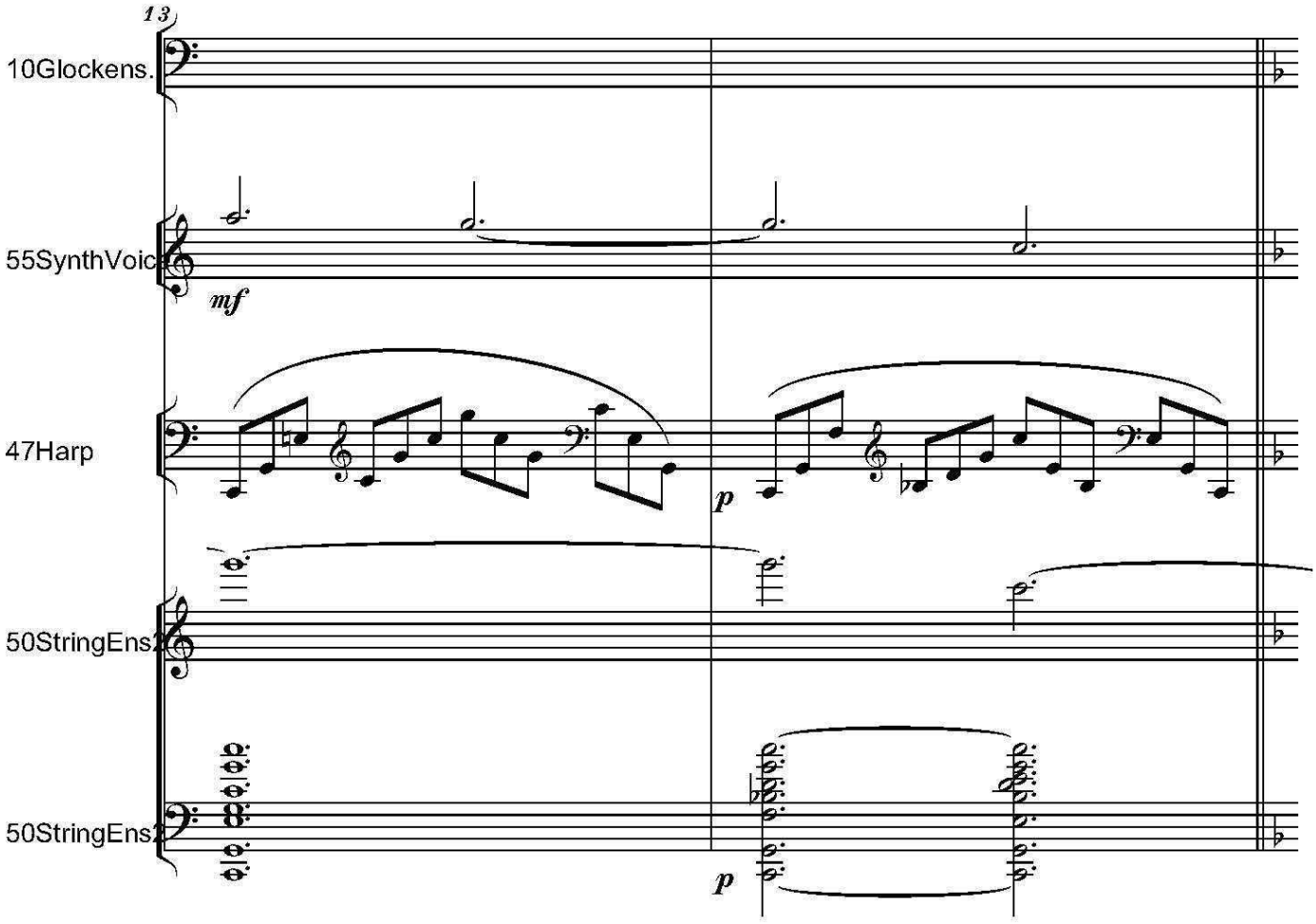
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mf
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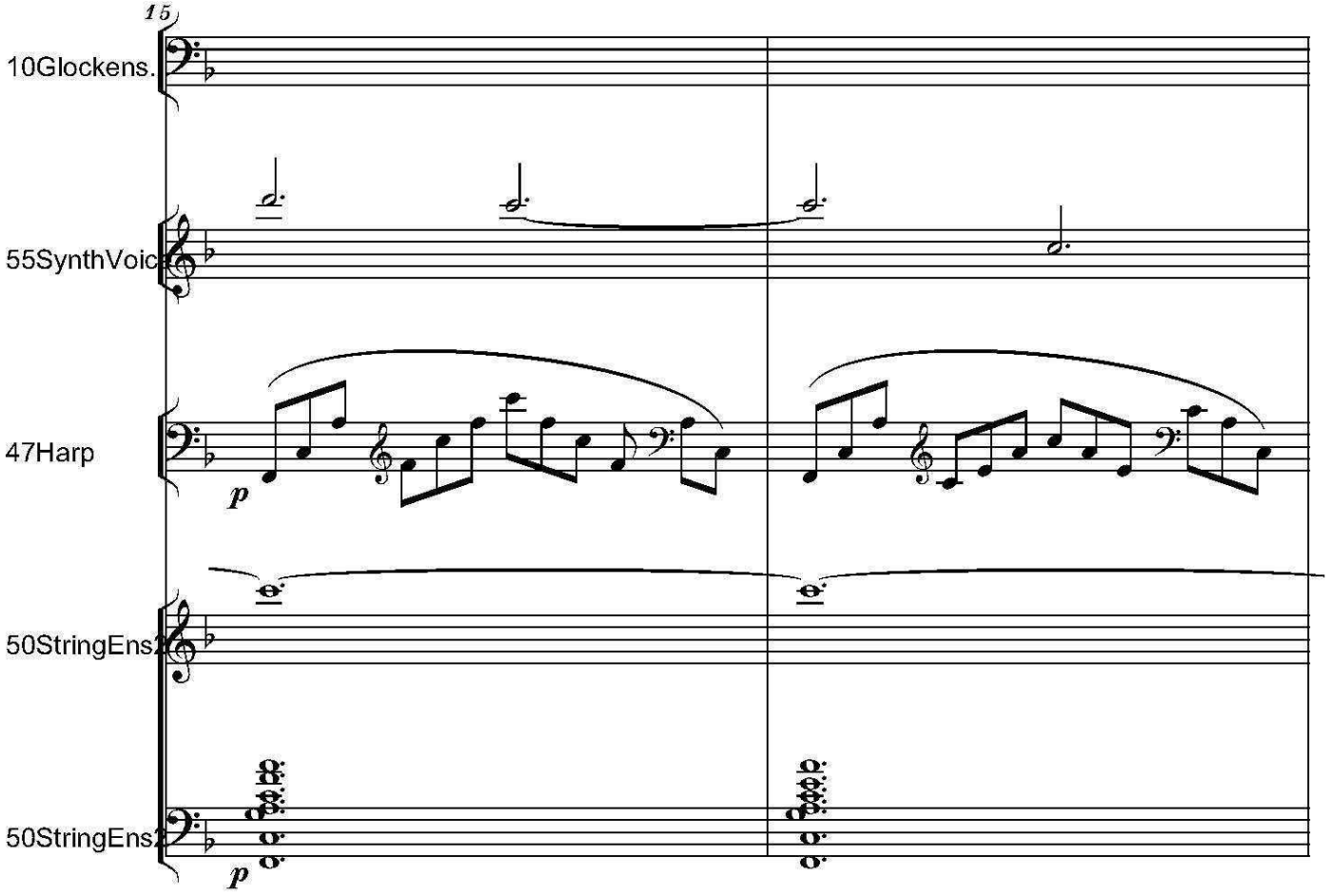
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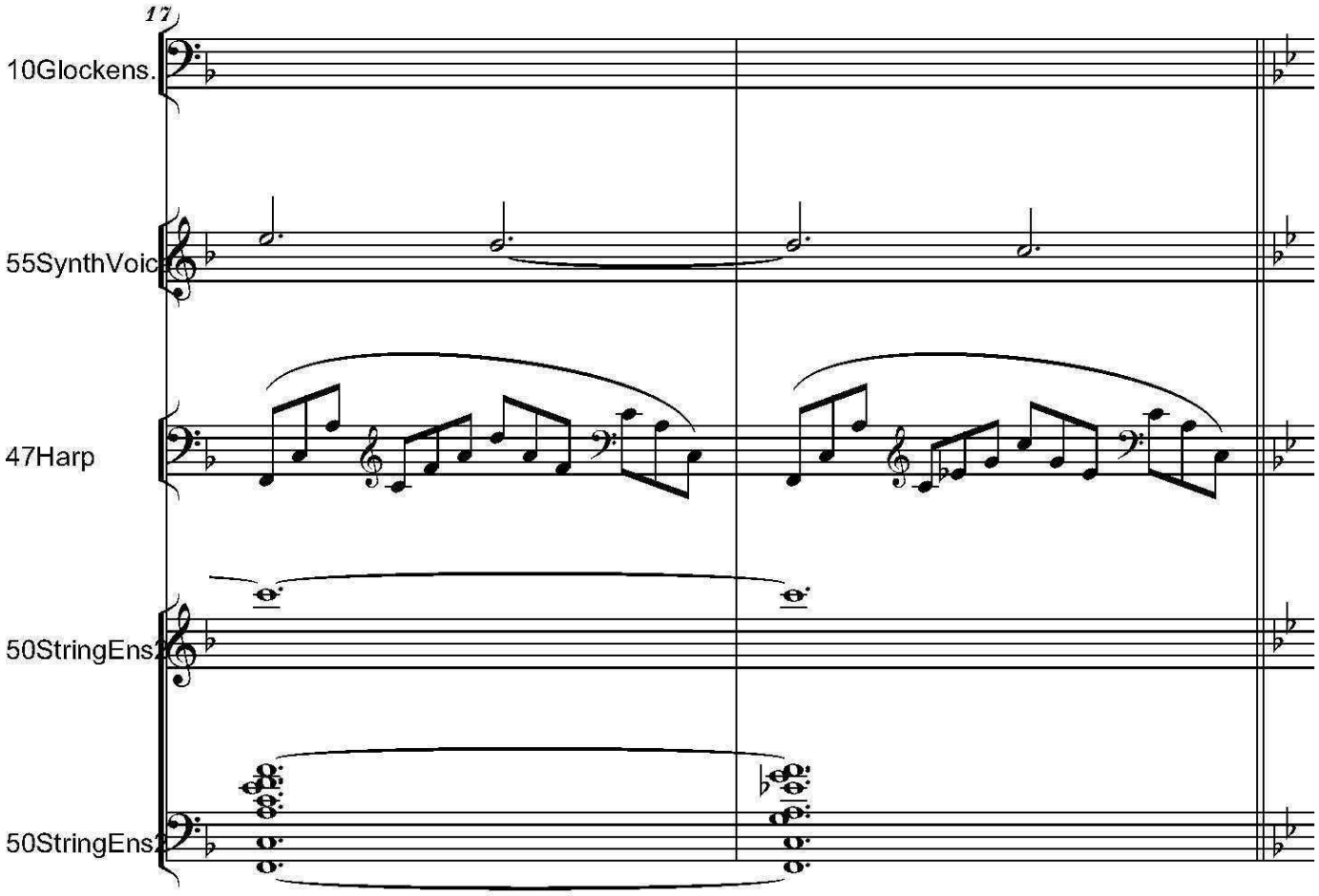
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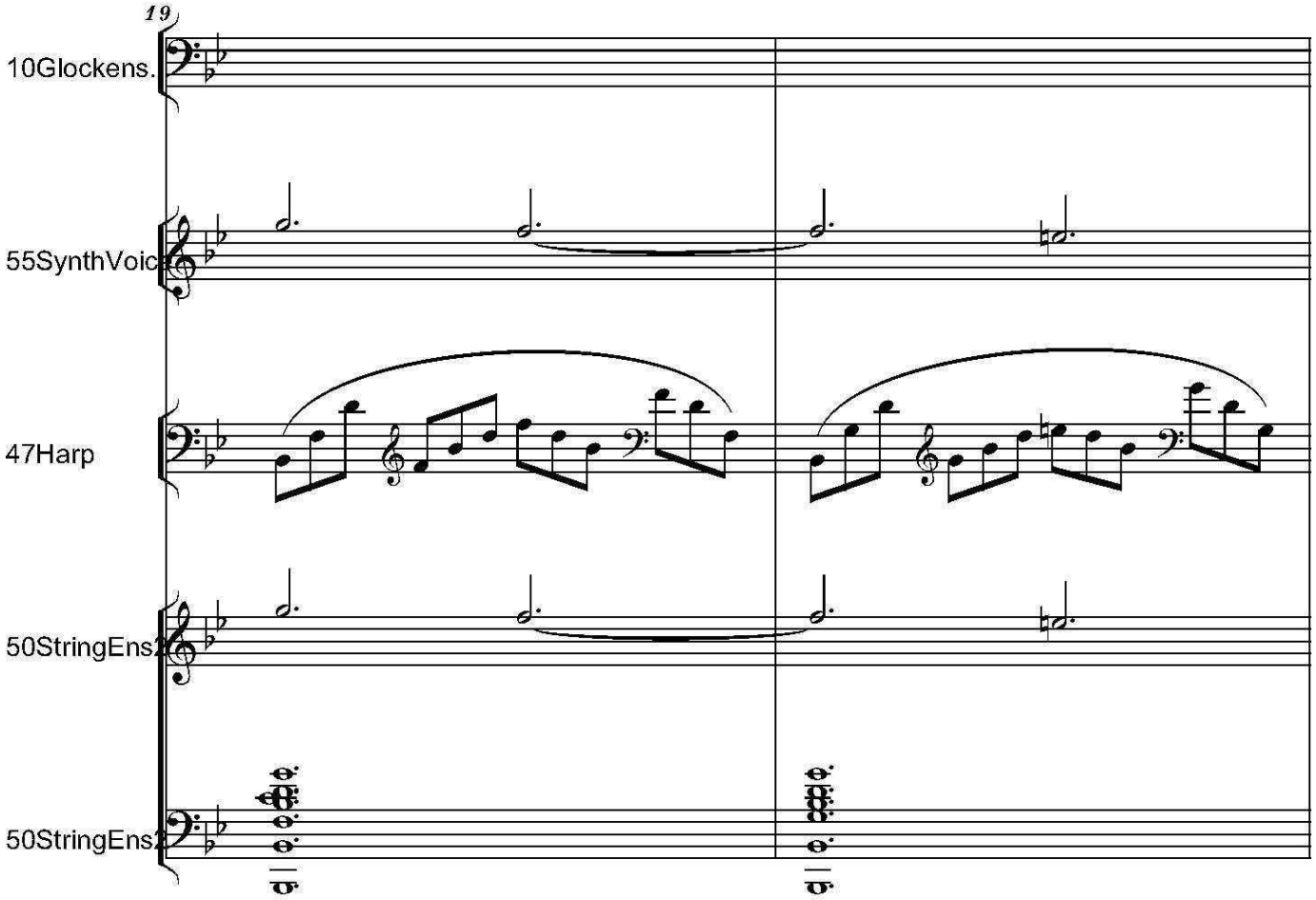
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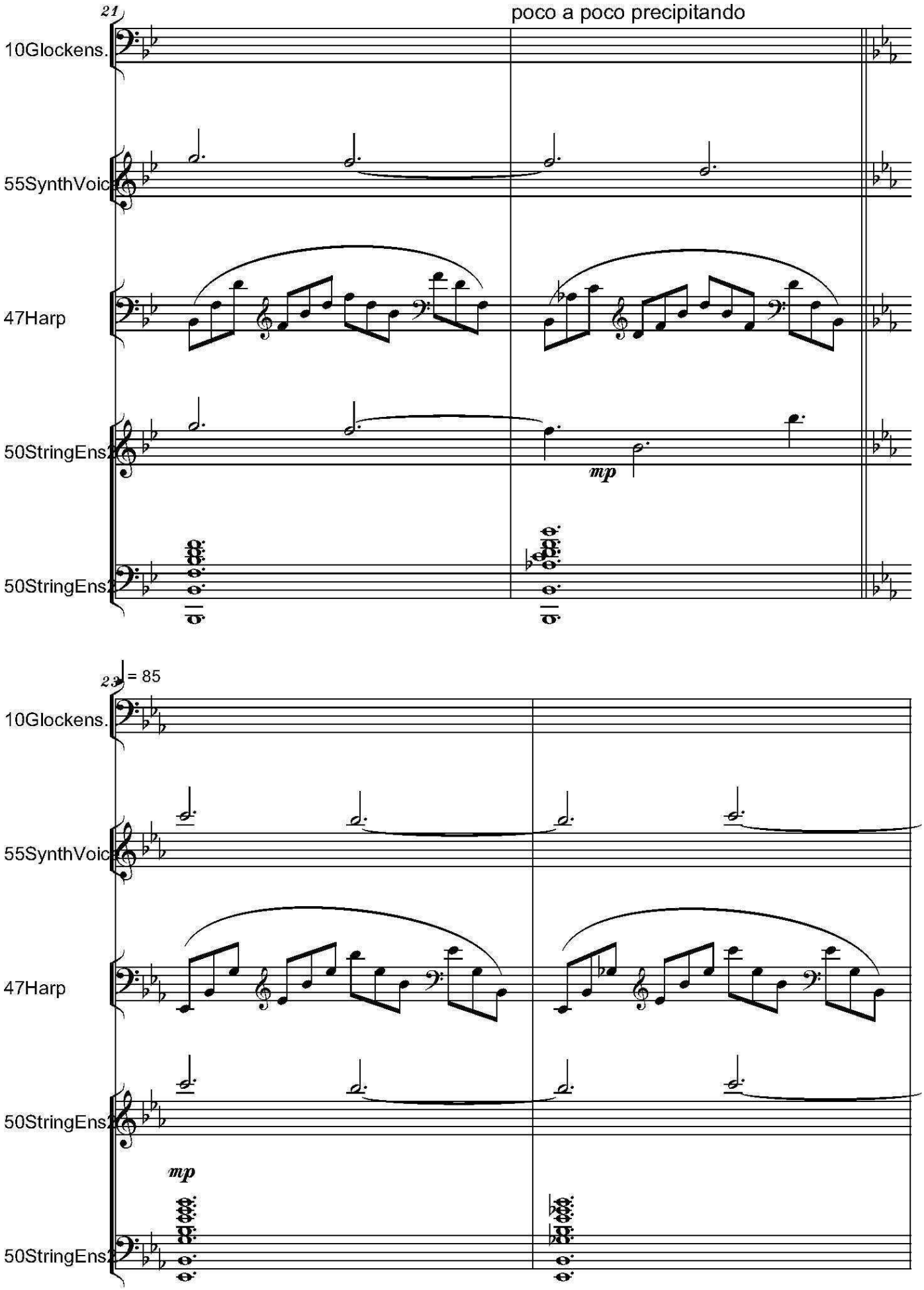
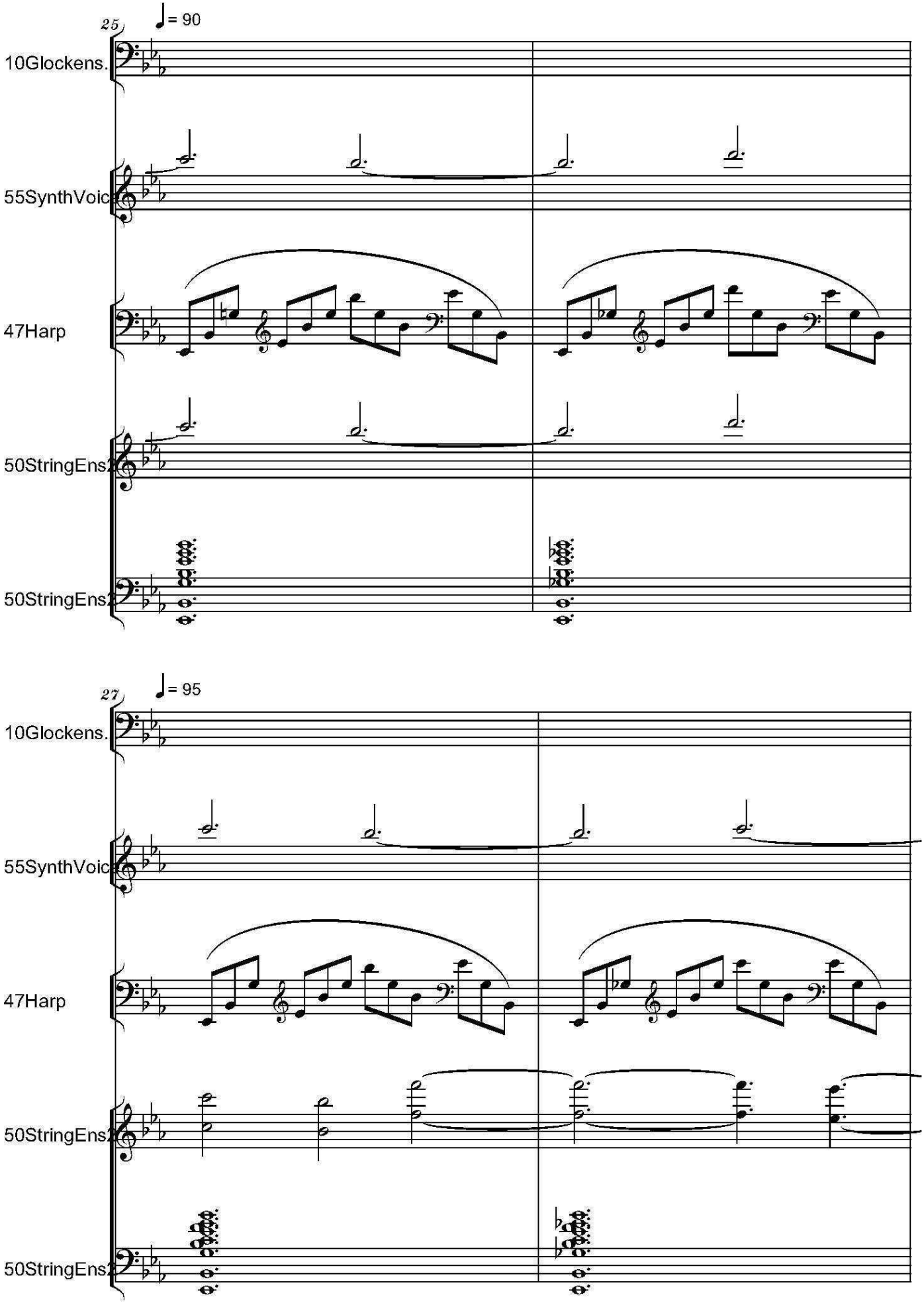

21
poco a poco precipitando
10Glockens.
55SynthVoic
47Harp
50StringEns
mp
50StringEns
23
= 85
10Glockens.
55SynthVoic
47Harp
50StringEns
mp
50StringEns


25
♩= 90
10Glockens.
55SynthVoic
47Harp
50StringEns
50StringEns
27
♩= 95
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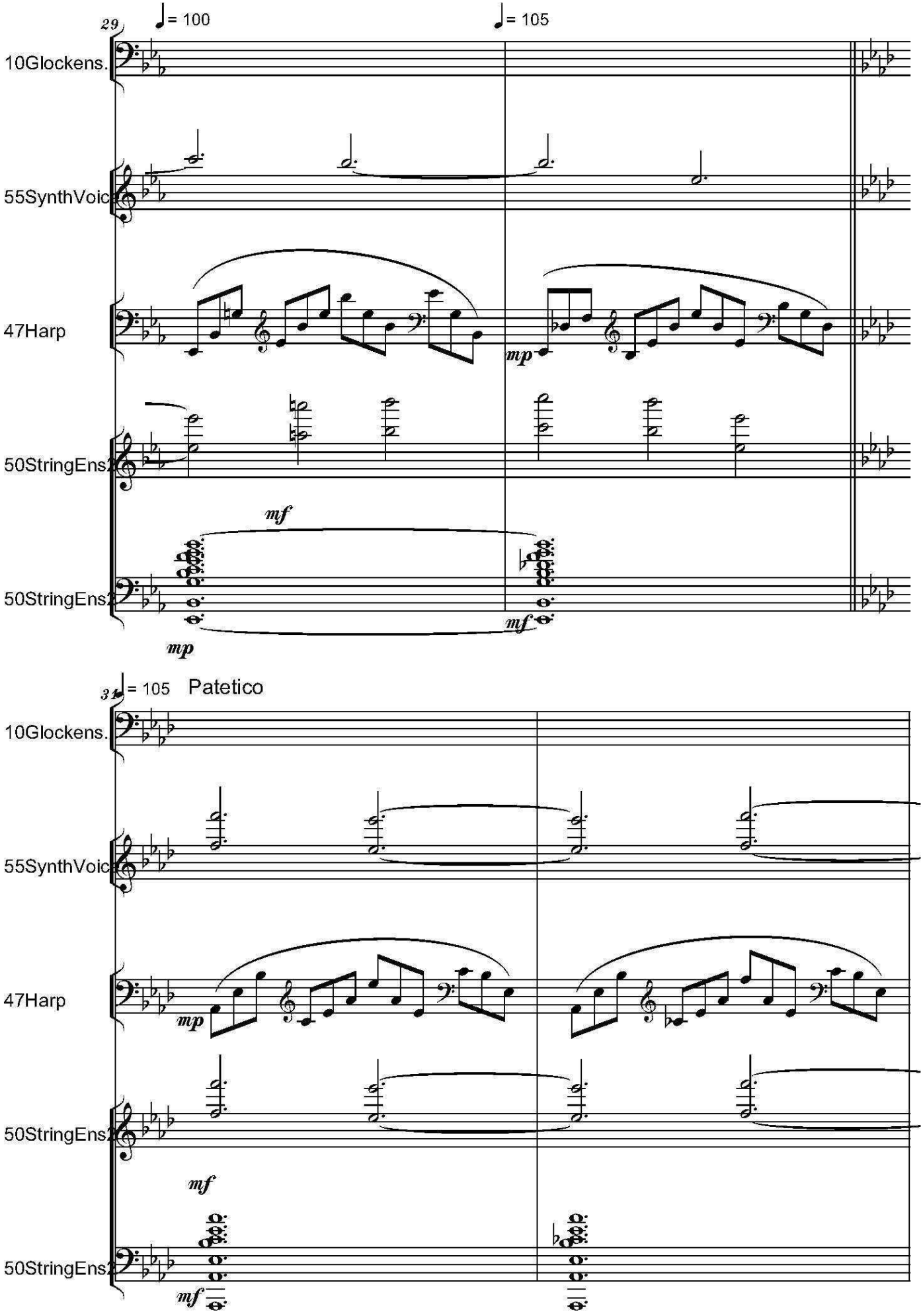
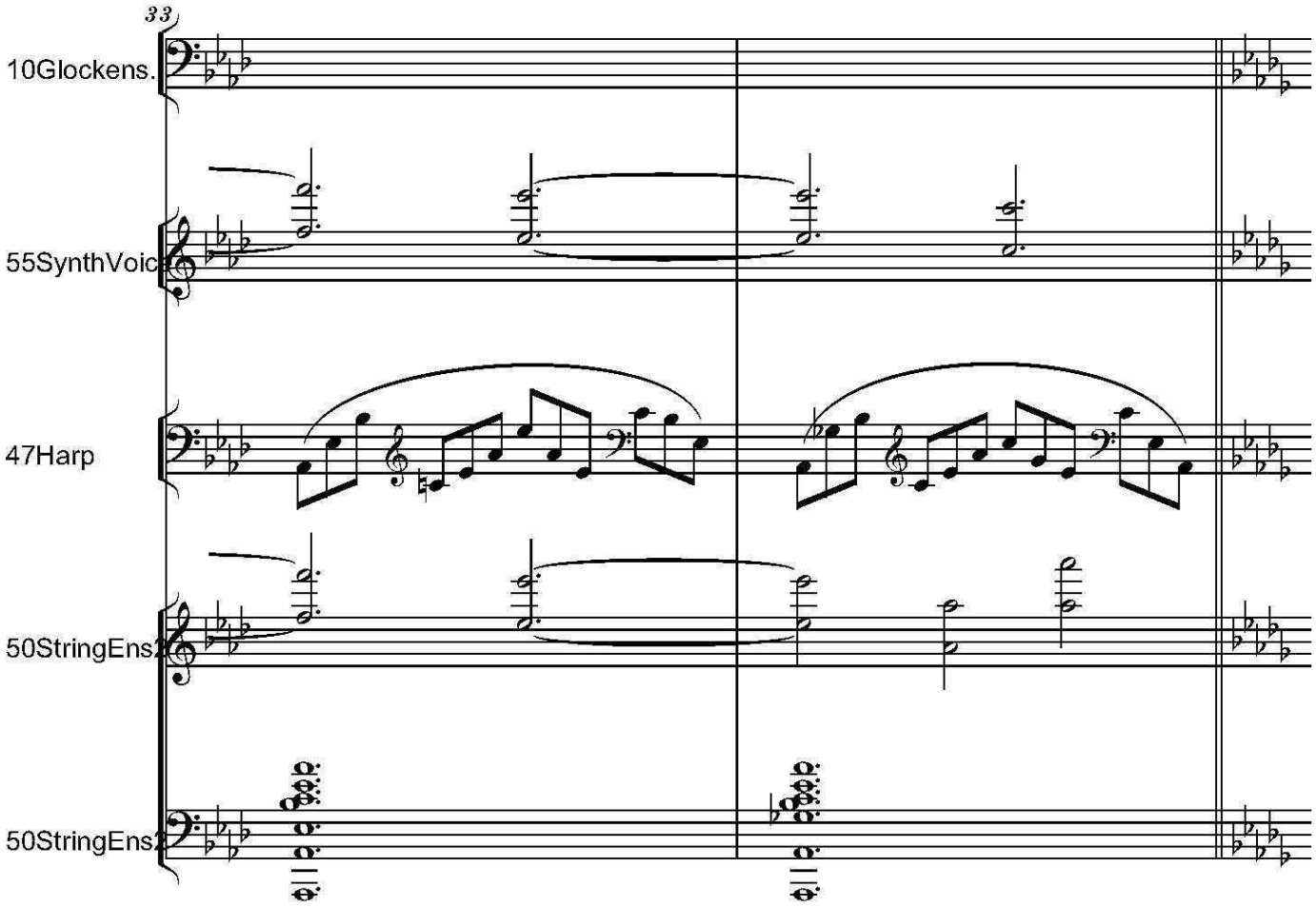
47Harp
50StringEns
50StringEns


29
♩= 100
♩= 105
10Glockens.
55SynthVoic
47Harp
mp
50StringEns2
mf
50StringEns2
mf
mp
31
♩= 105
Patetico
10Glockens.
55SynthVoic
47Harp
mp
50StringEns2
mf
50StringEns2
mf


33
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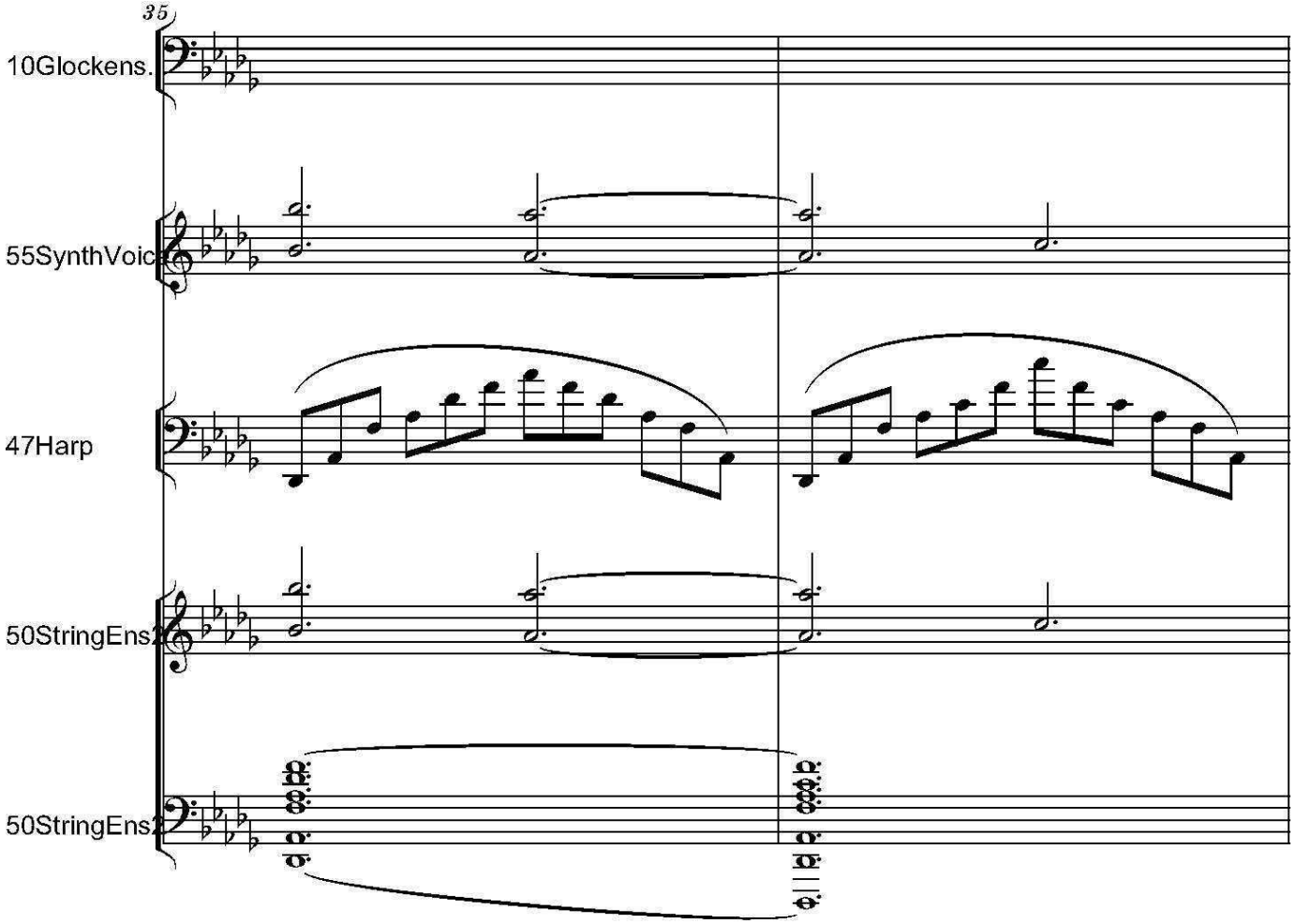
55SynthVoic
47Harp
50StringEns
50StringEns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47Harp
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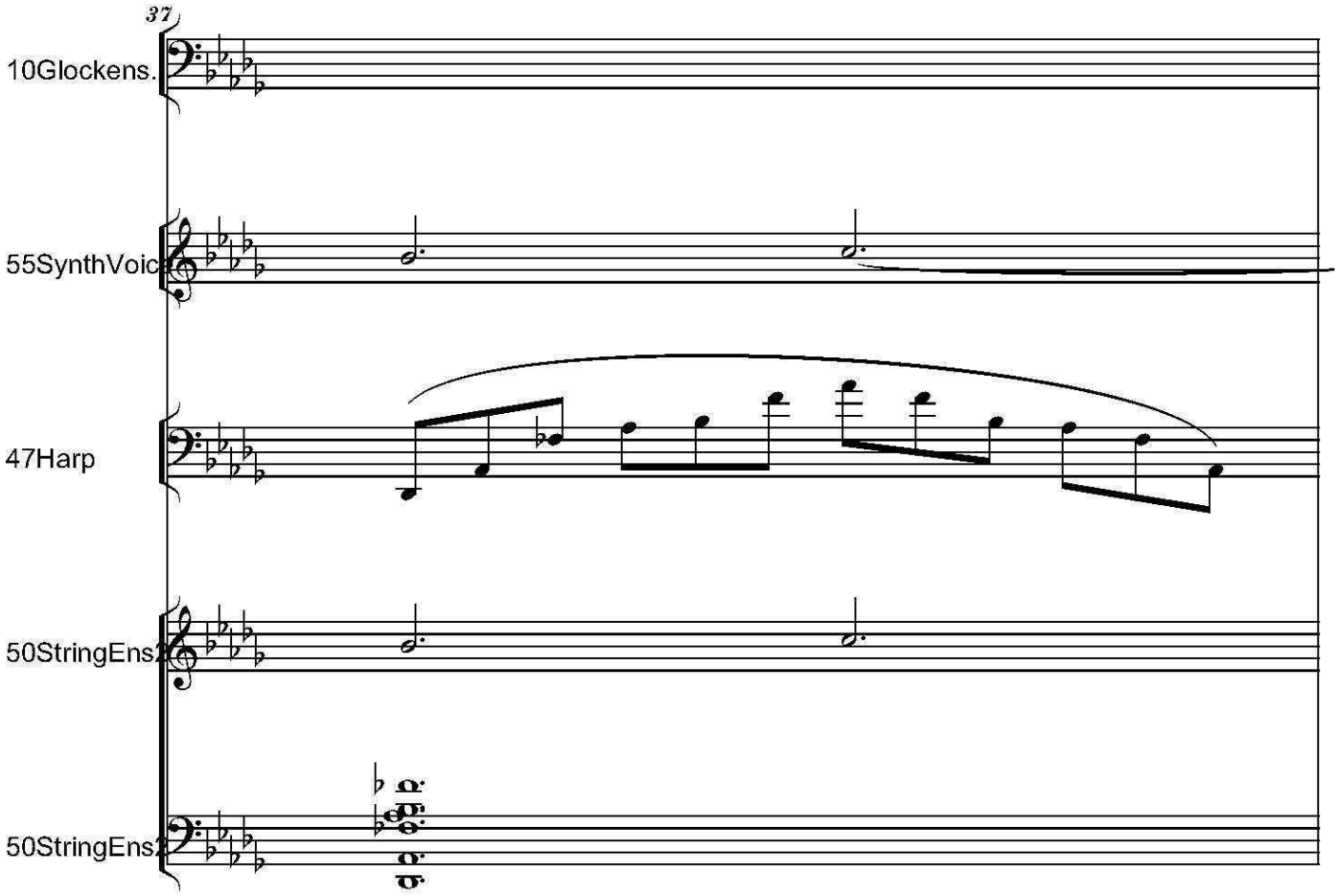
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47Harp
50StringEns
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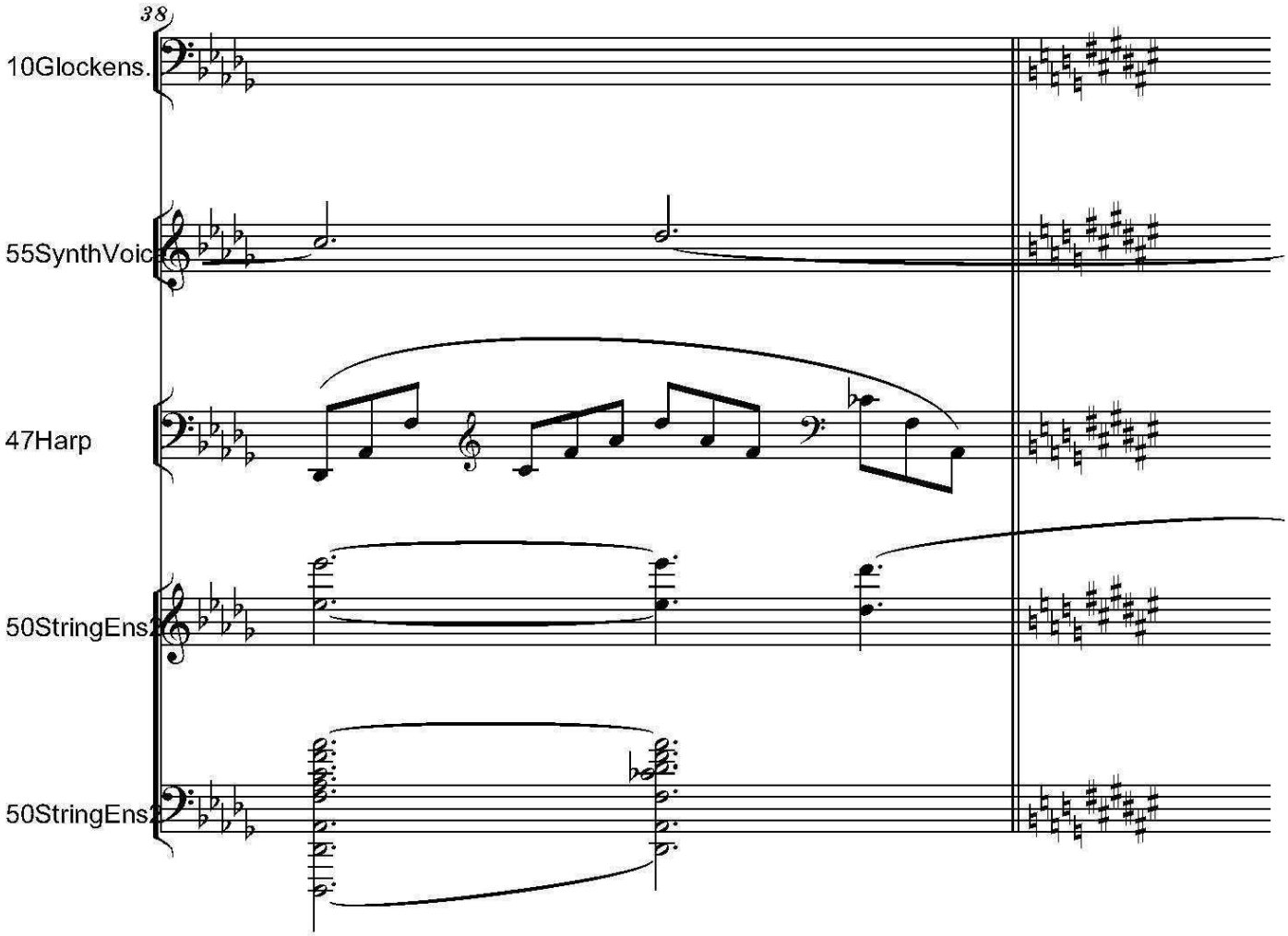
38
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47Harp
50StringEns
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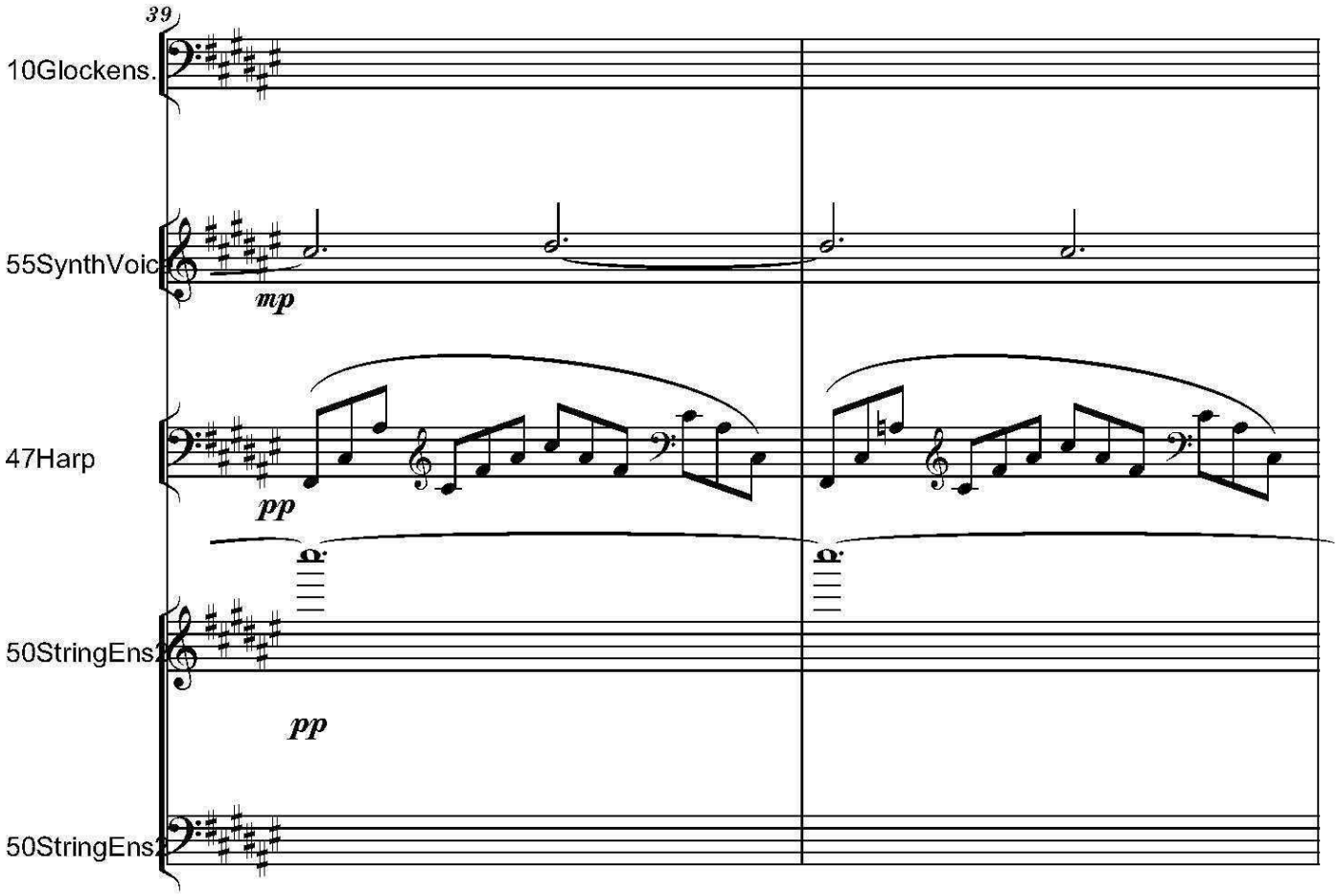
39
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55SynthVoic
mp
47Harp
pp
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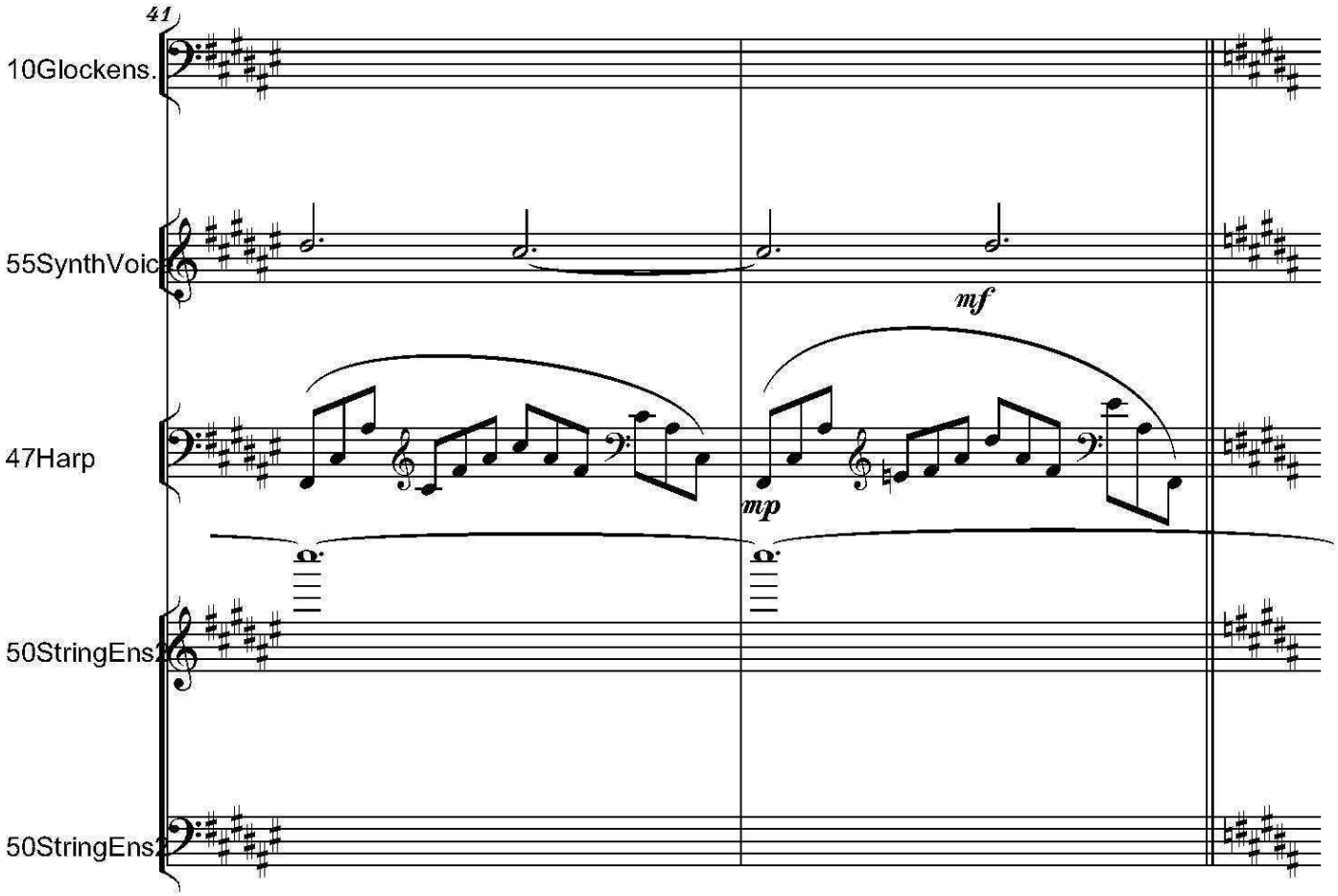
pp
50StringEns2


41
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mf
47Harp
mp
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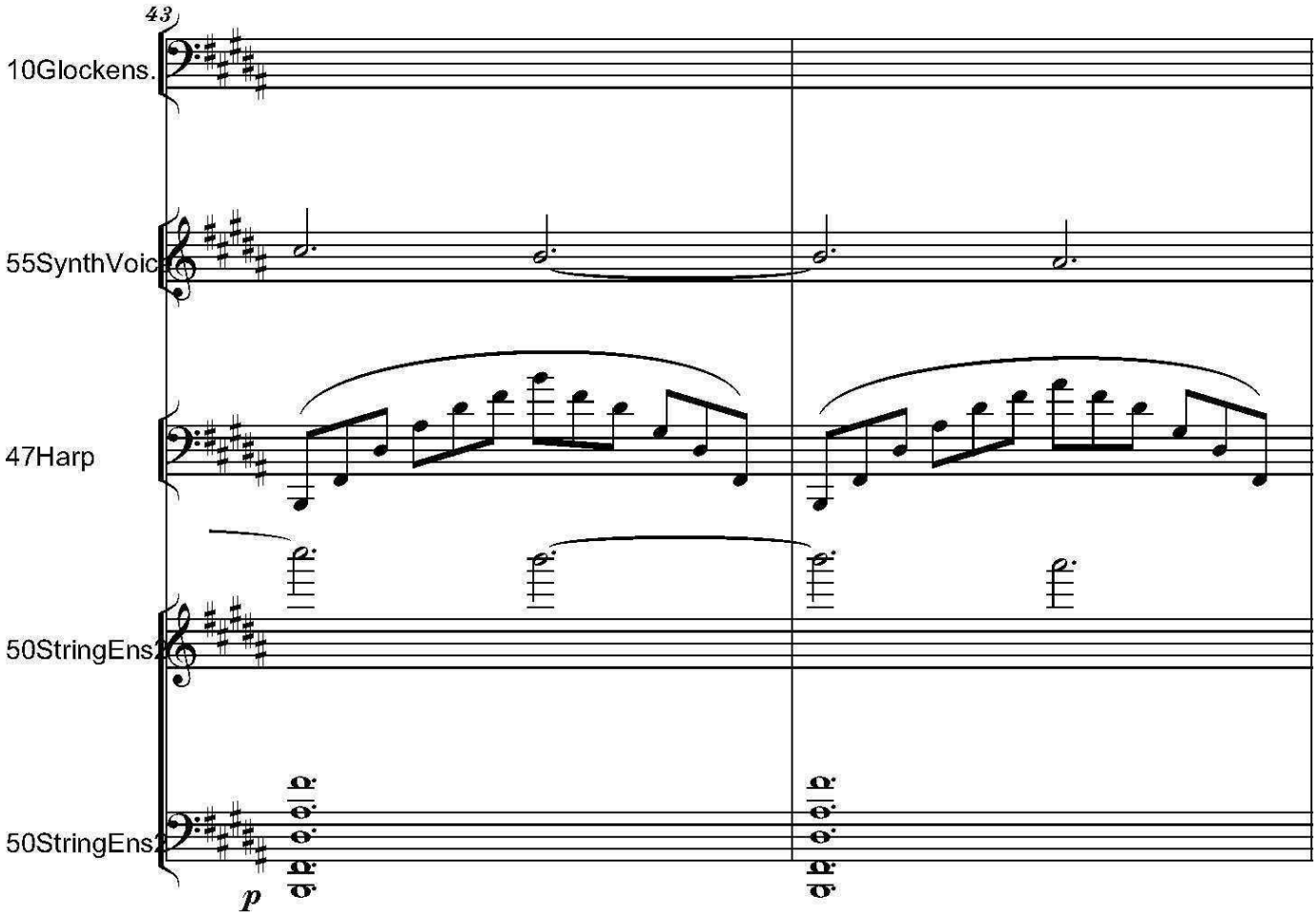
50StringEns2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47Harp
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50StringEns
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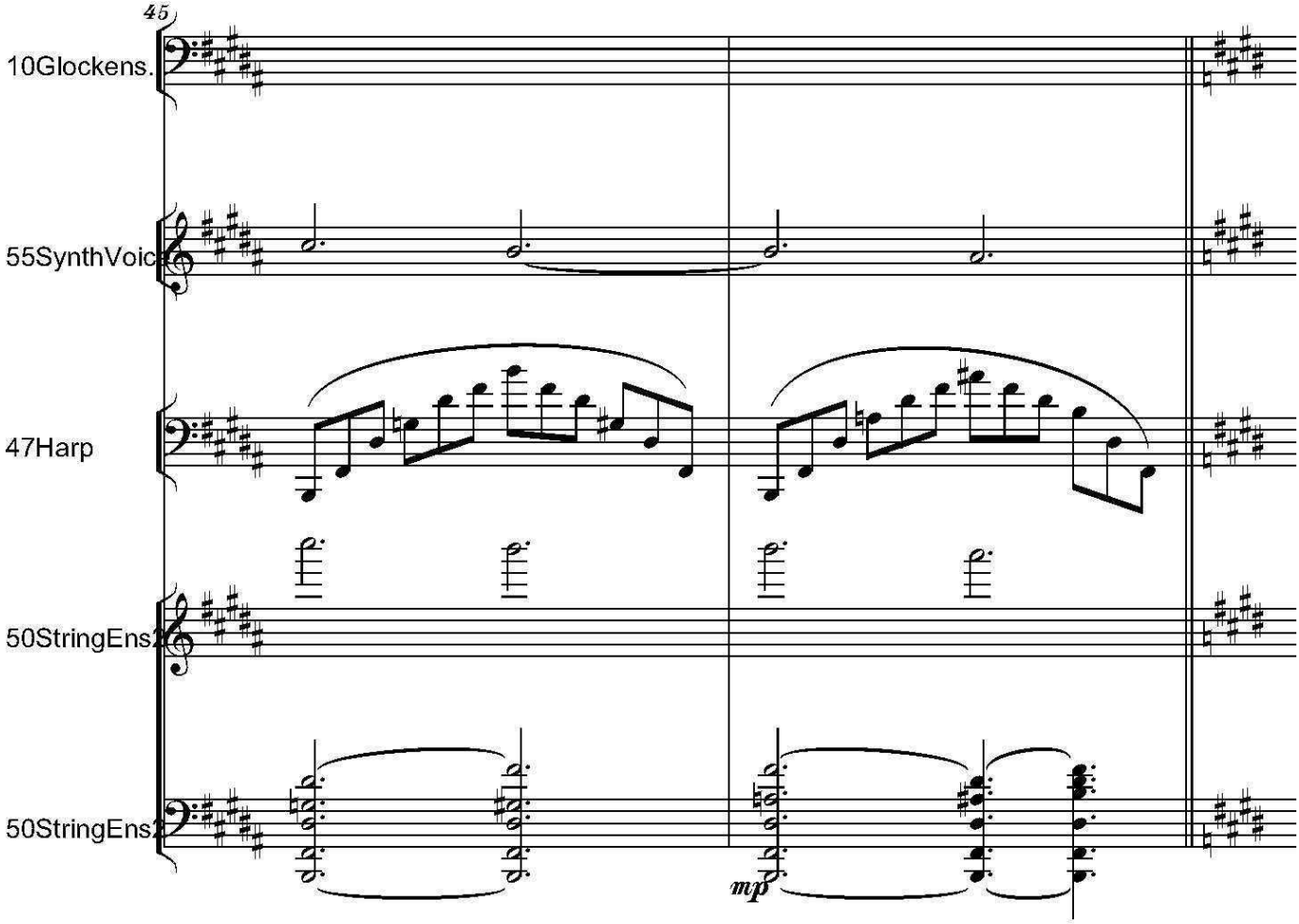
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55SynthVoic
47Harp
50StringEns
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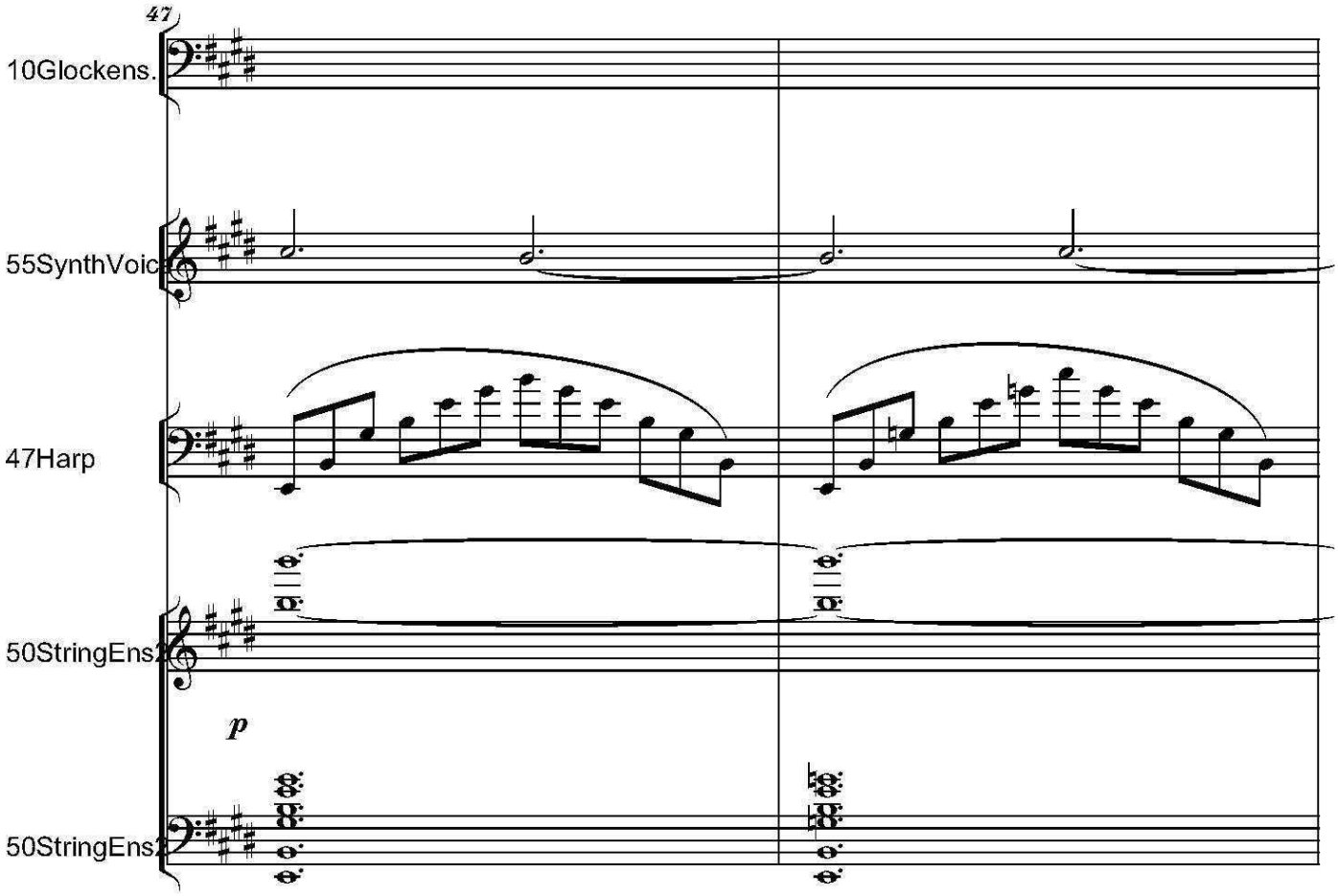
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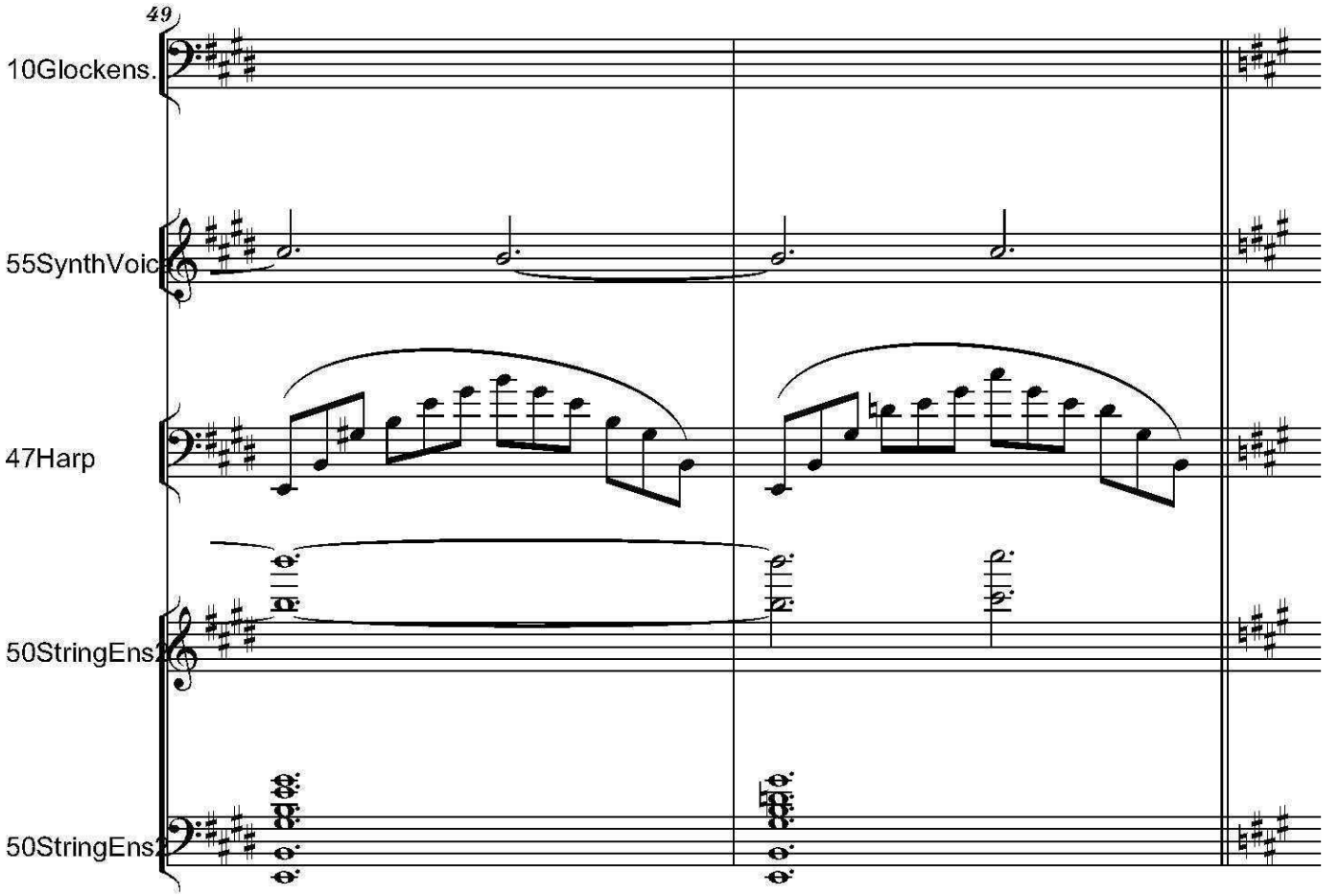
55SynthVoic
47Harp
50StringEns
p
50StringEns


49
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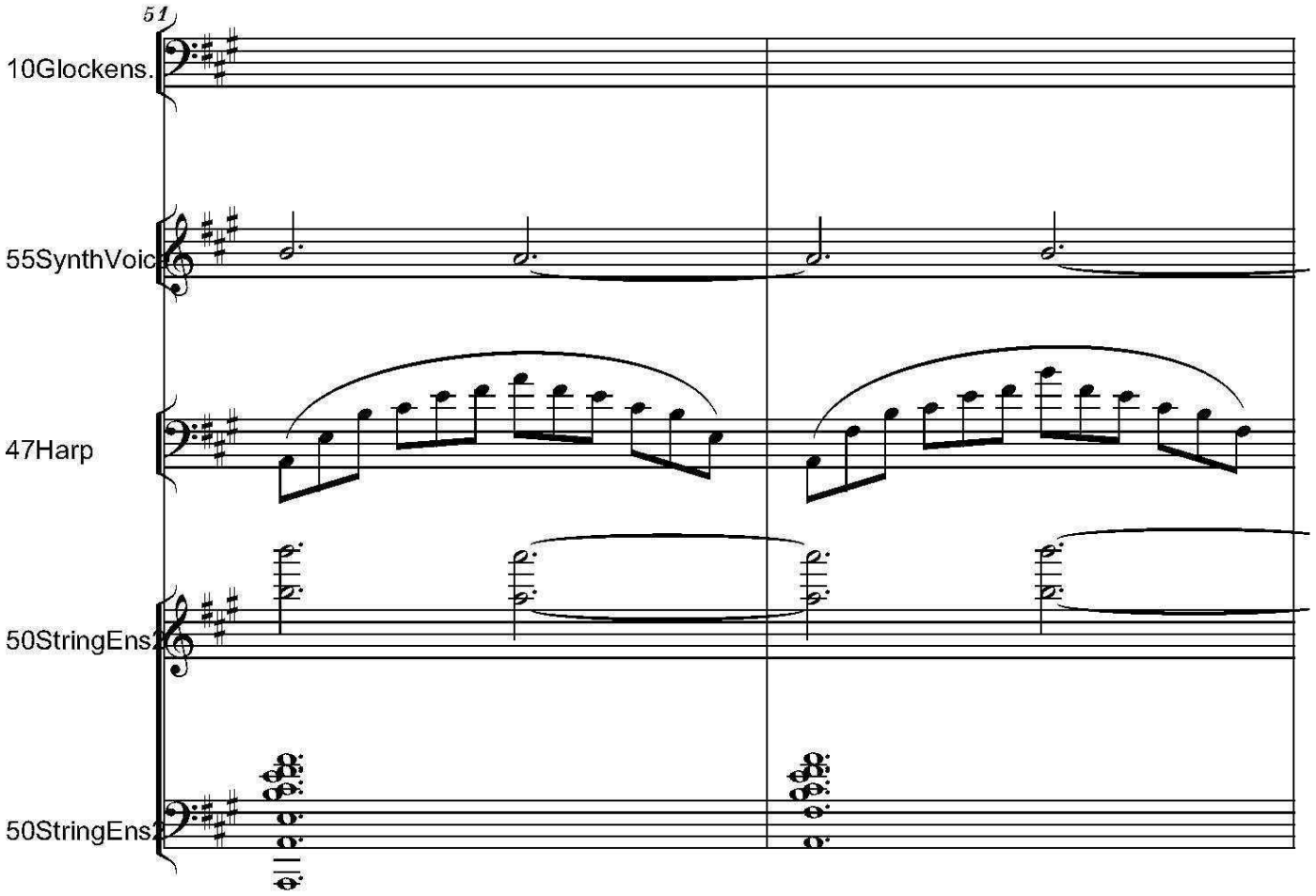
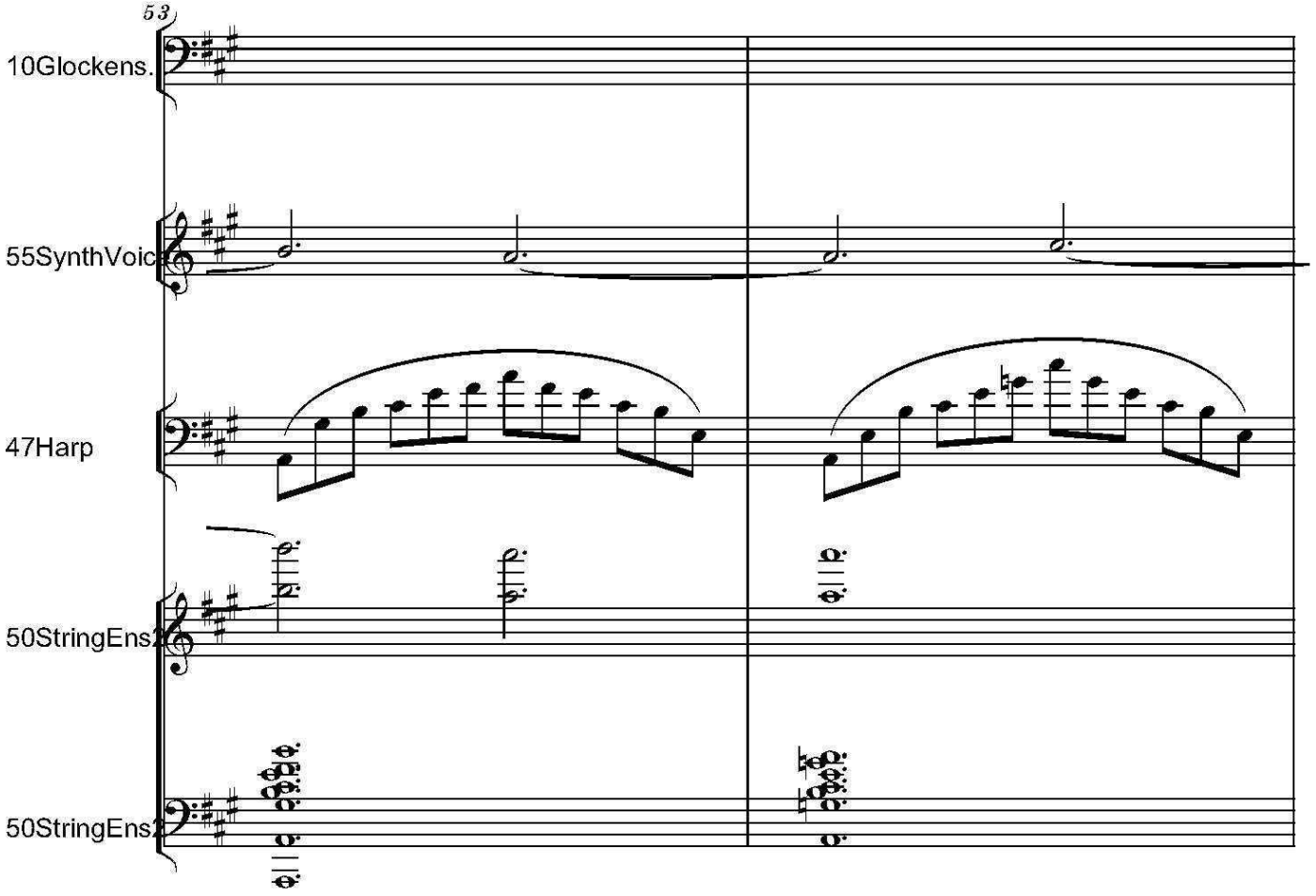
55SynthVoic
47Harp
50StringEns
50StringEns


51
10Glockens.
55SynthVoic
47Harp
50StringEns2
50StringEns2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55SynthVoic
47Harp
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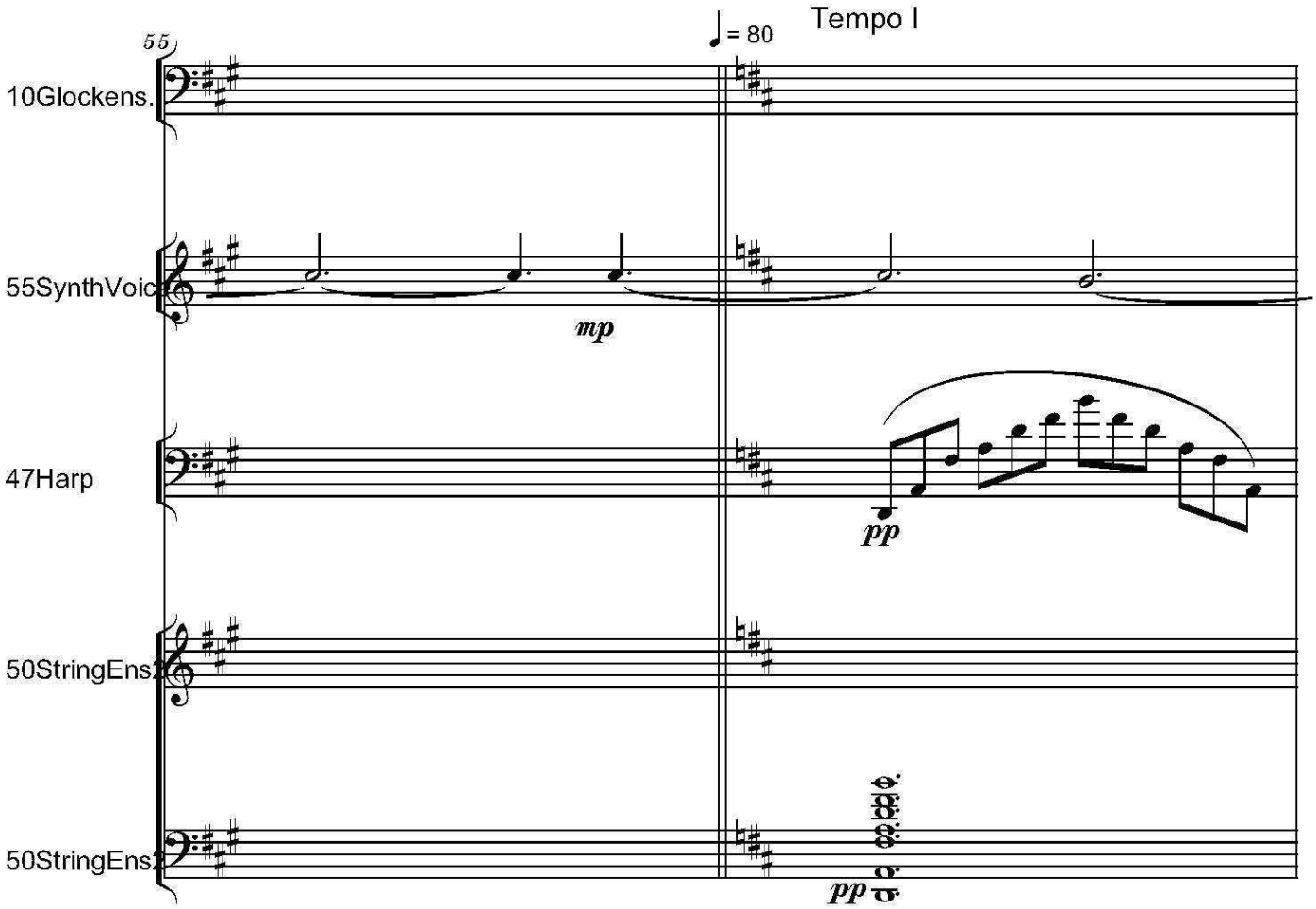
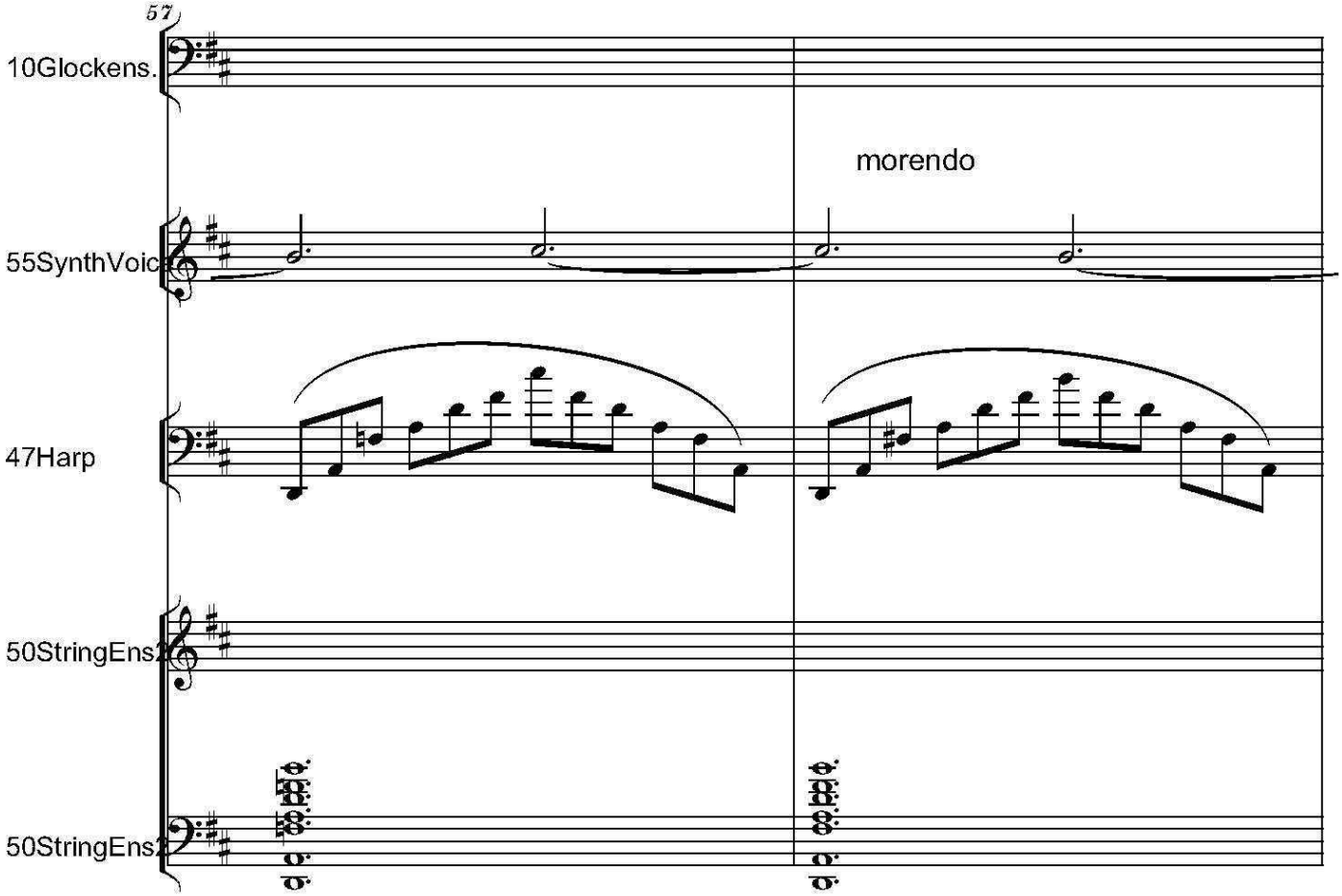
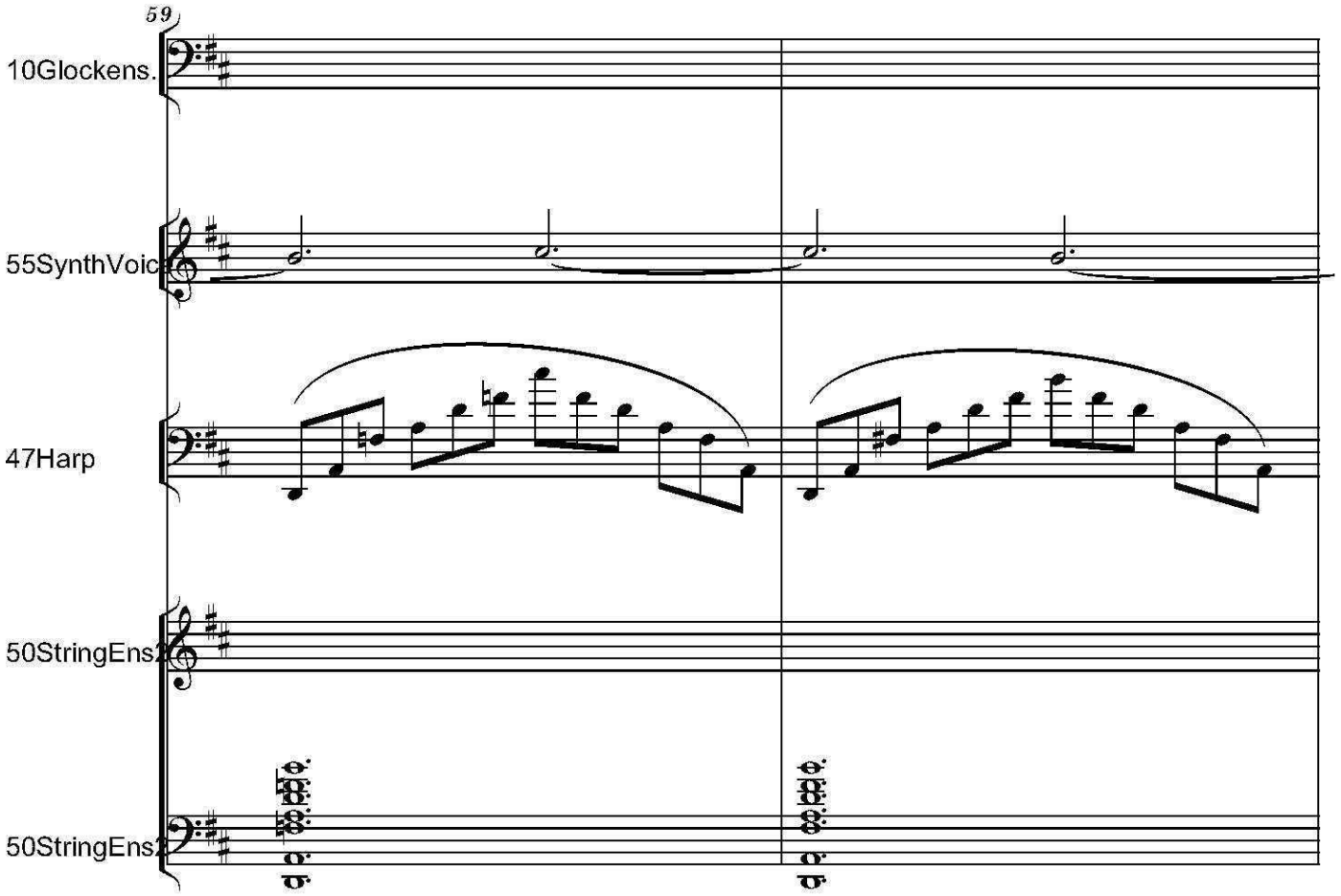
50StringEns2


55
Tempo I
♩ = 80
10Glockens.
55SynthVoic
mp
47Harp
pp
50StringEns2
50StringEns2
pp


57
10Glockens.
morendo
55SynthVoic
47Harp
50StringEns2
50StringEns2


59
10Glockens.
55SynthVoic
47Harp
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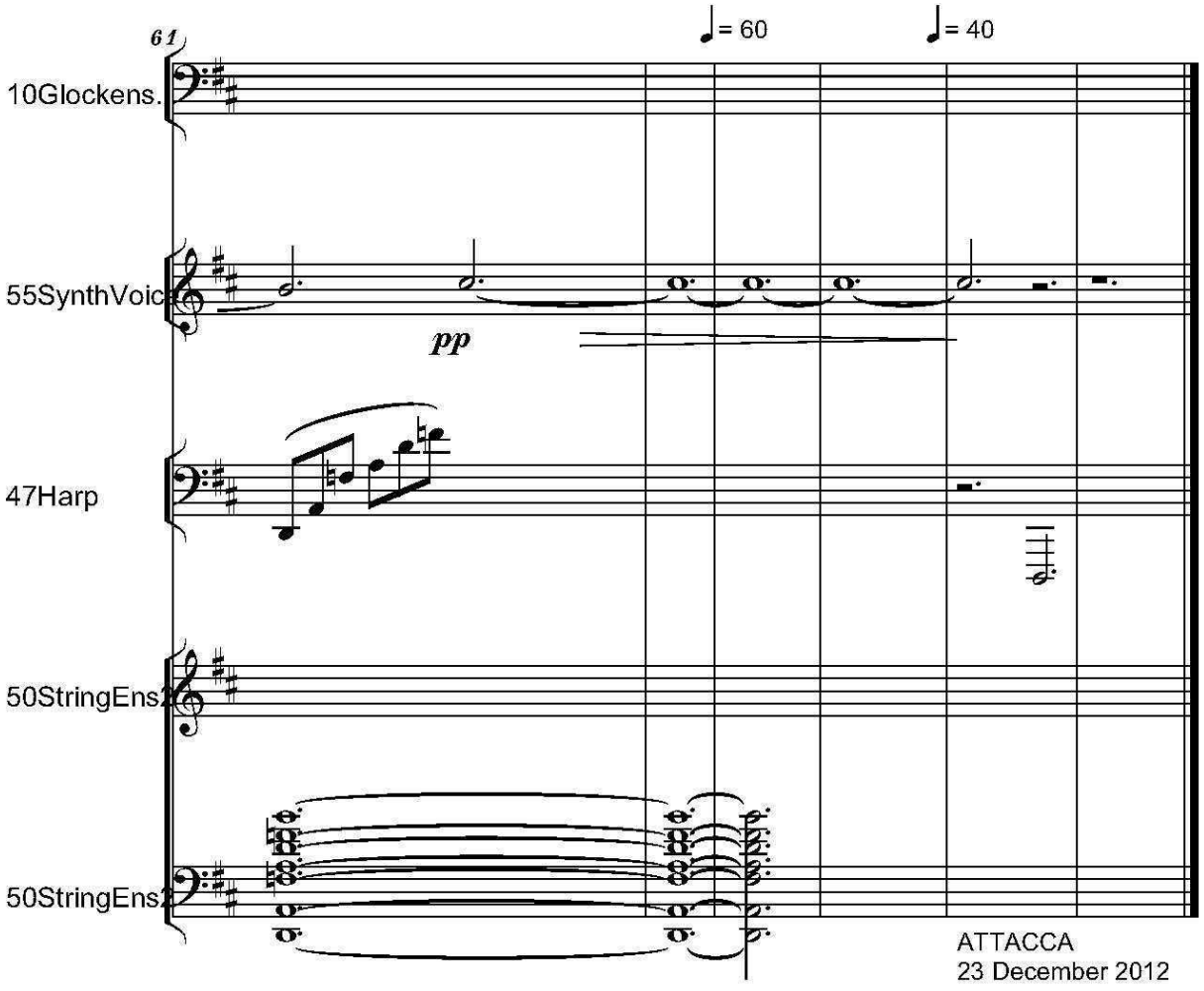
50StringEns2

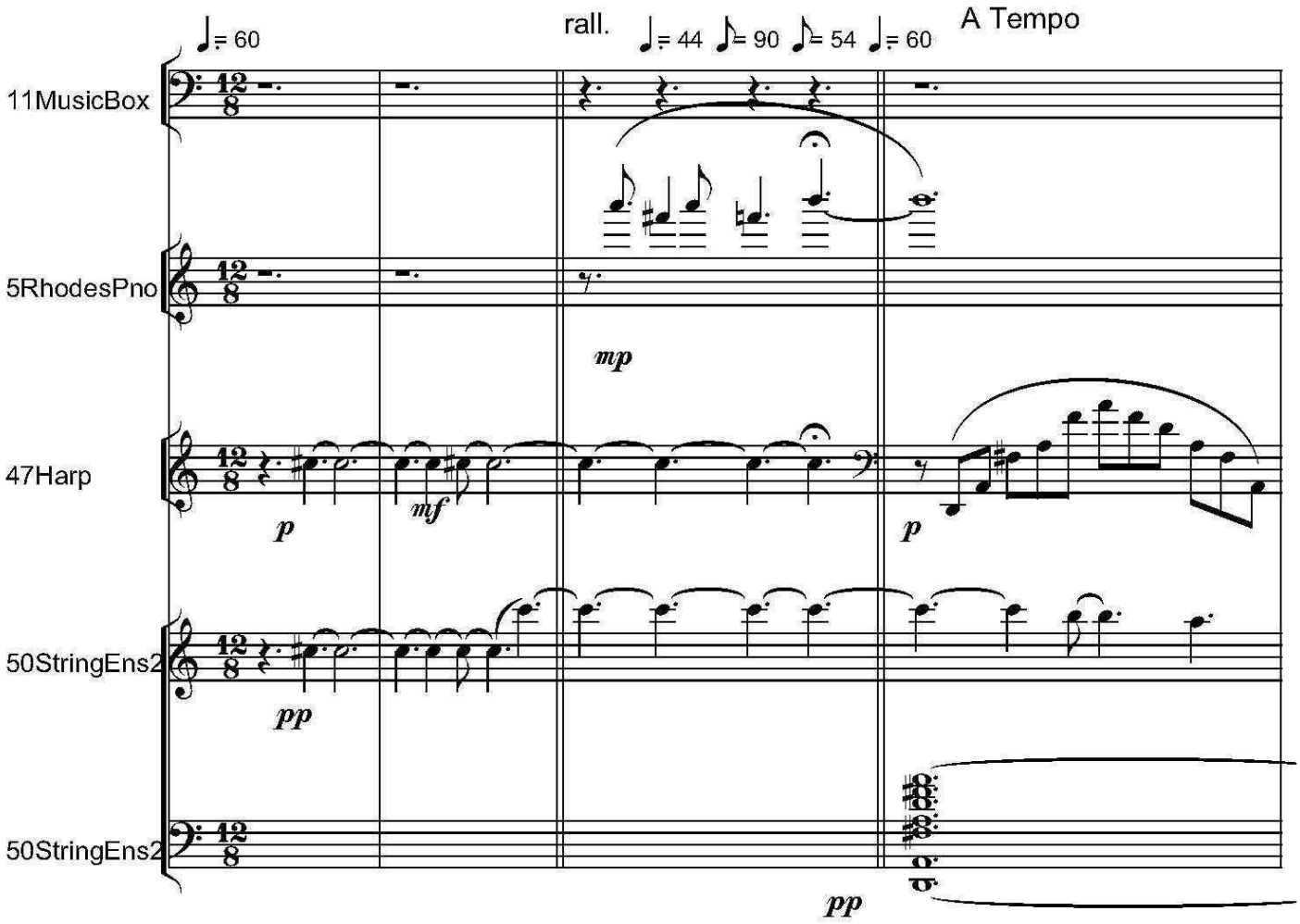

61
♩= 60
♩= 40
10Glockens.
55SynthVoic
pp
47Harp
50StringEns2
50StringEns2
ATTACCA
23 December 2012

EXODUS - POEM BY BENJAMIN FONDANE

Sempre Largo, Lontano e Dolce, Poco Rubato

III

Serban Nichifor



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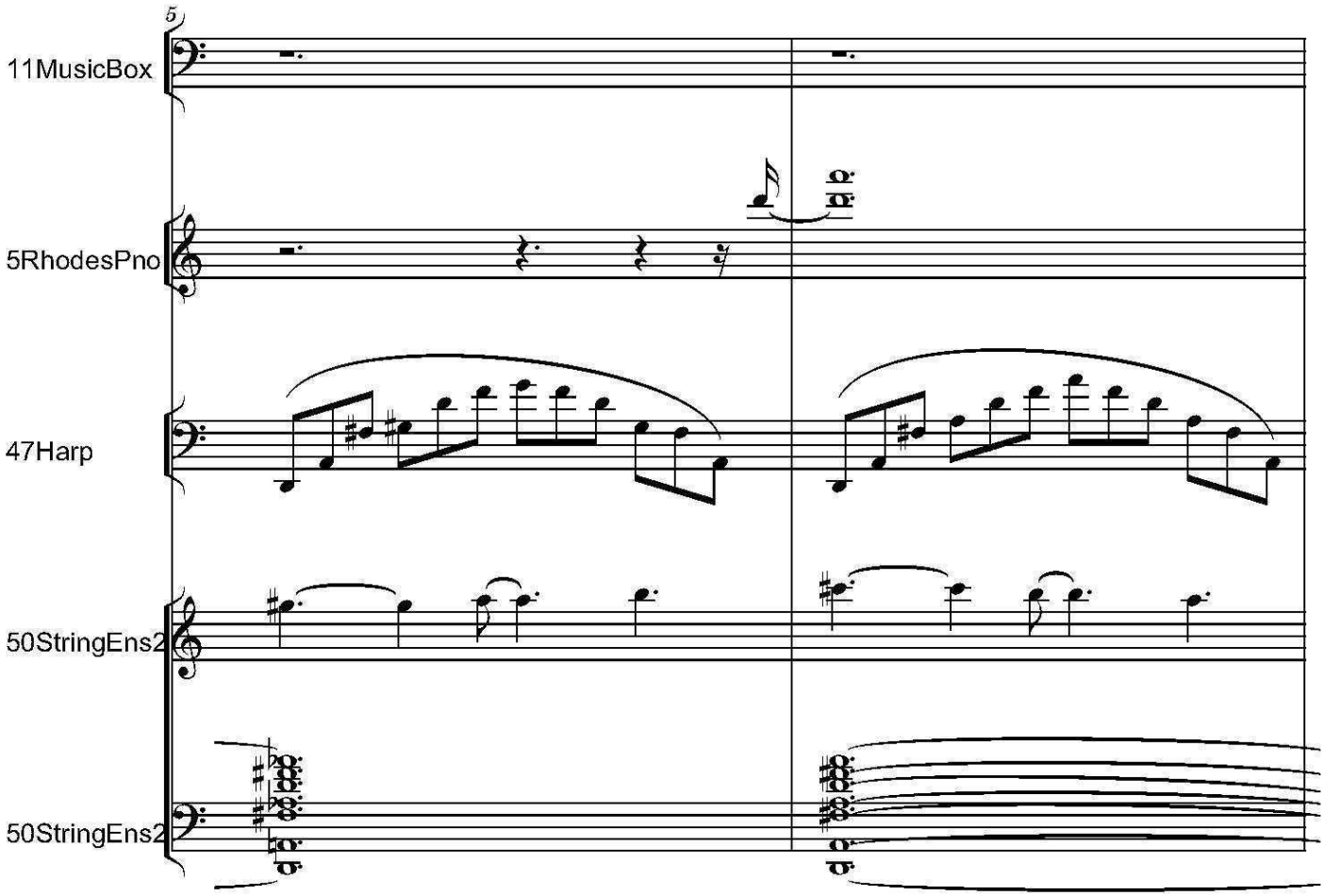
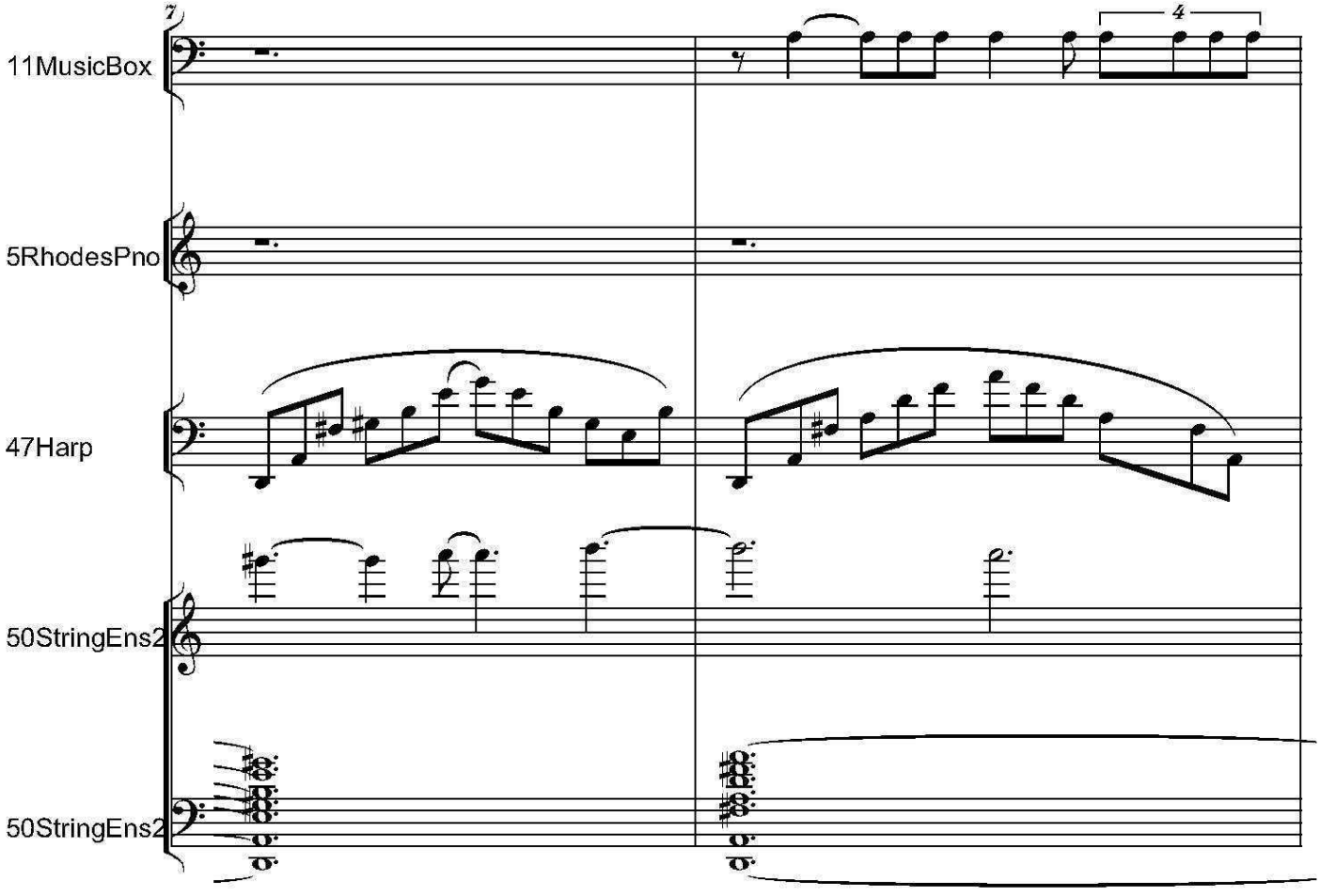
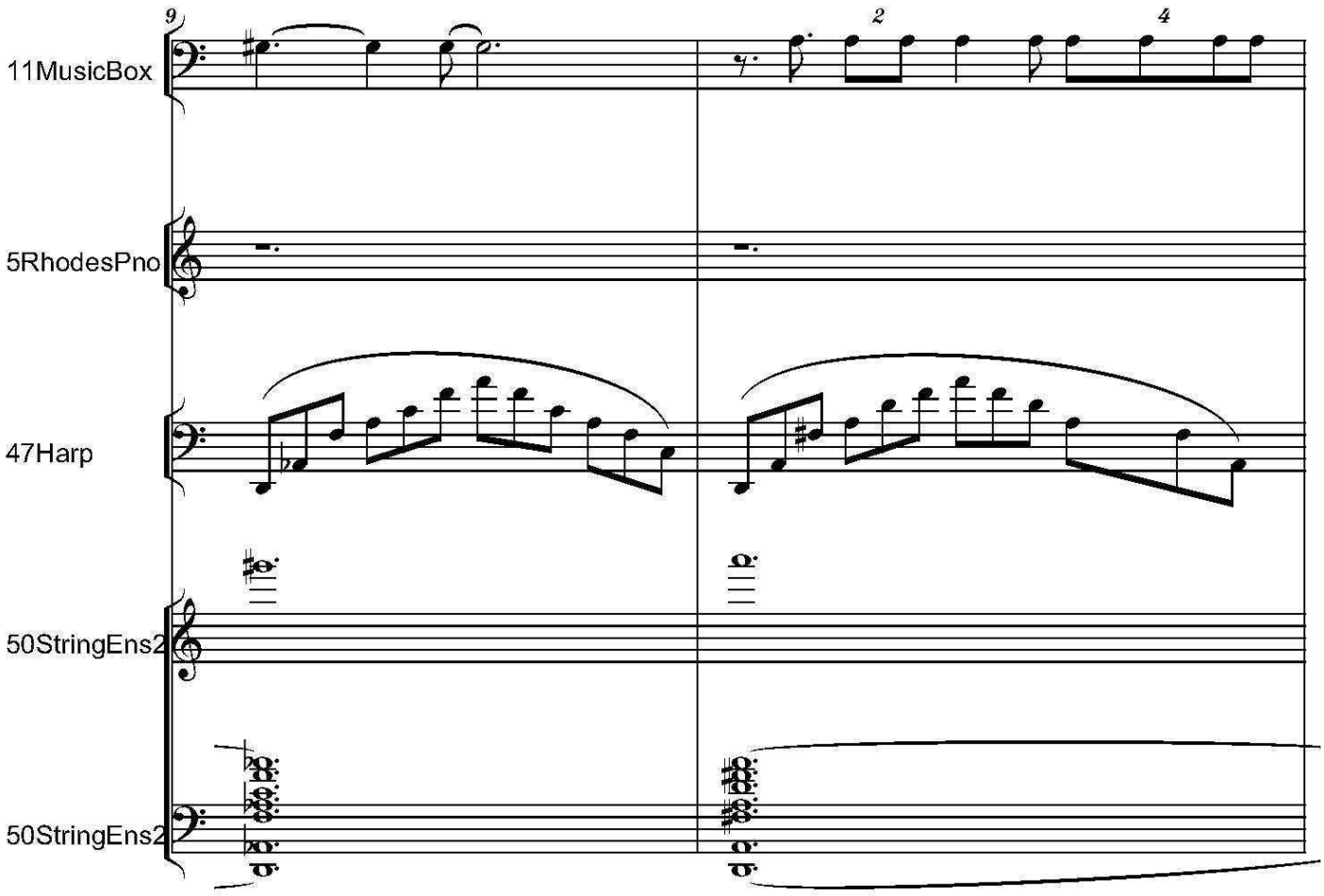
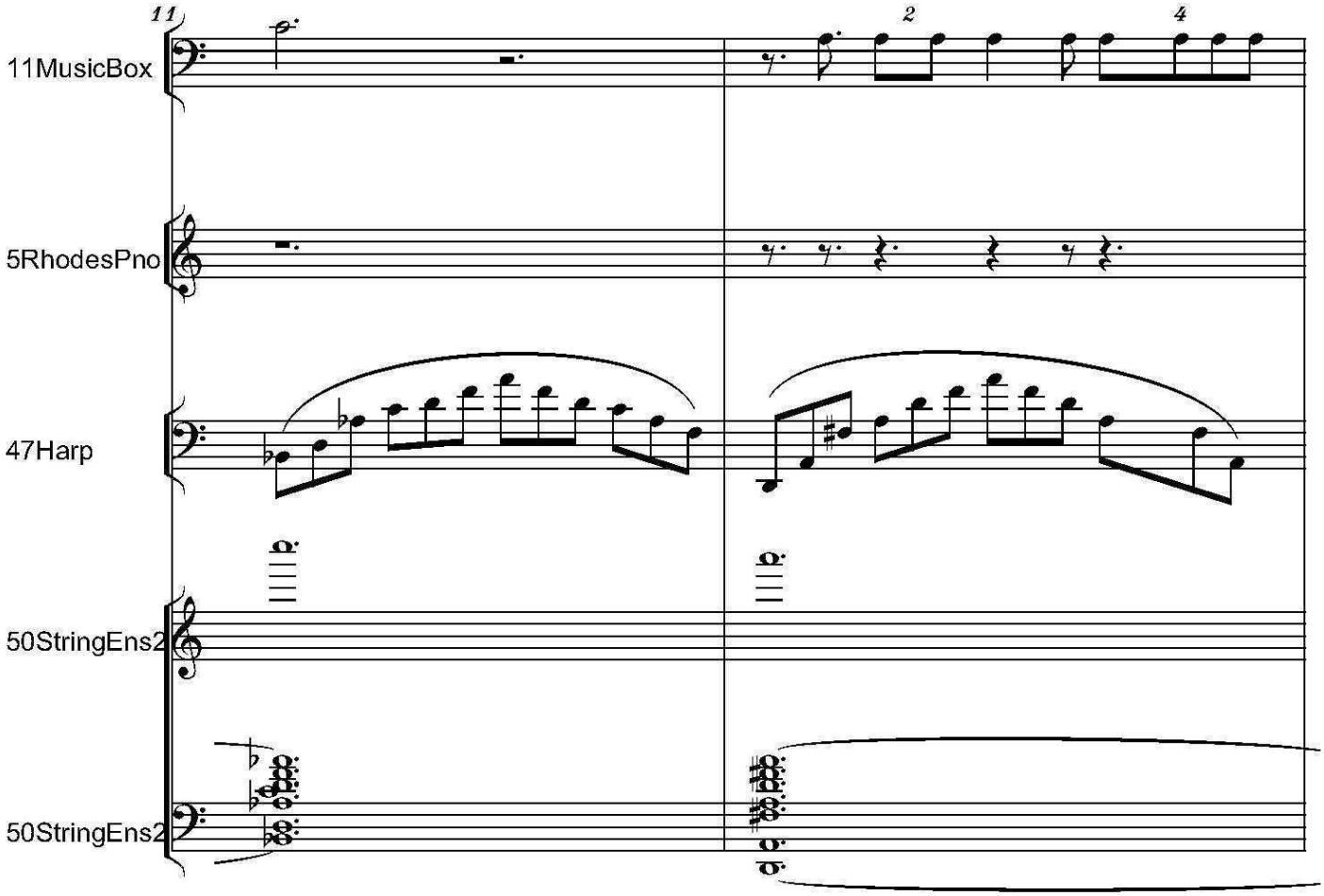
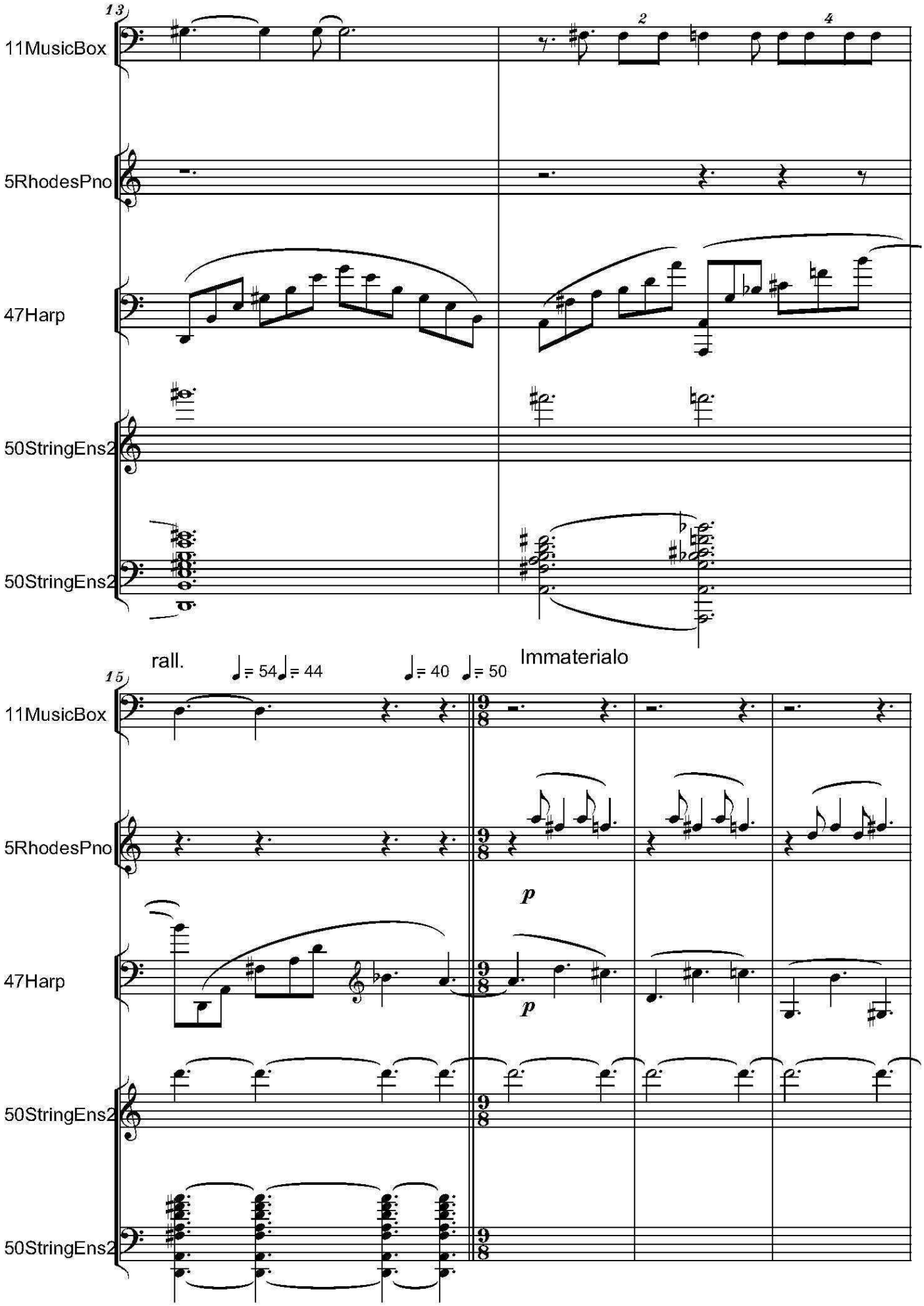
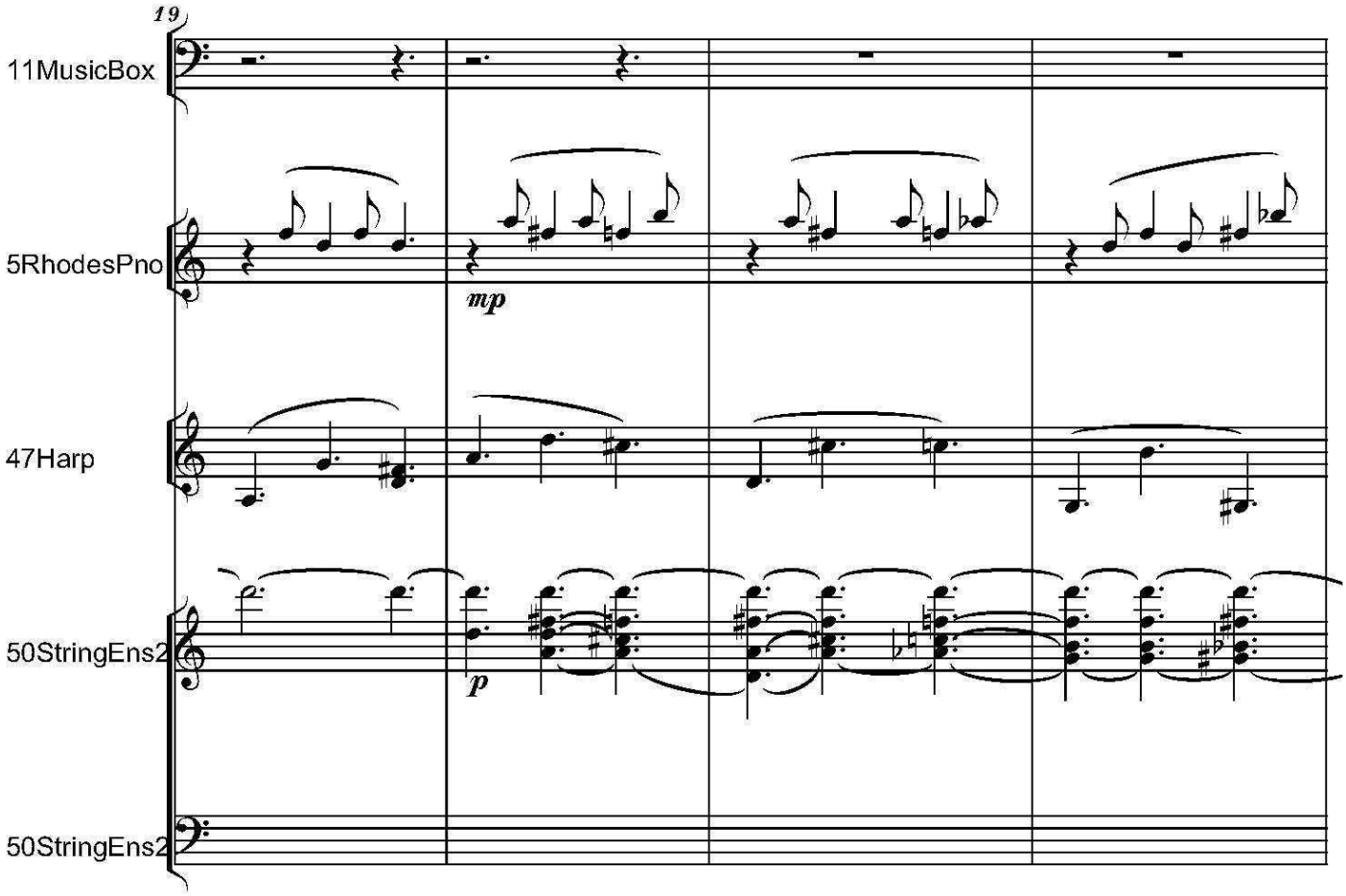

5
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

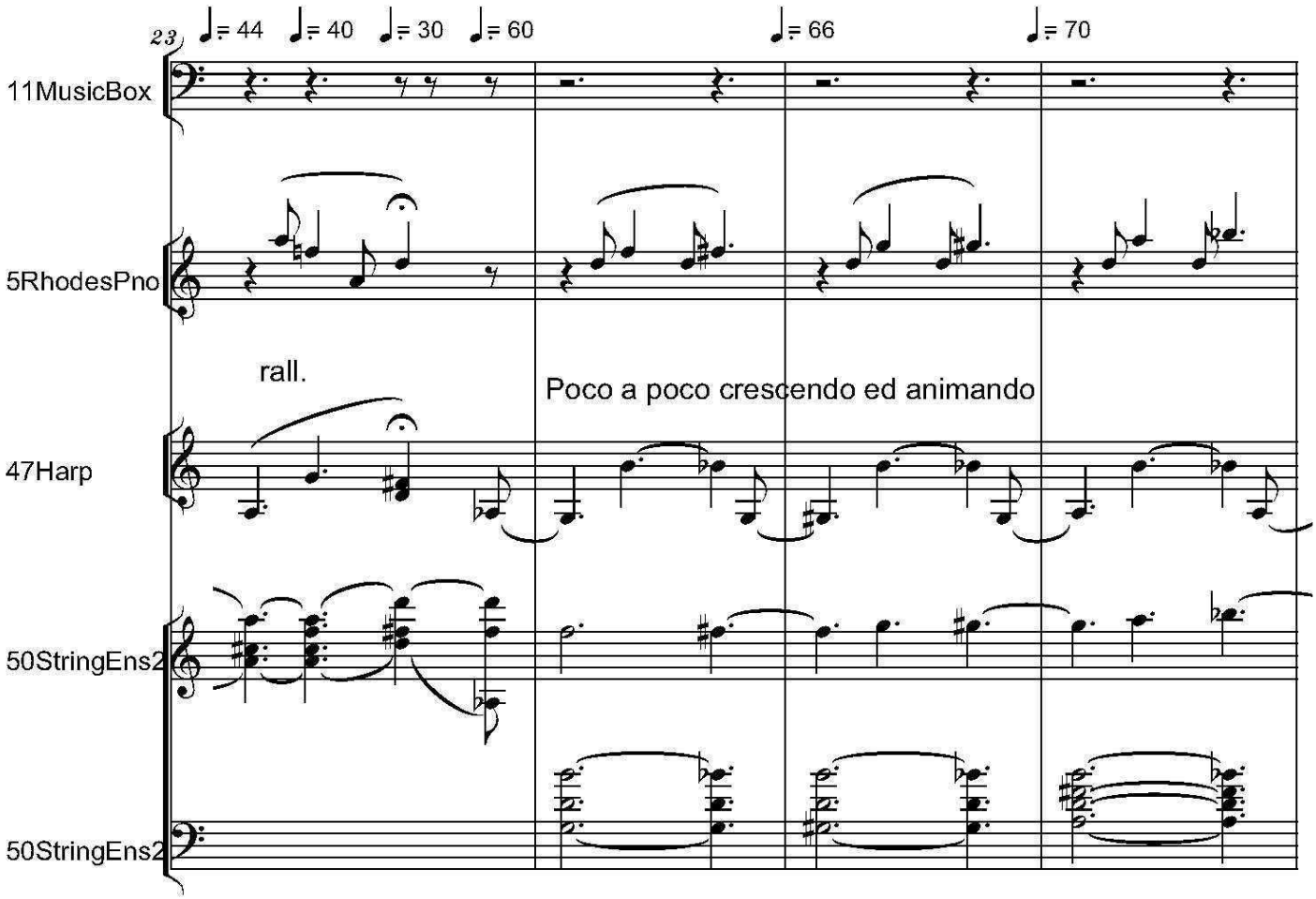

7
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

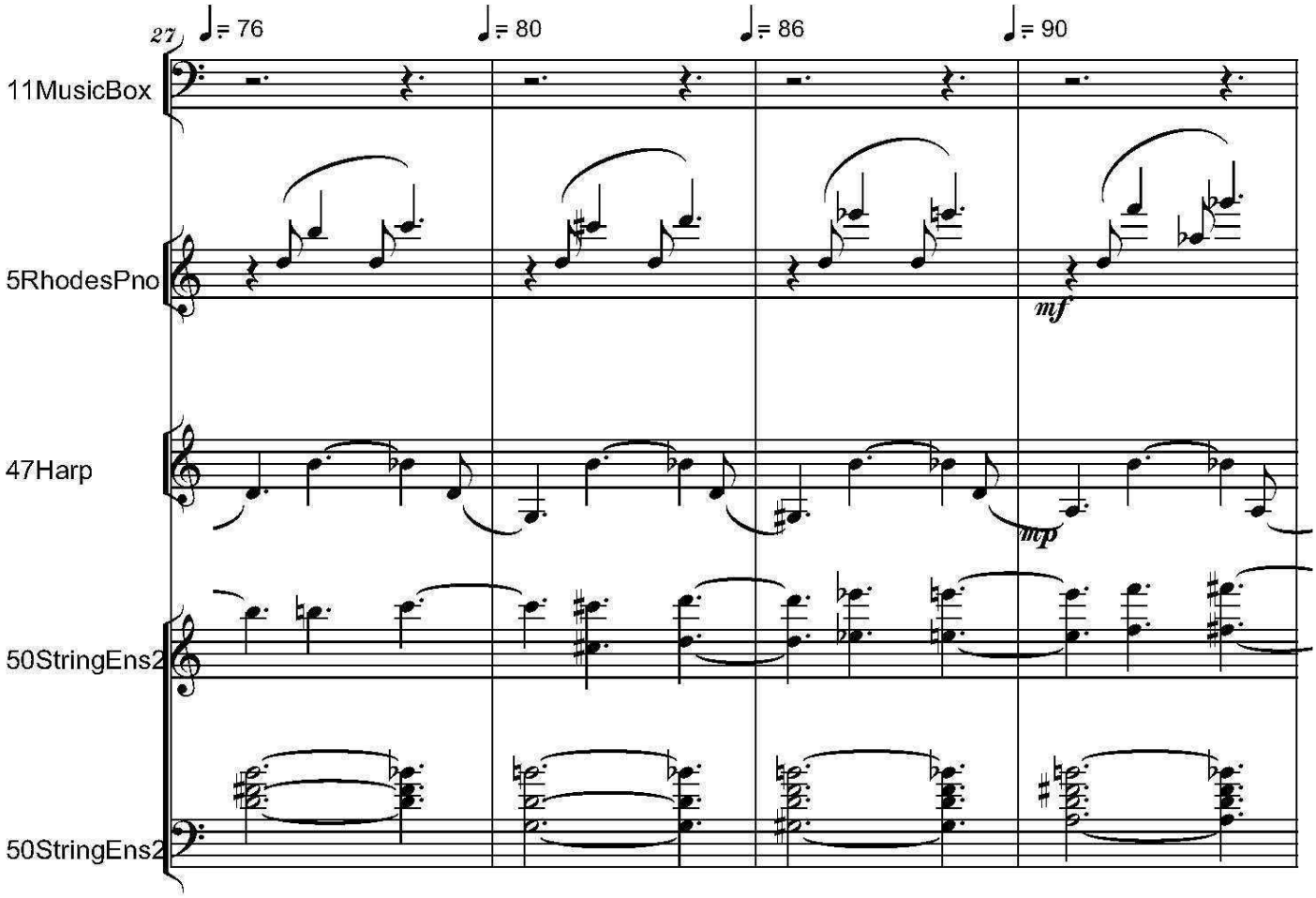

9
2
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

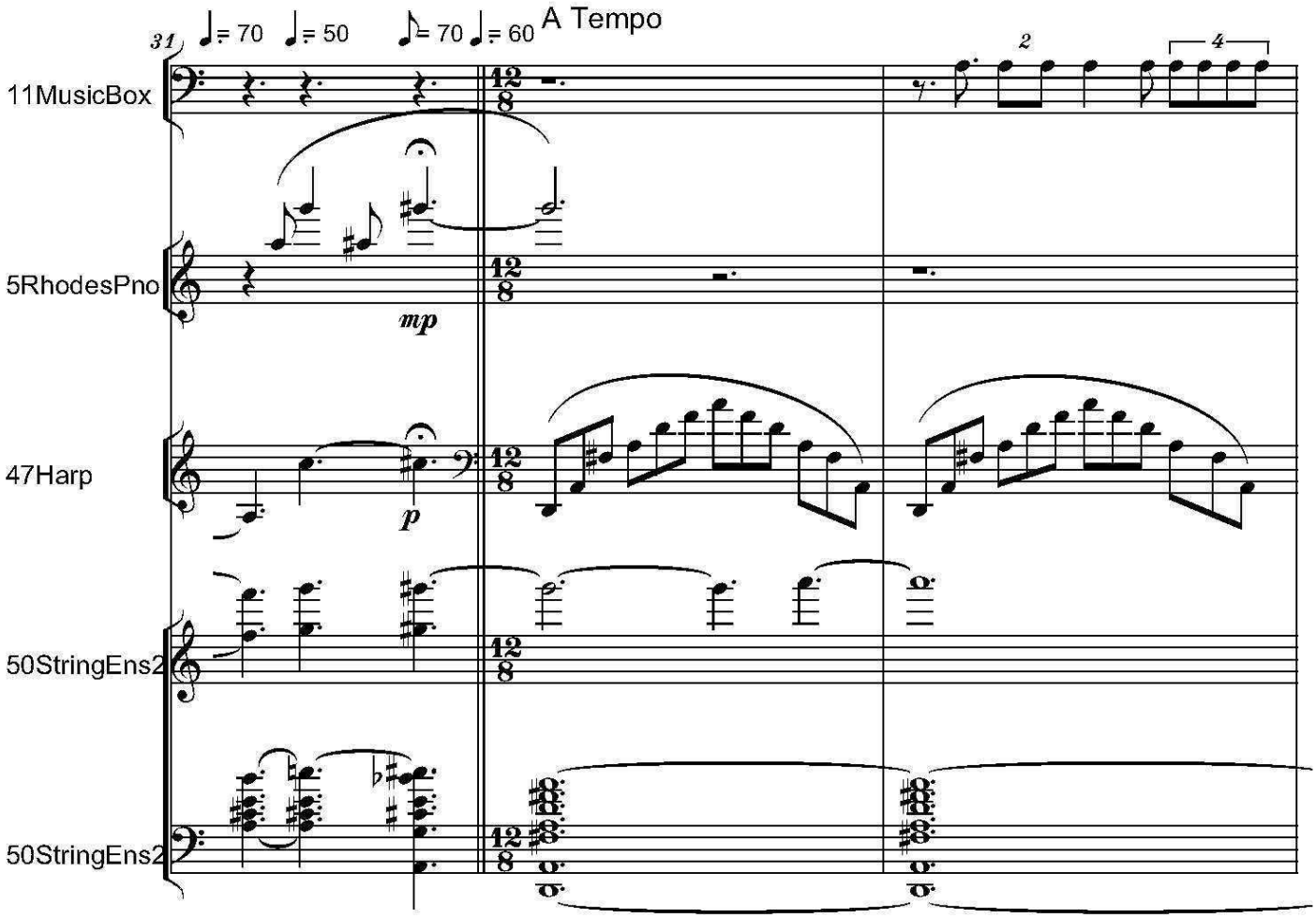

11
2
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

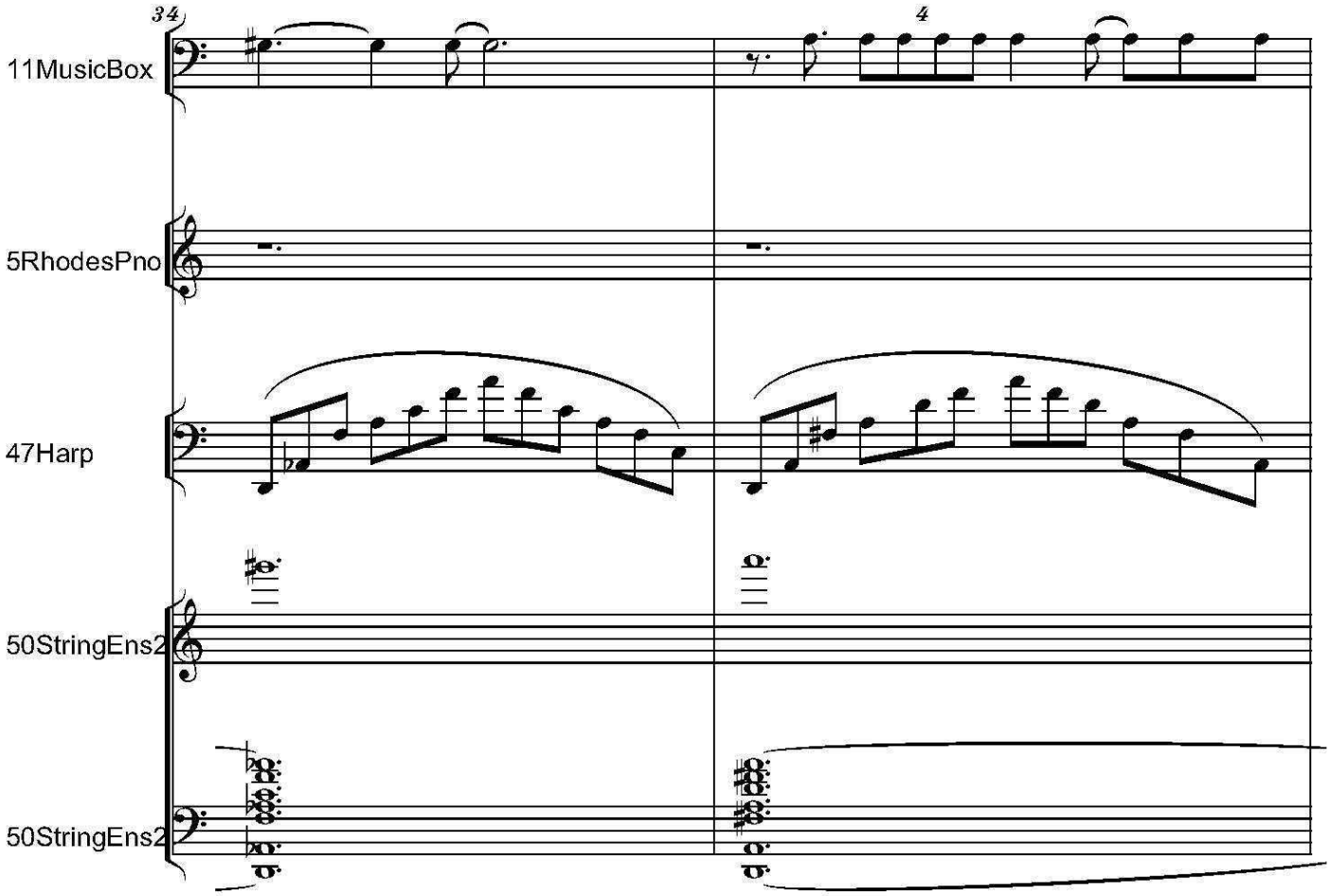

13
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
rall.
♩= 54 ♩= 44
♩= 40 ♩= 50
Immaterialo
15
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p

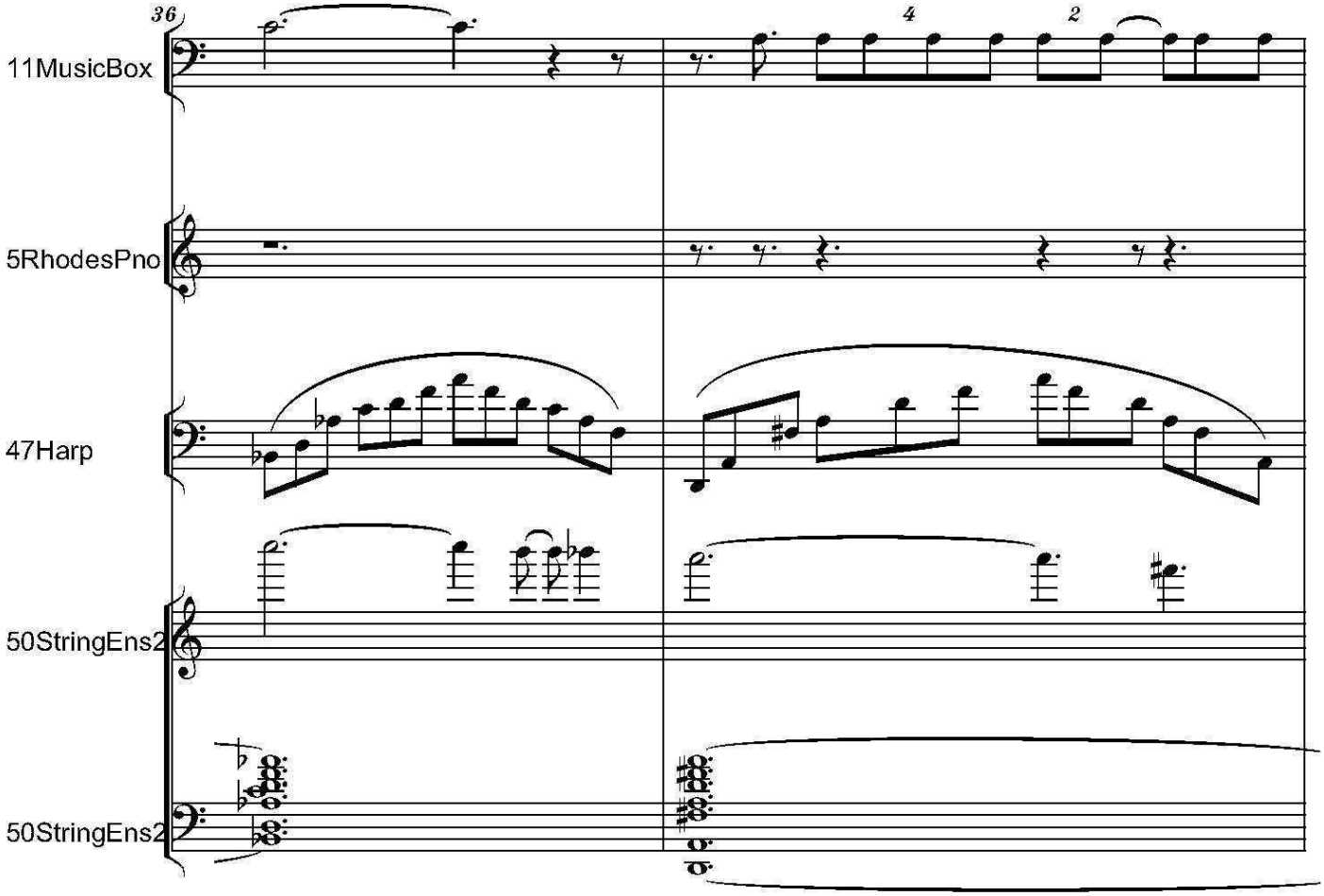

19
11MusicBox
5RhodesPno
mp
47Harp
50StringEns2
p
50StringEns2

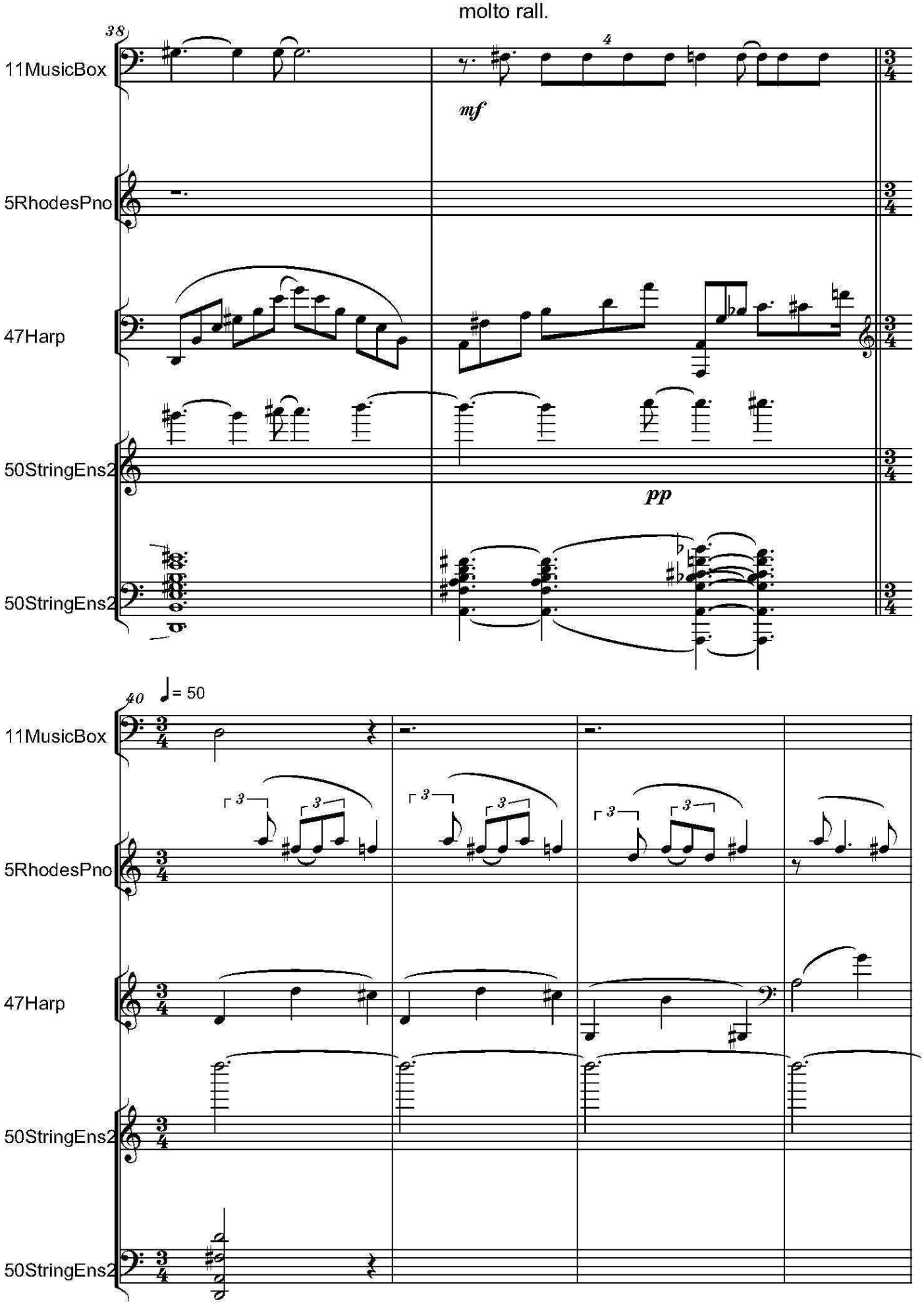

23
♩= 44
♩= 40
♩= 30
♩= 60
♩= 66
♩= 70
11MusicBox
5RhodesPno
rall.
Poco a poco crescendo ed animando
47Harp
50StringEns2
50StringEns2

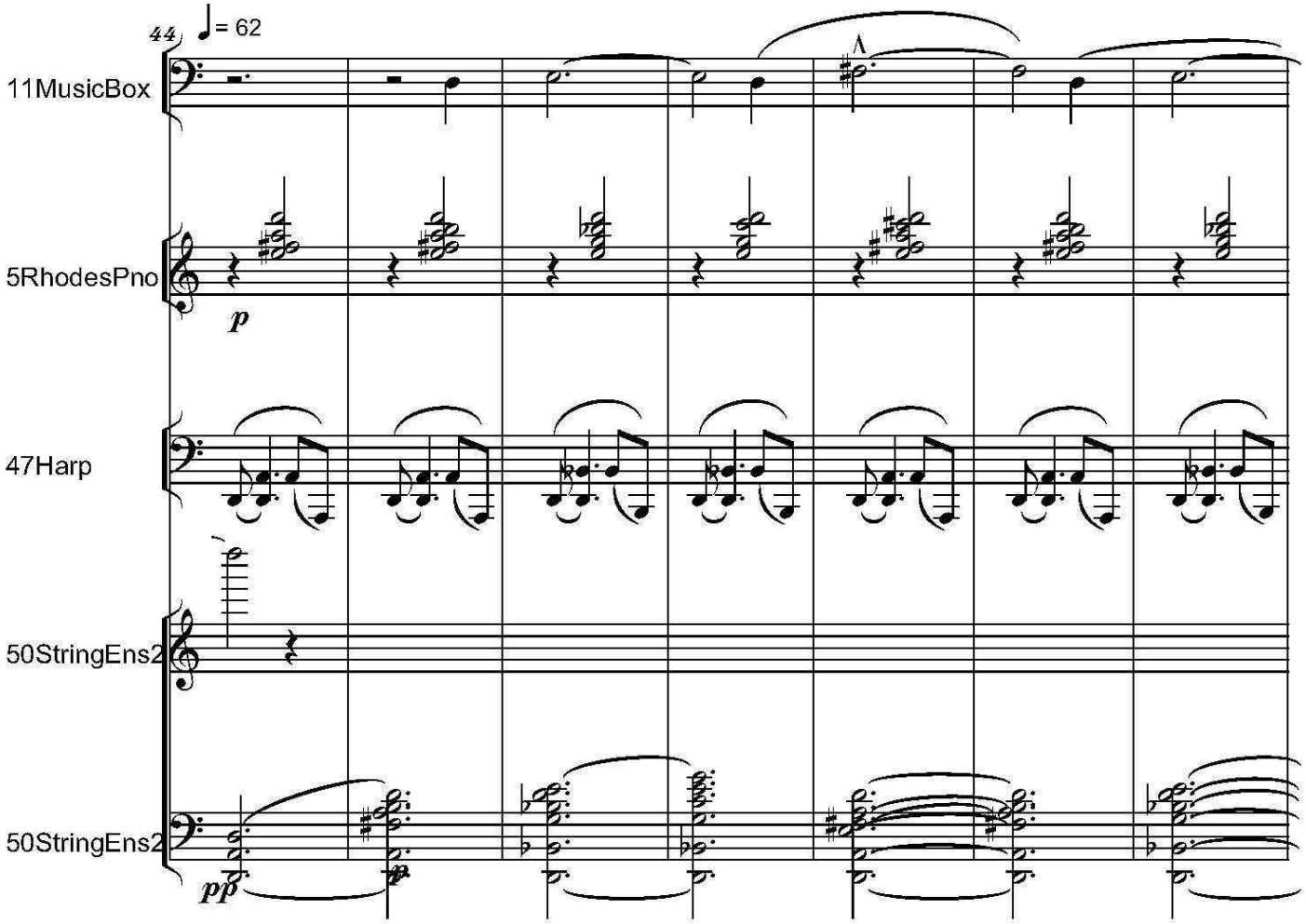

27
♩= 76
♩= 80
♩= 86
♩= 90
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
mp

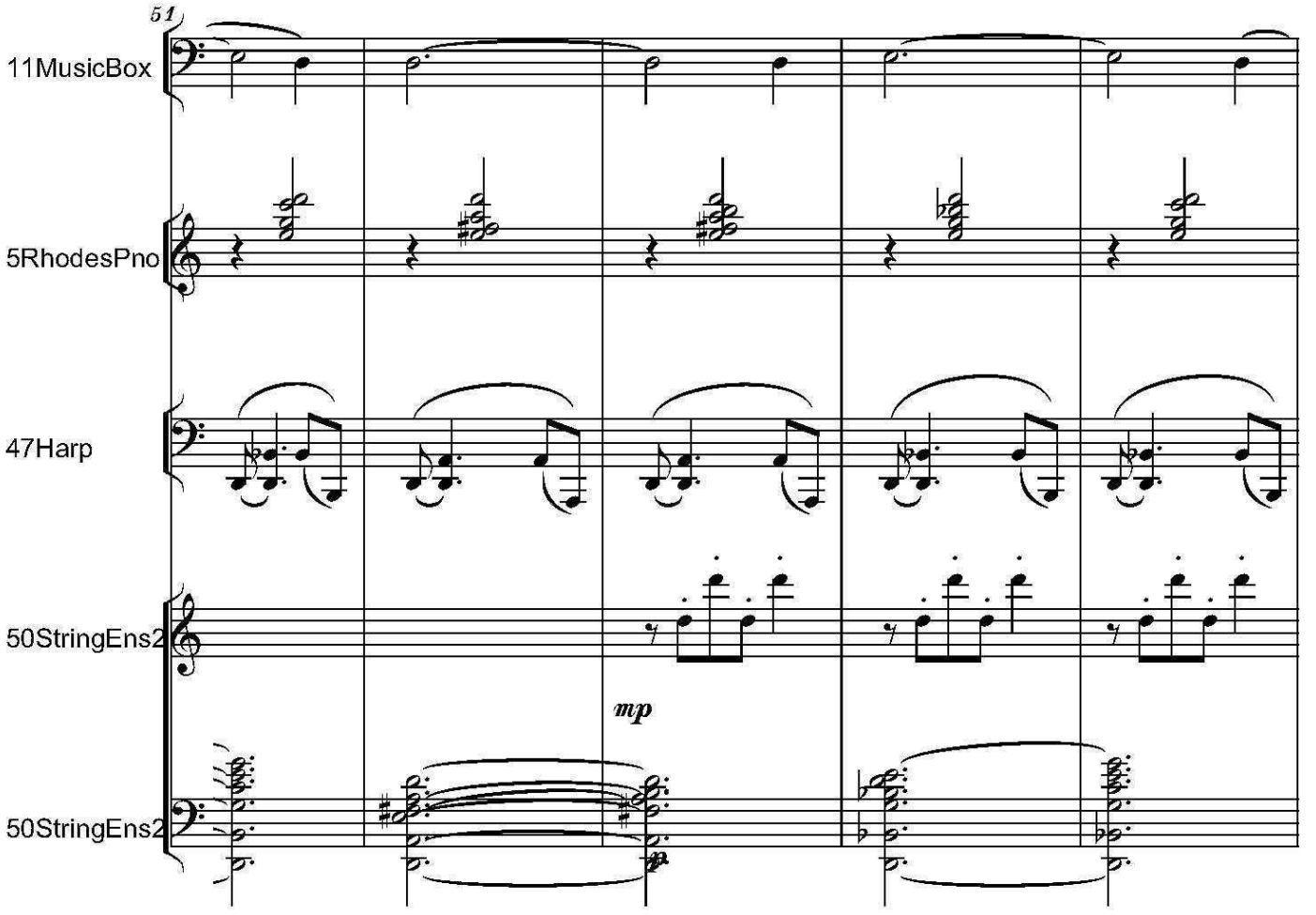

31
♩= 70
♩= 50
♪= 70
♩= 60
A Tempo
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
12/8
2
4
mp
p

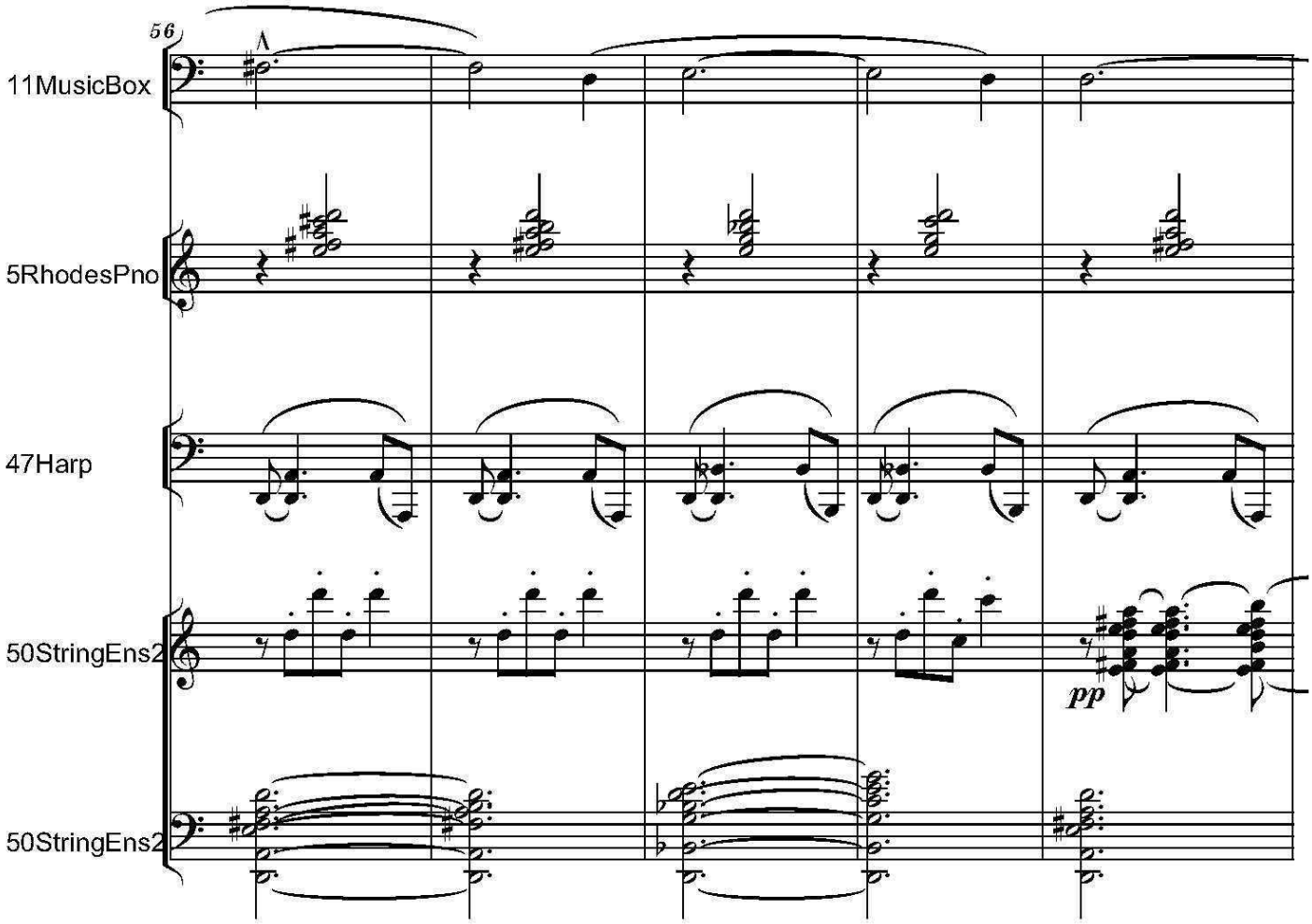

34
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

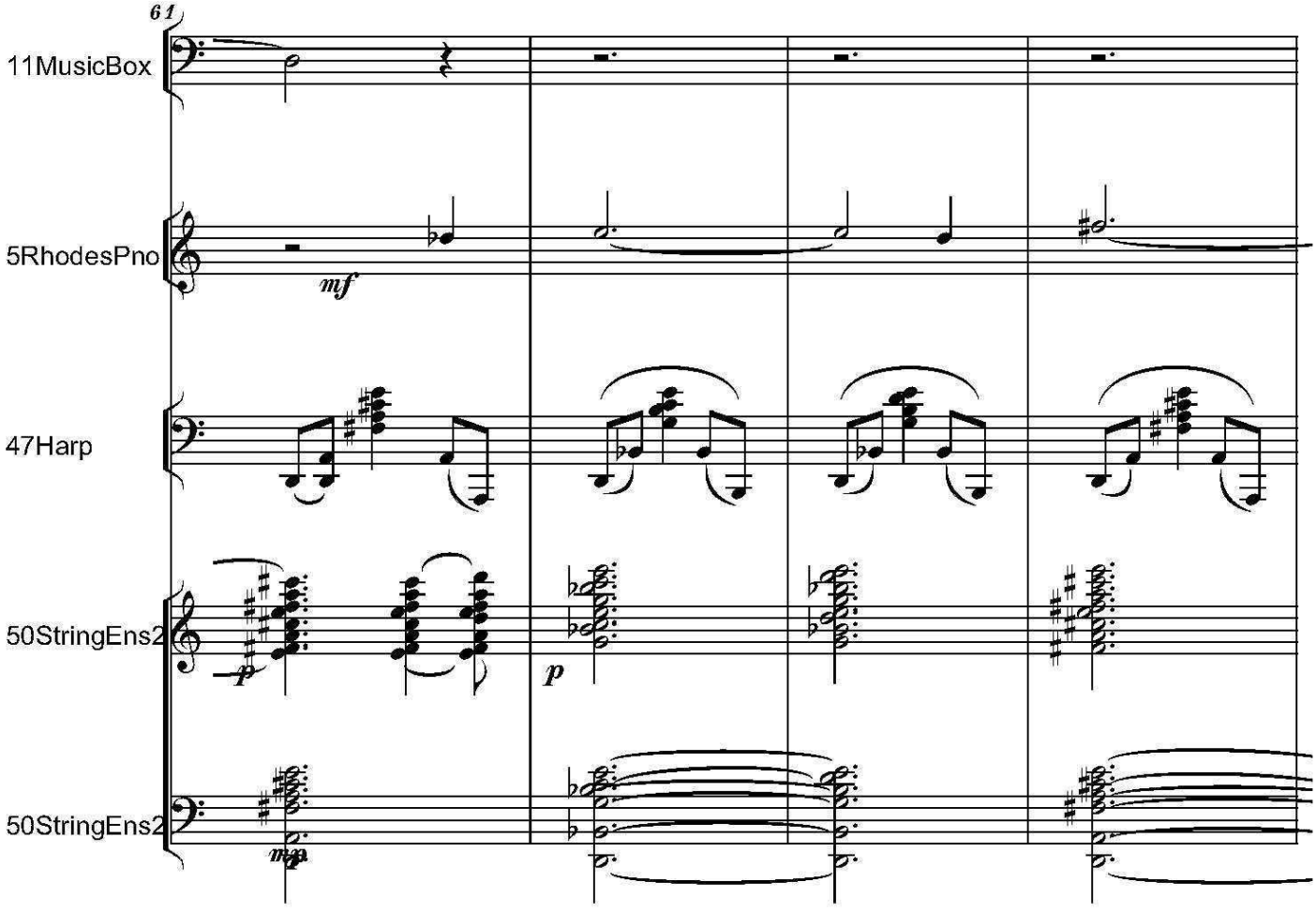

36
4
2
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

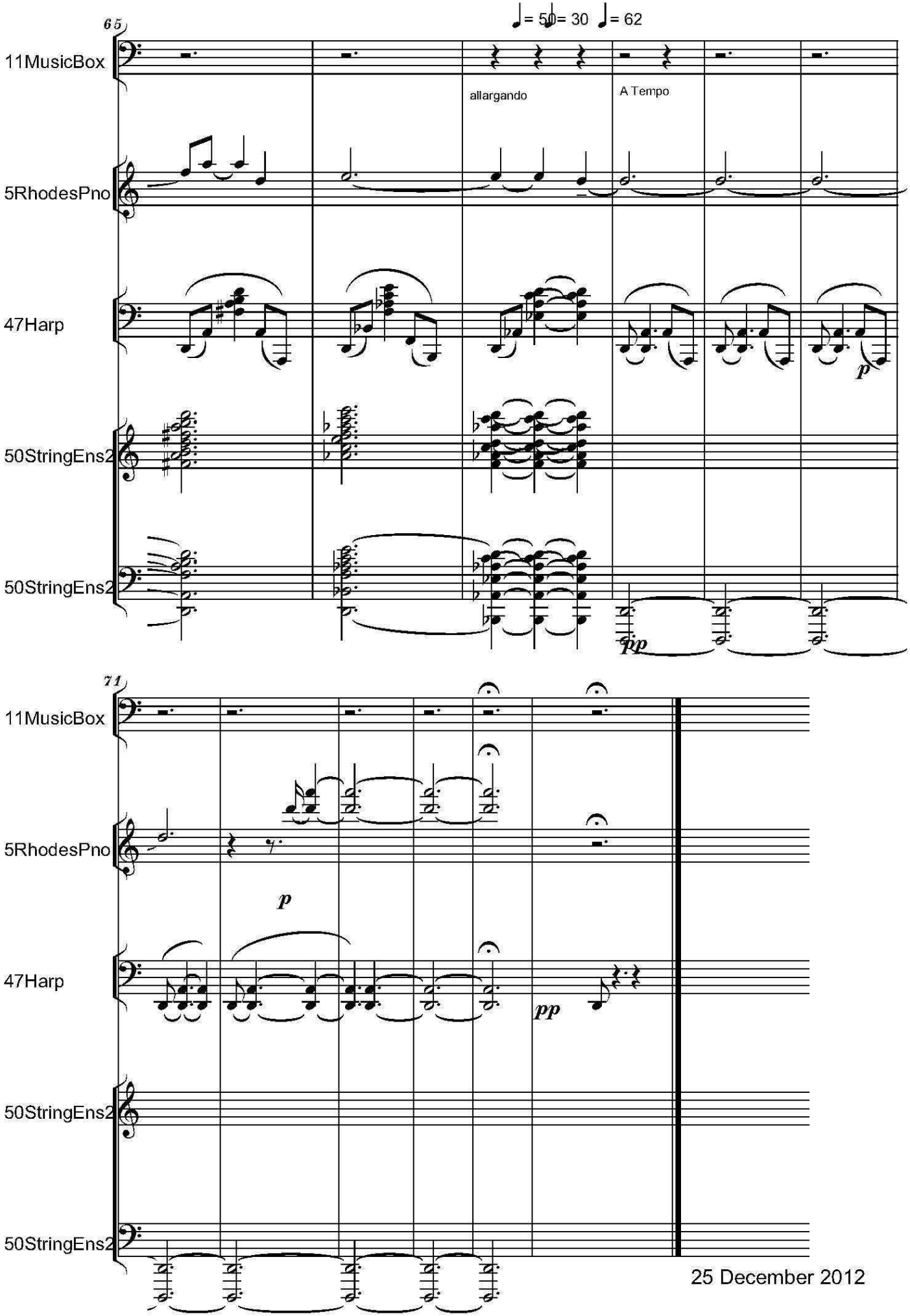

molto rall.
38
11MusicBox
4
mf
5RhodesPno
47Harp
50StringEns2
pp
50StringEns2
40
= 50
11MusicBox
3
3
3
3
3
3
5RhodesPno
47Harp
50StringEns2
50StringEns2


44
♩= 62
11MusicBox
5RhodesPno
p
47Harp
50StringEns2
50StringEns2
pp


51
11MusicBox
5RhodesPno
47Harp
50StringEns2
mp
50StringEns2


56
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
pp

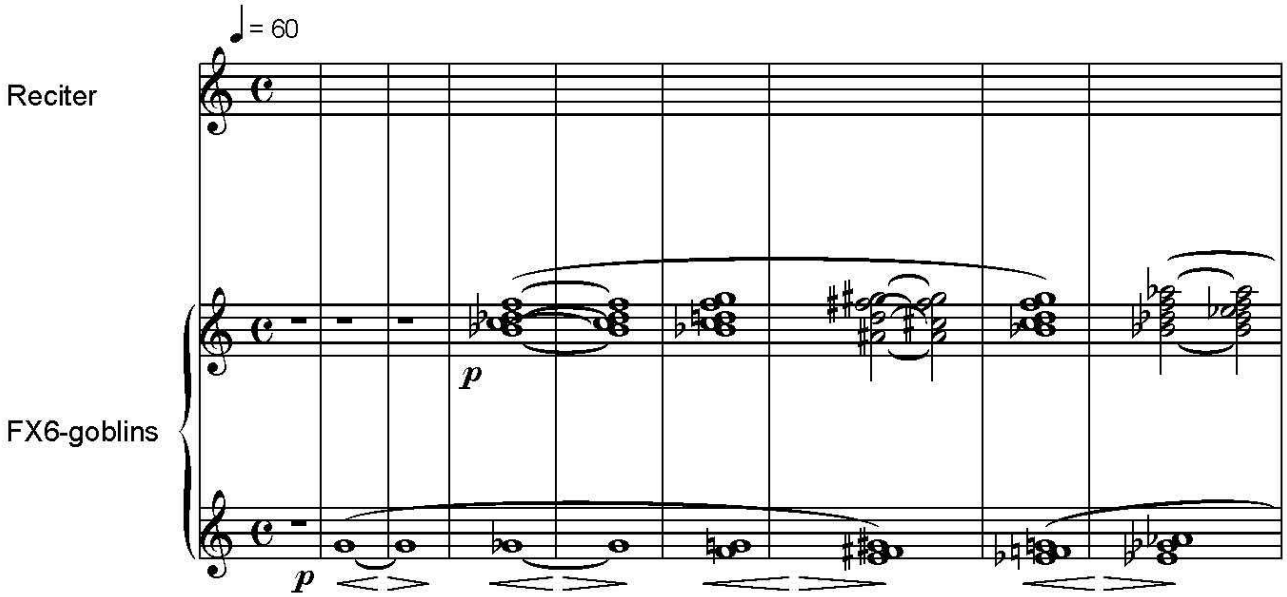

61
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
p
p


65
♩= 50 ♩= 30 ♩= 62
11MusicBox
allargando
A Tempo
5RhodesPno
47Harp
p
50StringEns2
50StringEns2
pp
71
11MusicBox
5RhodesPno
p
47Harp
pp
50StringEns2
50StringEns2
25 December 2012

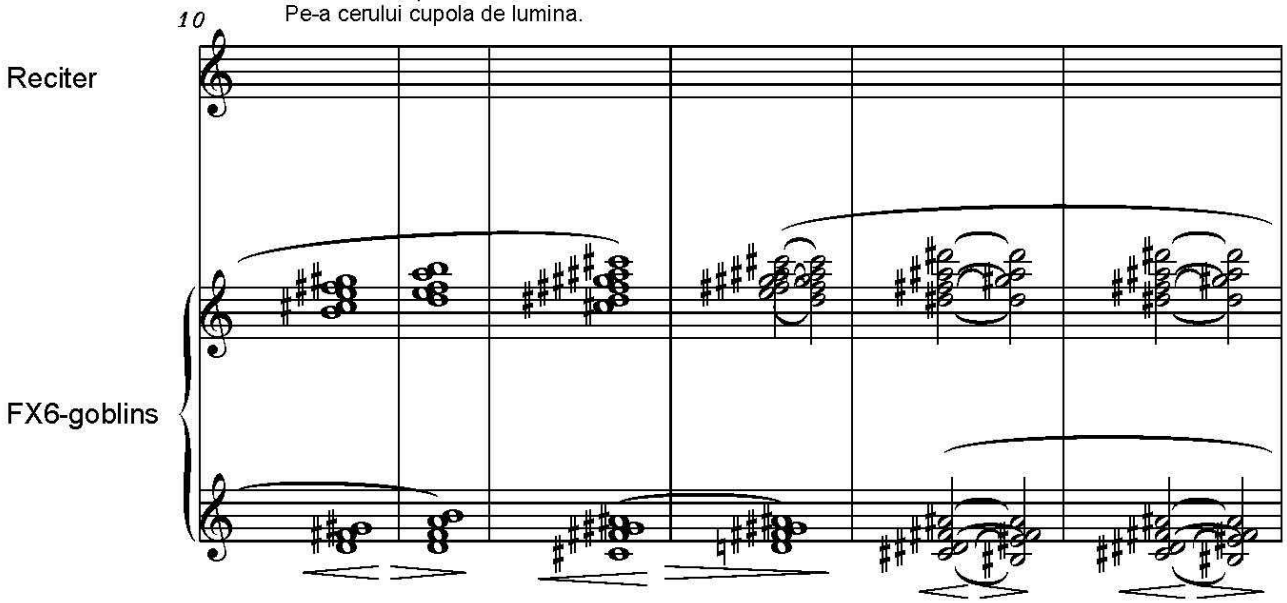
Largo, lontano e dolce, immaterialo

WHEN JEHOVAH CREATED THE UNIVERSE...
- POEM BY BENJAMIN FONDANE -

Serban Nichifor



Cand a creat Iehova universul,
Cu mana lui puternica, divina,
A aruncat un pumn de stele-albastre
Pe-a cerului cupola de lumina.



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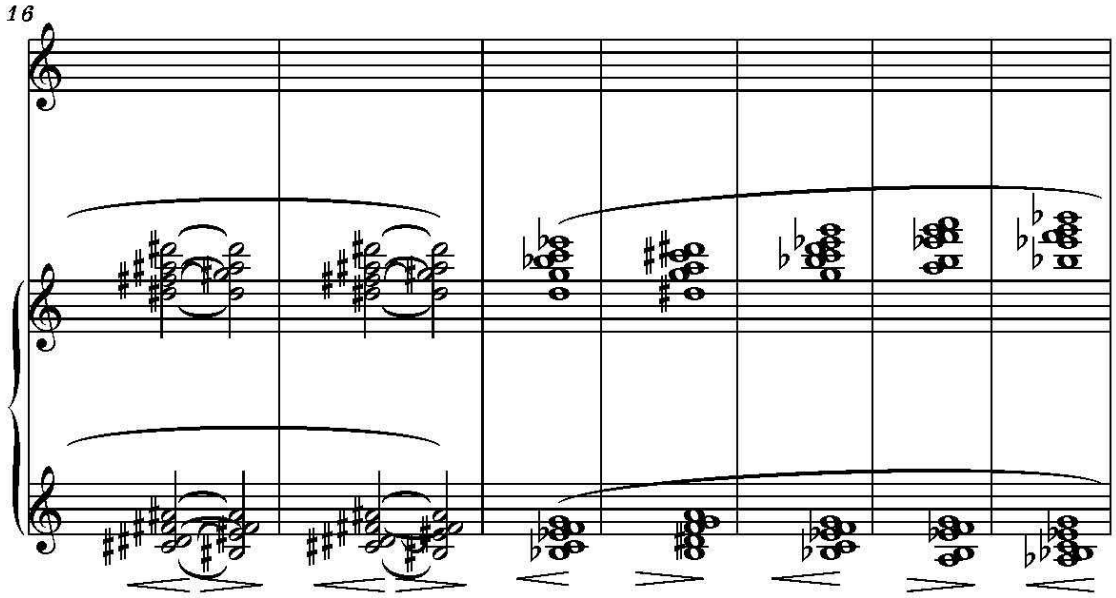
16

Reciter

FX6-goblins

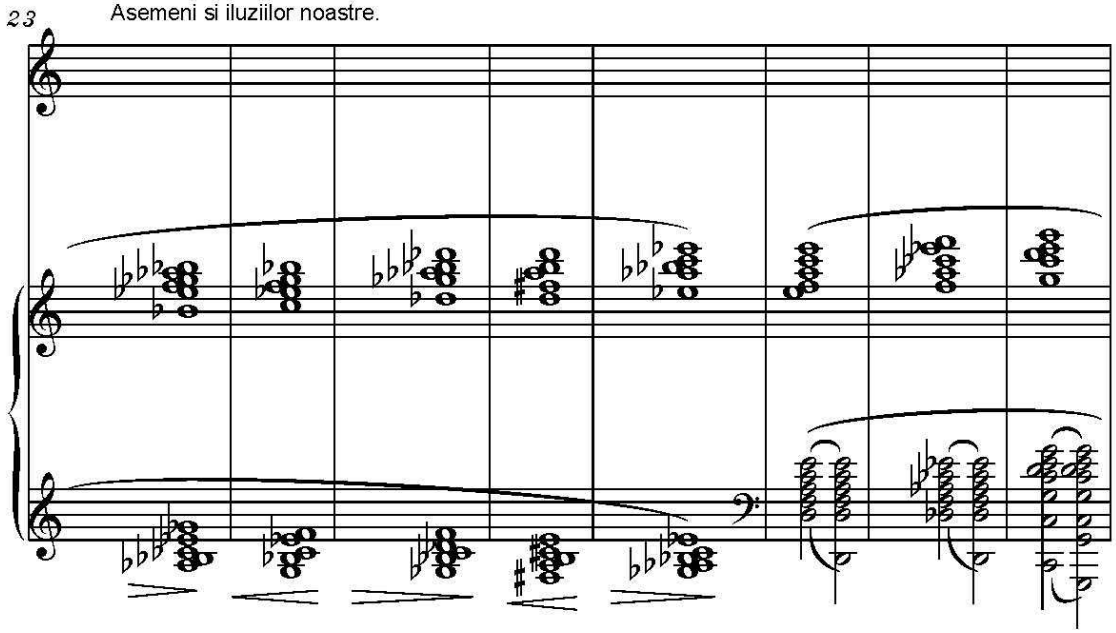


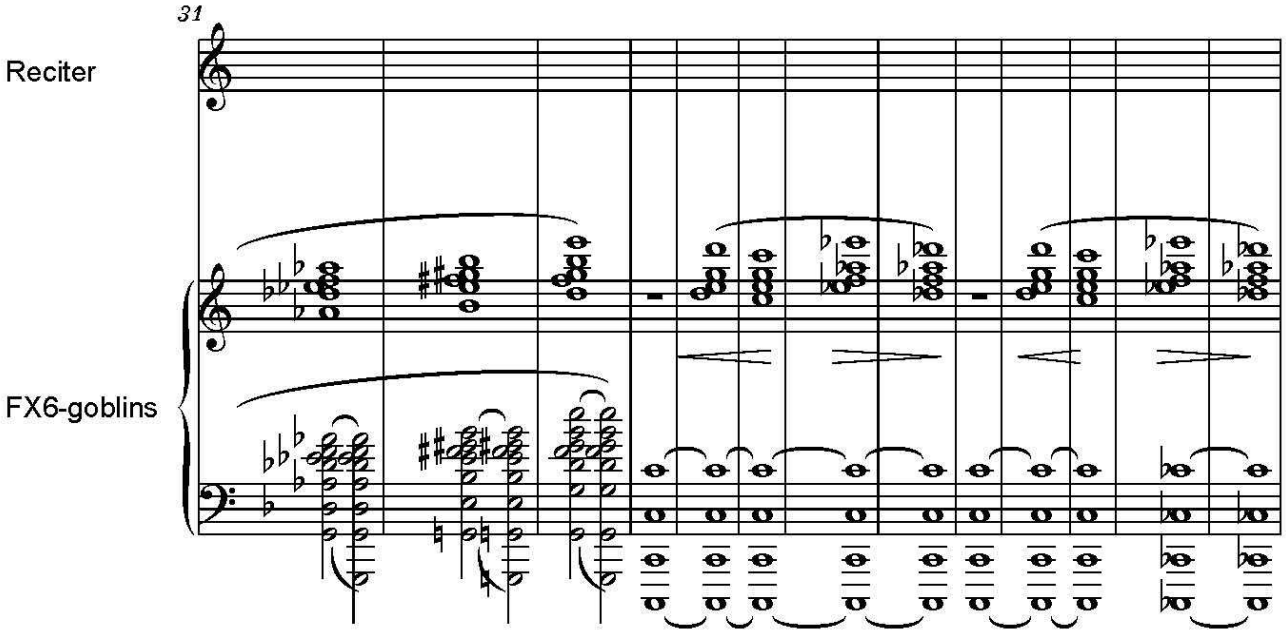
Si astazi stau pe cer imprastiate
Si plang amar nostalgicele astre.
Privind la ele, cred c-au fost create
Asemeni si iluziilor noastre.

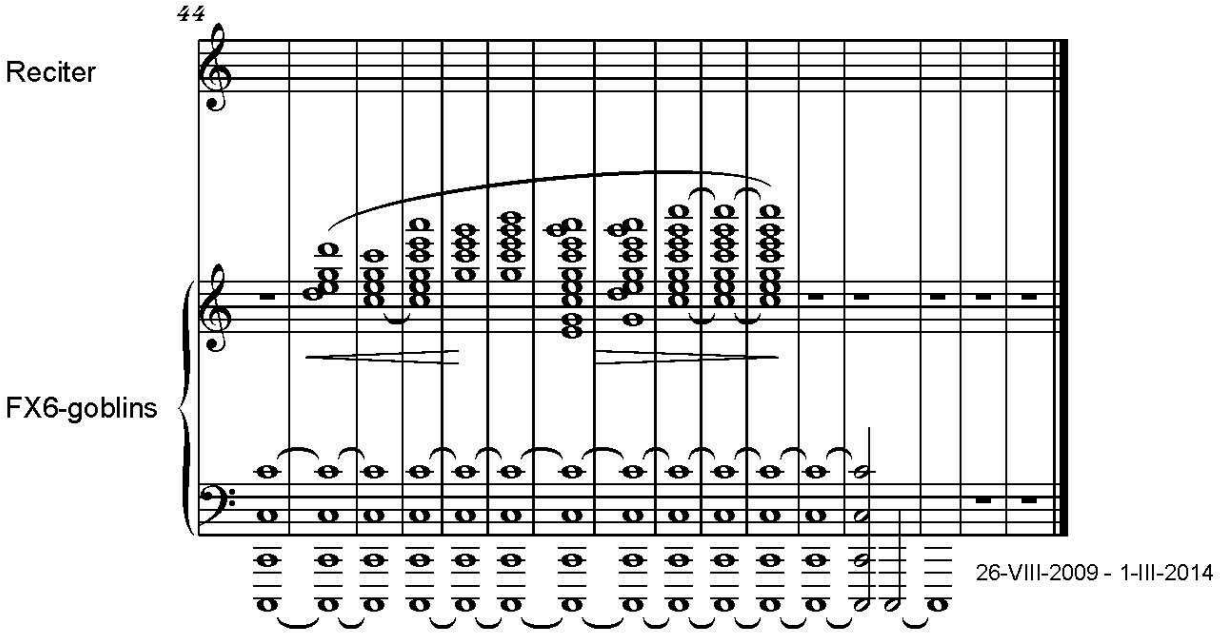
23

Reciter

FX6-goblins

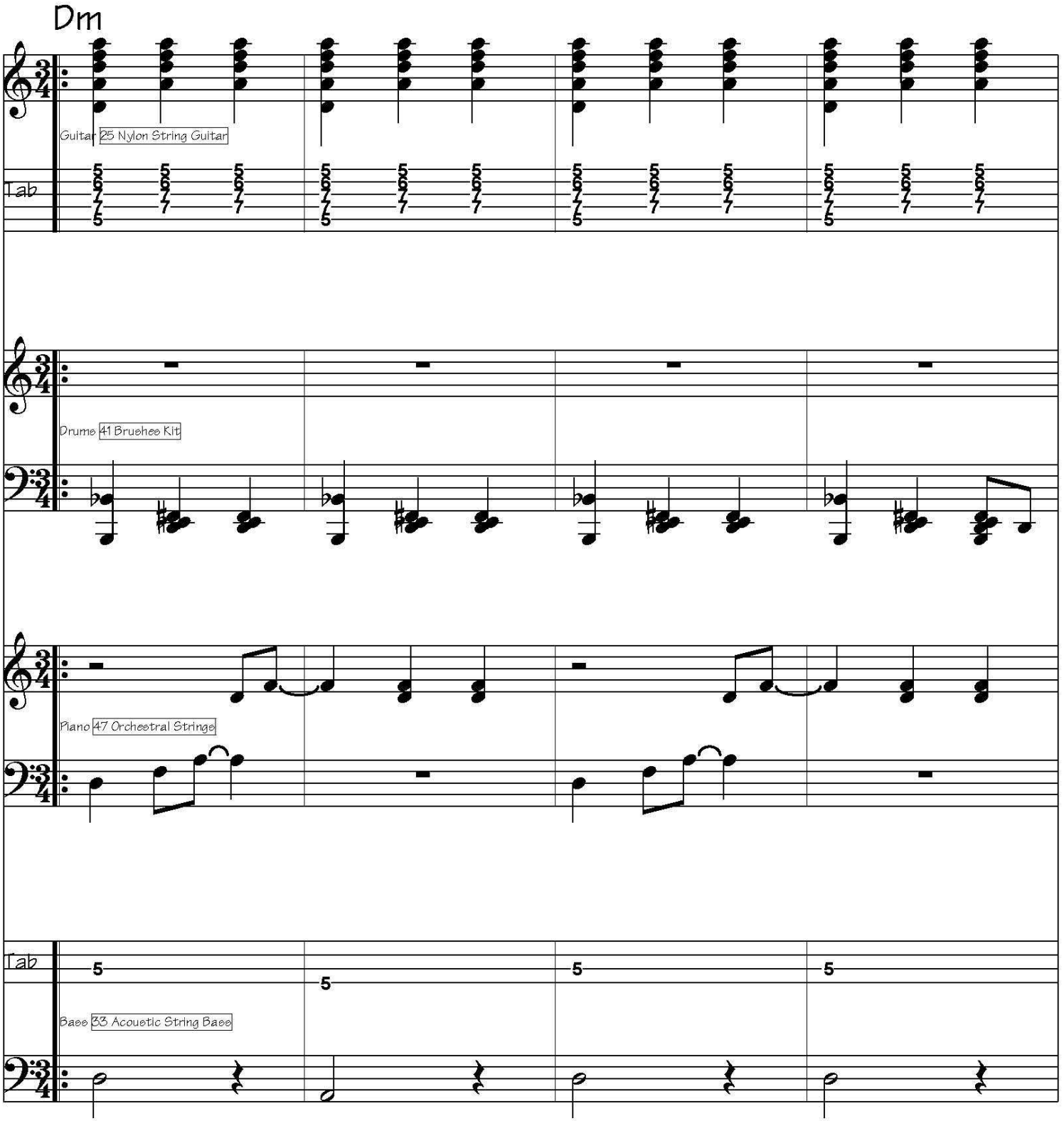


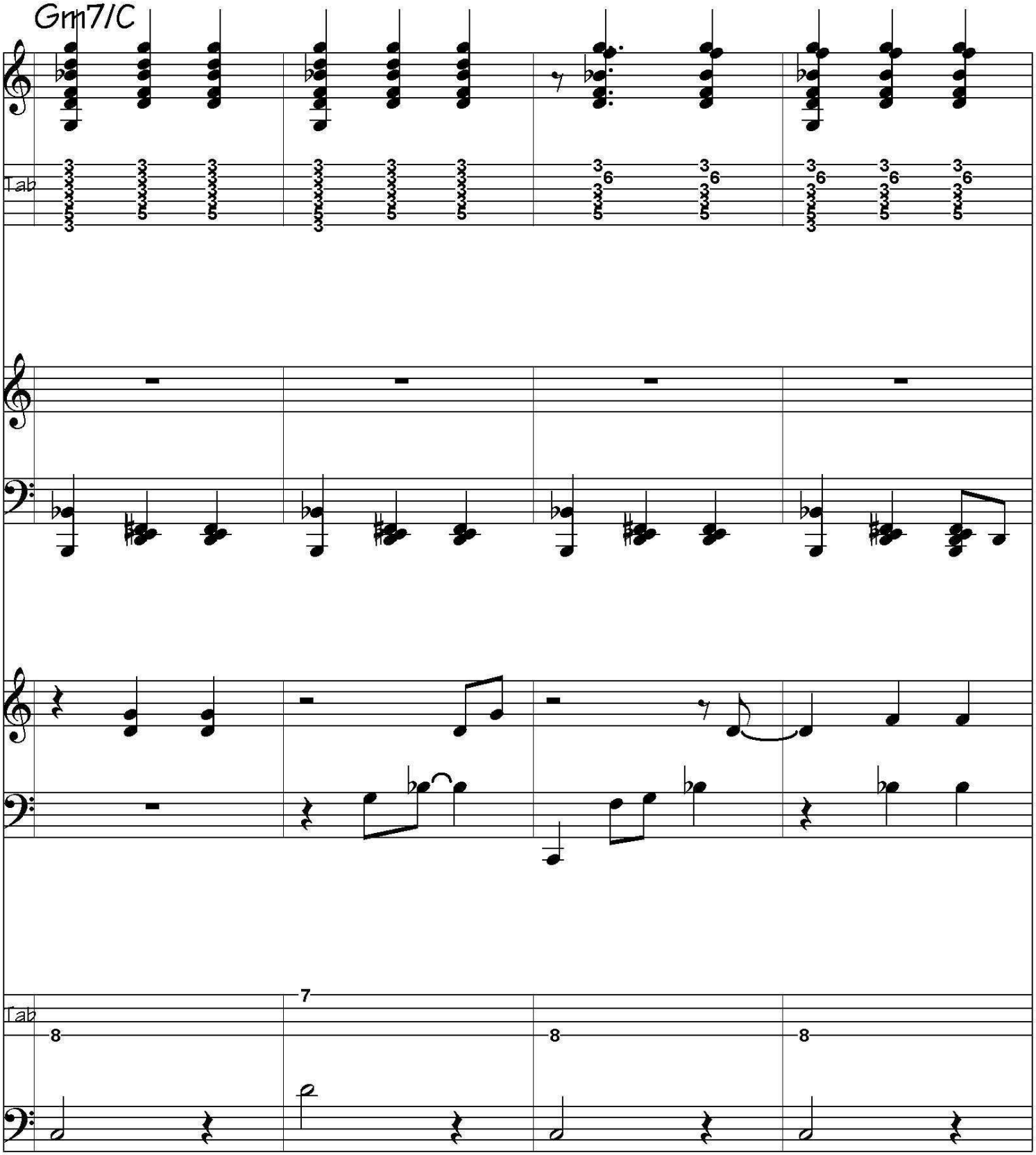

31
Reciter
FX6-goblins


44
Reciter
FX6-goblins
26-VIII-2009 - 1-III-2014

IV

Serban Nichifor: Waltz 01, 15-III-2014

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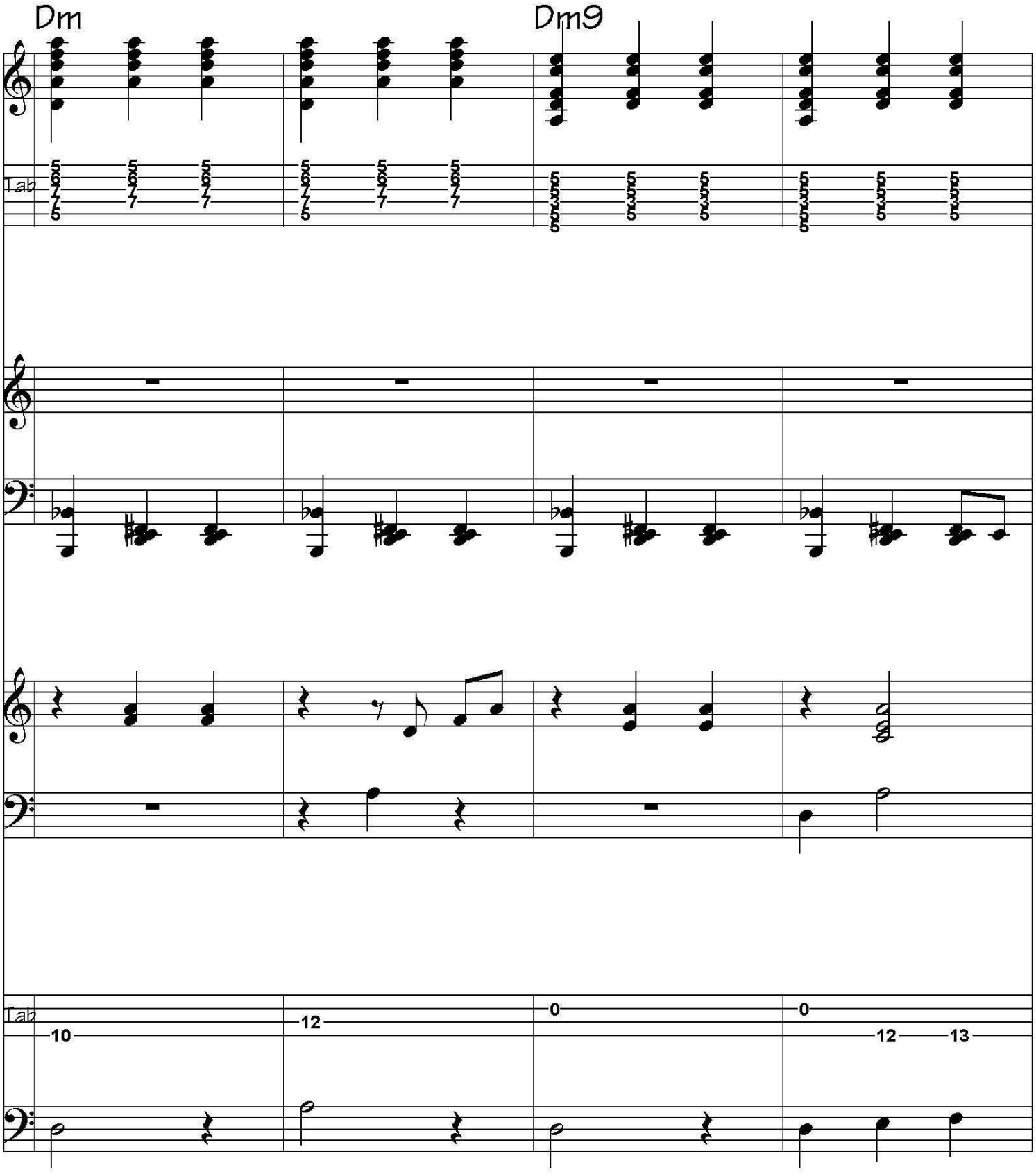
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Dm9
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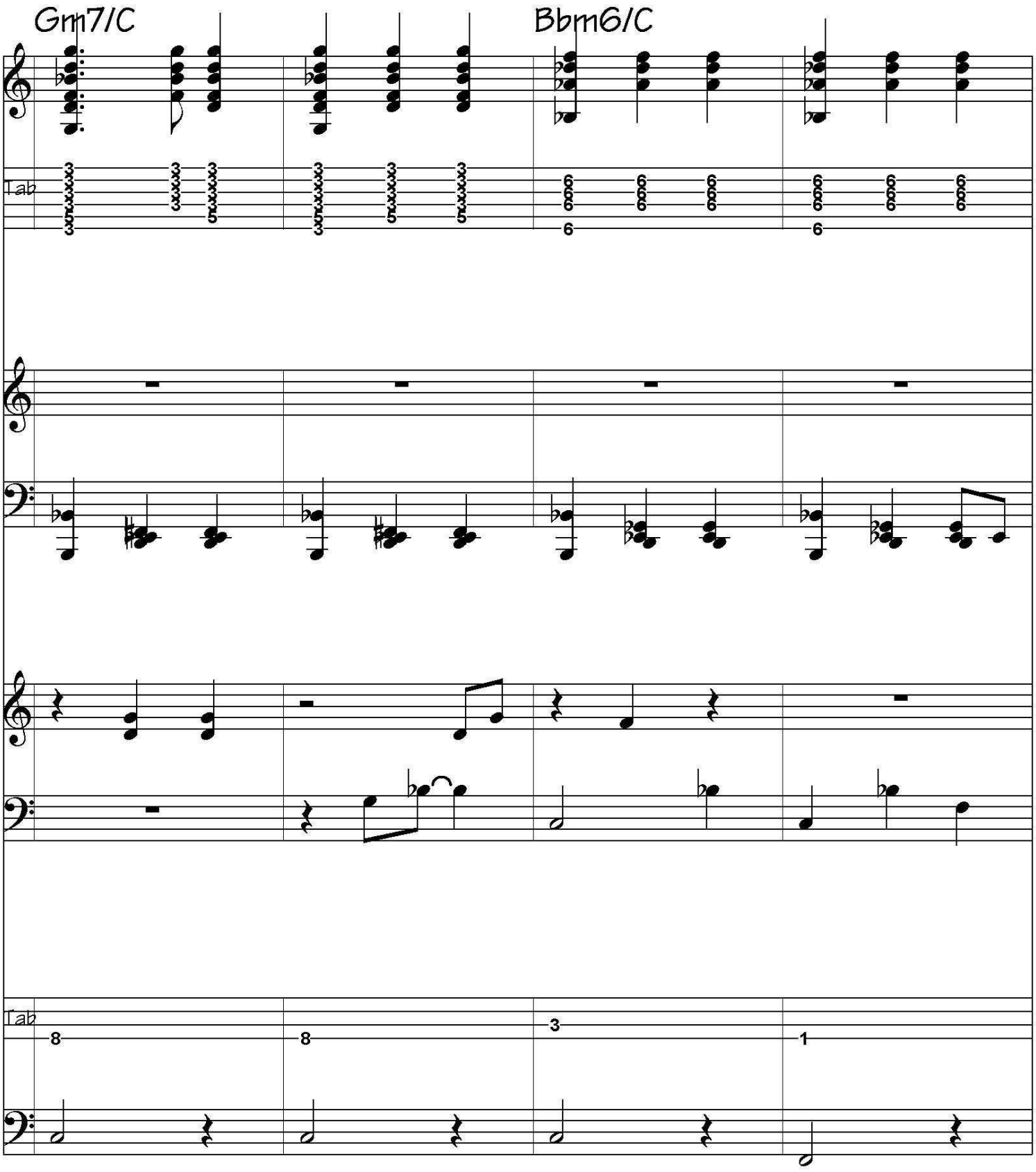
13


Gm7/C
Bbm6/C
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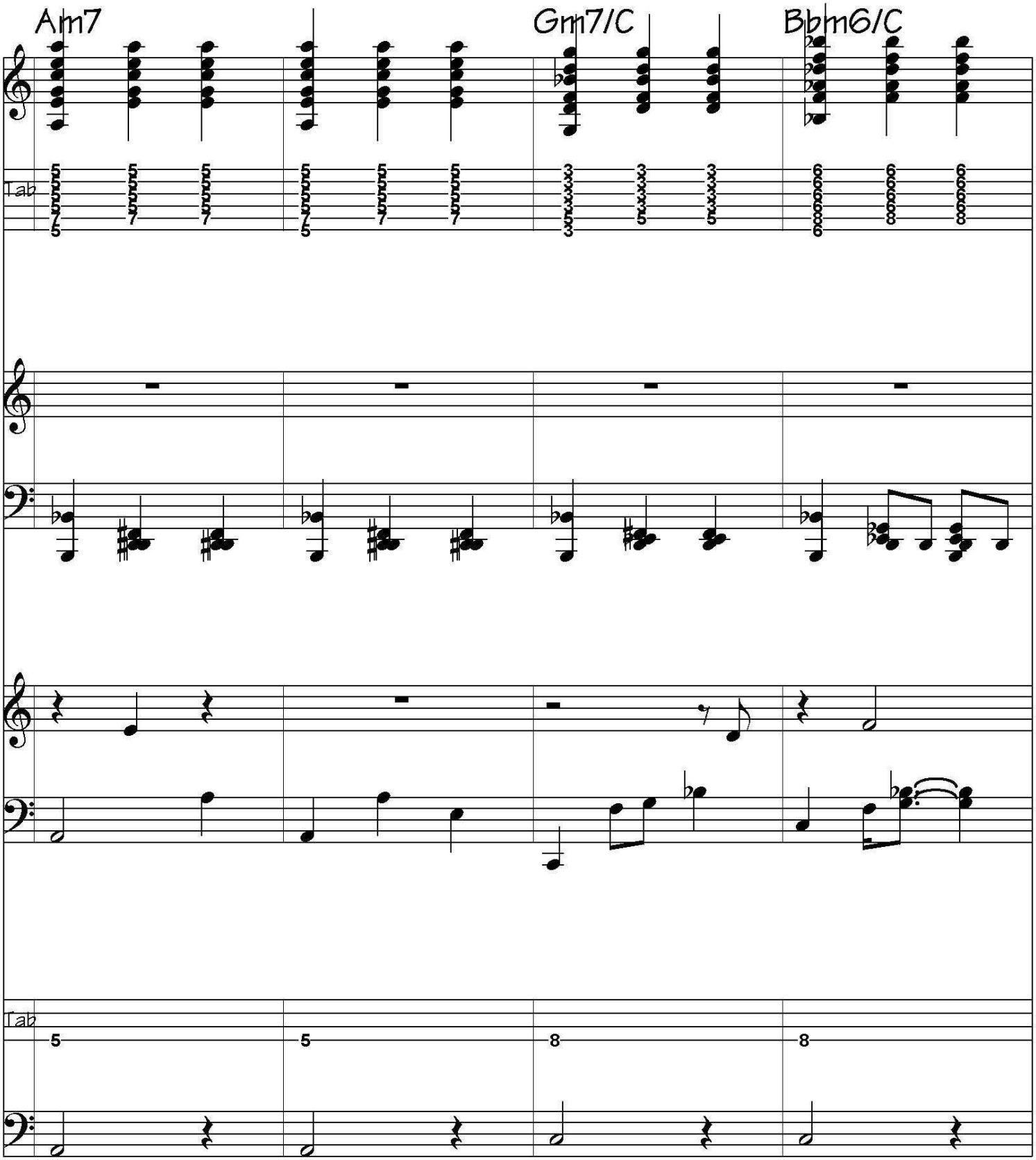
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Bbm6/C
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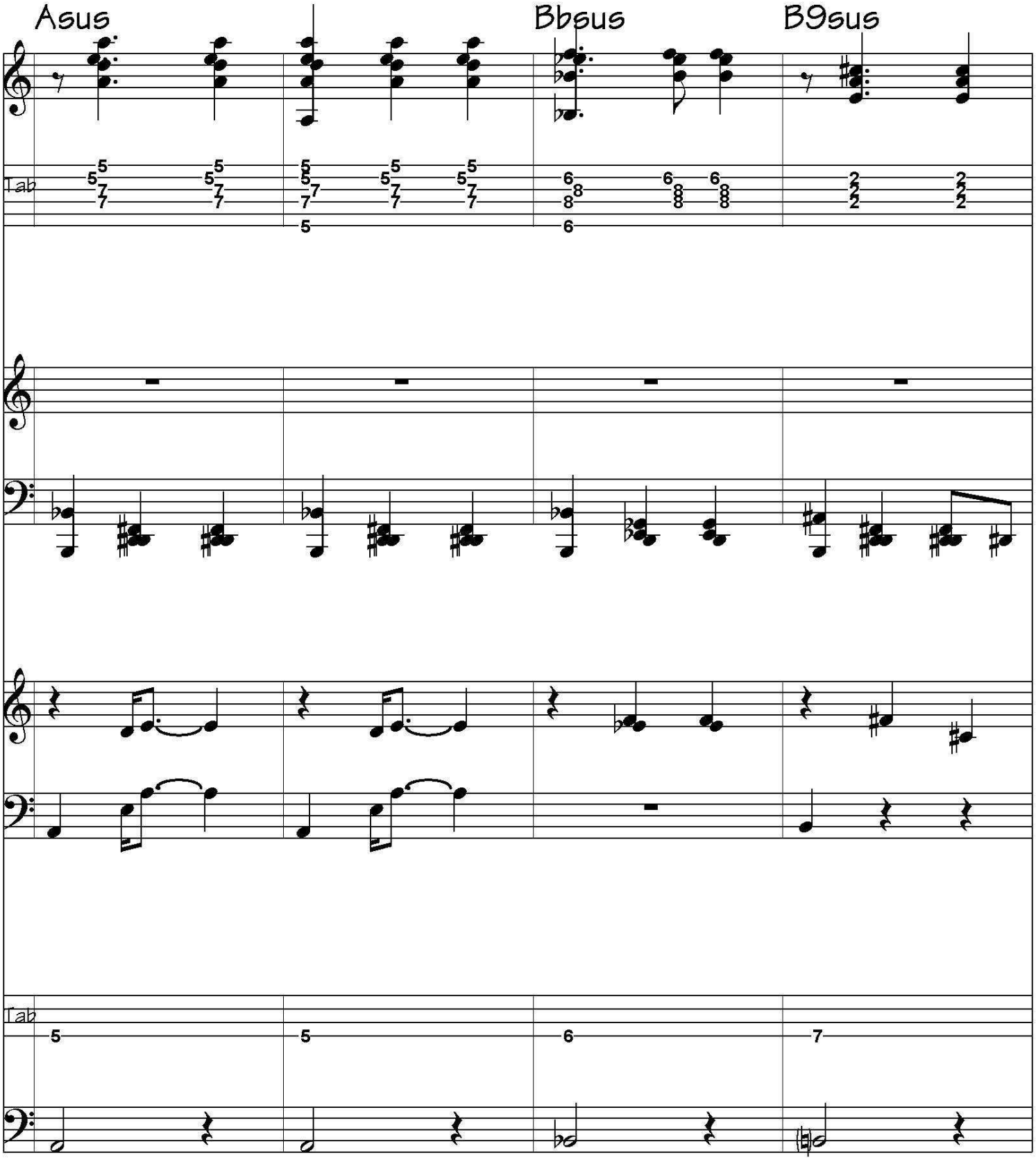
Tab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Bbsus
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Tab
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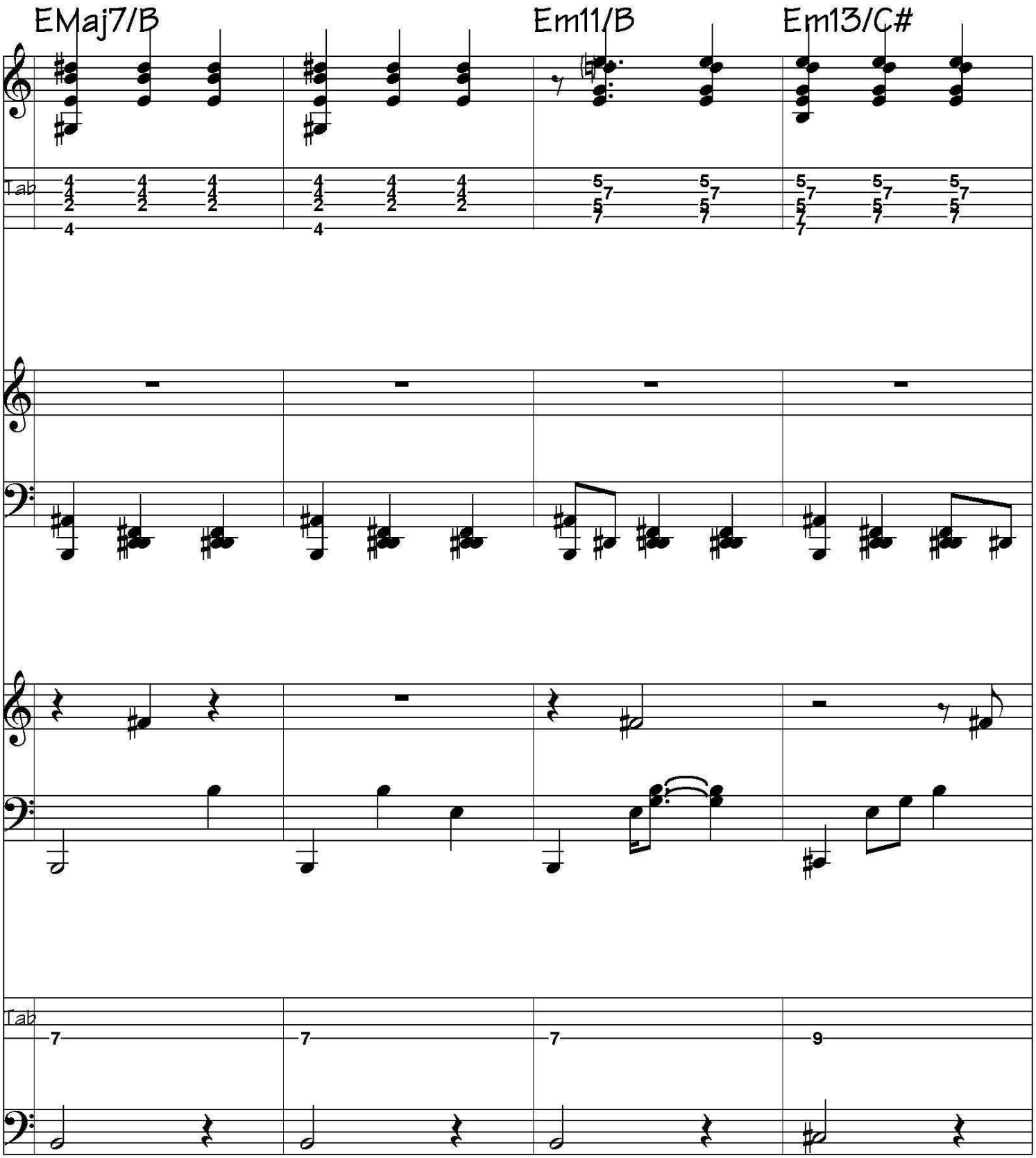
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Em11/B
Em13/C#
Tab
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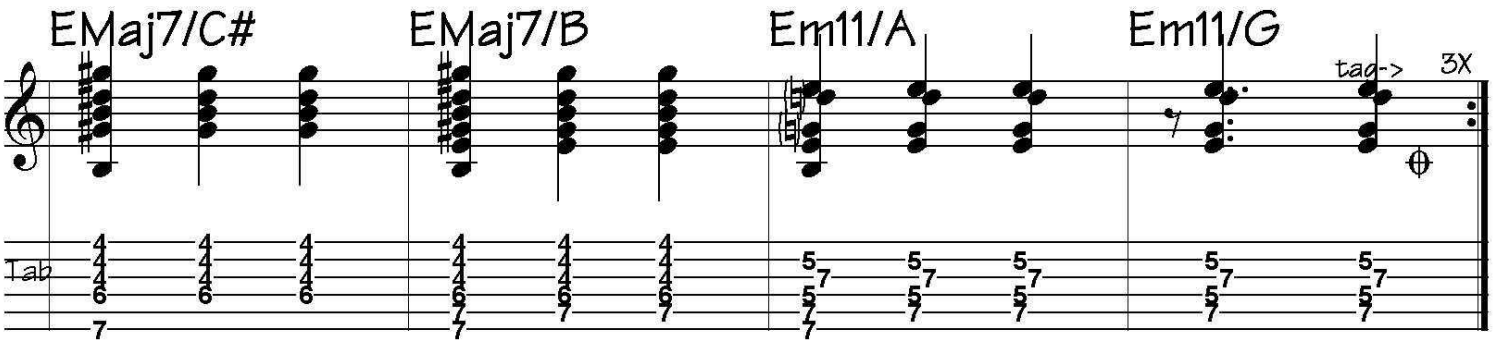
EMaj7/C#
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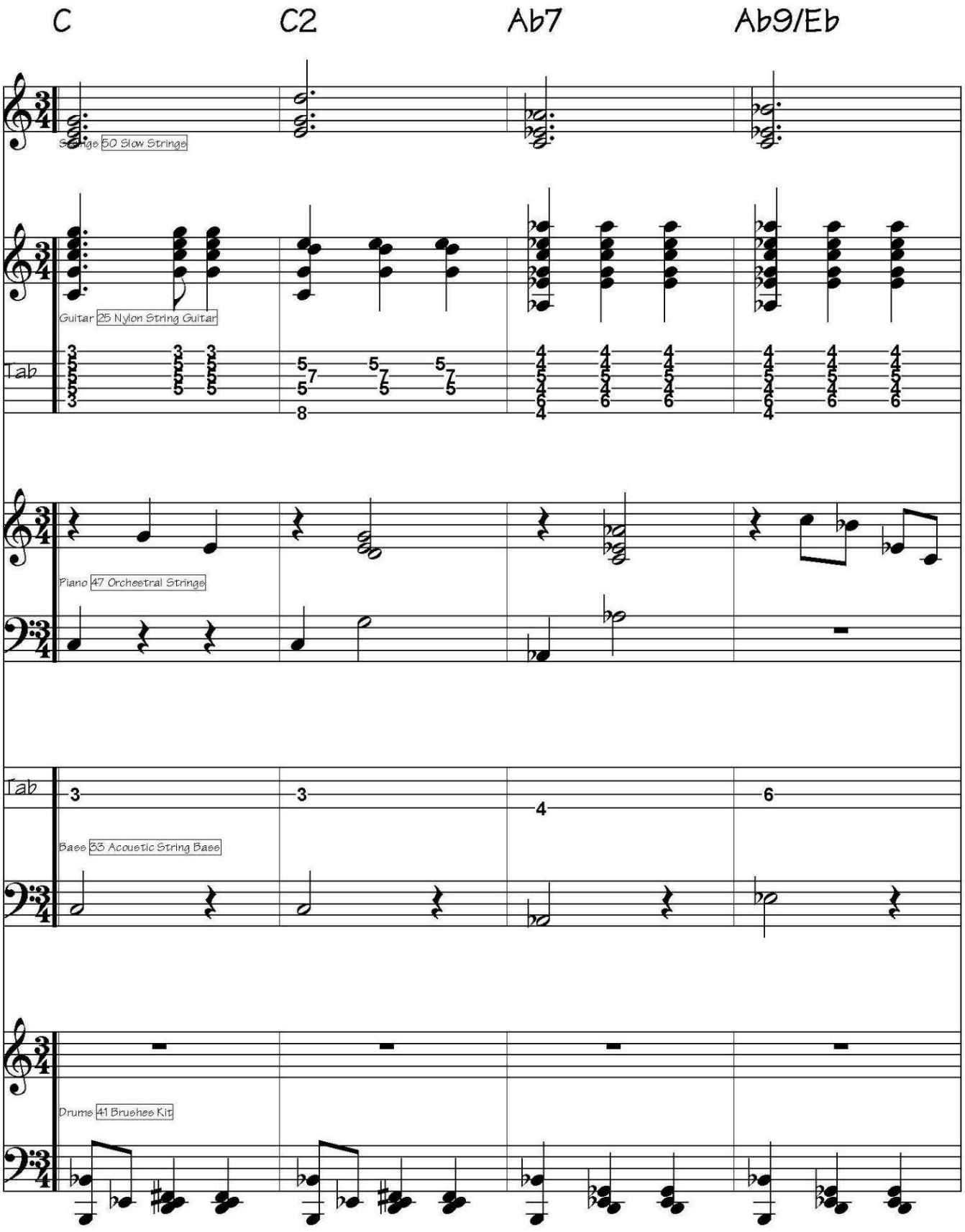
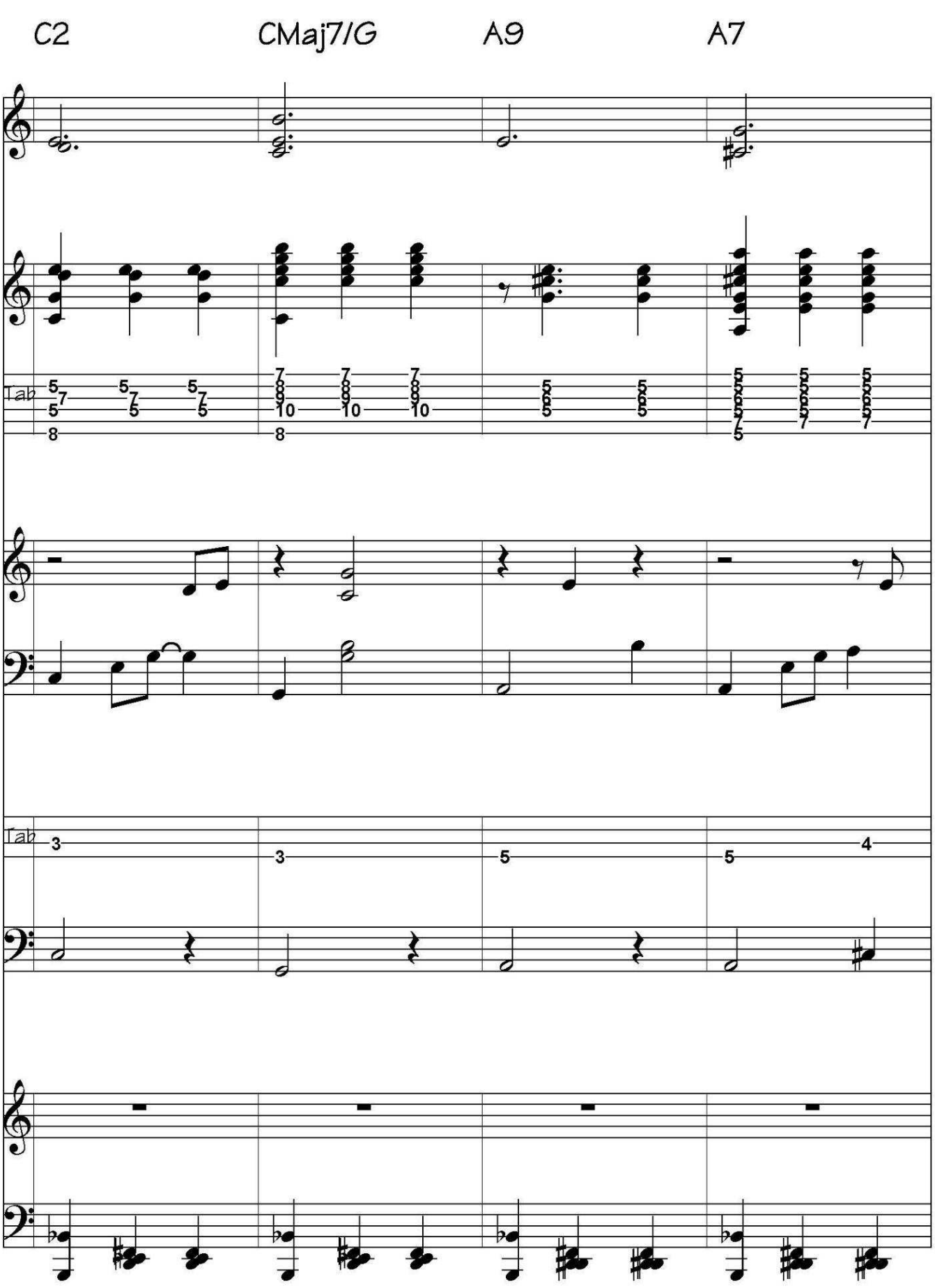
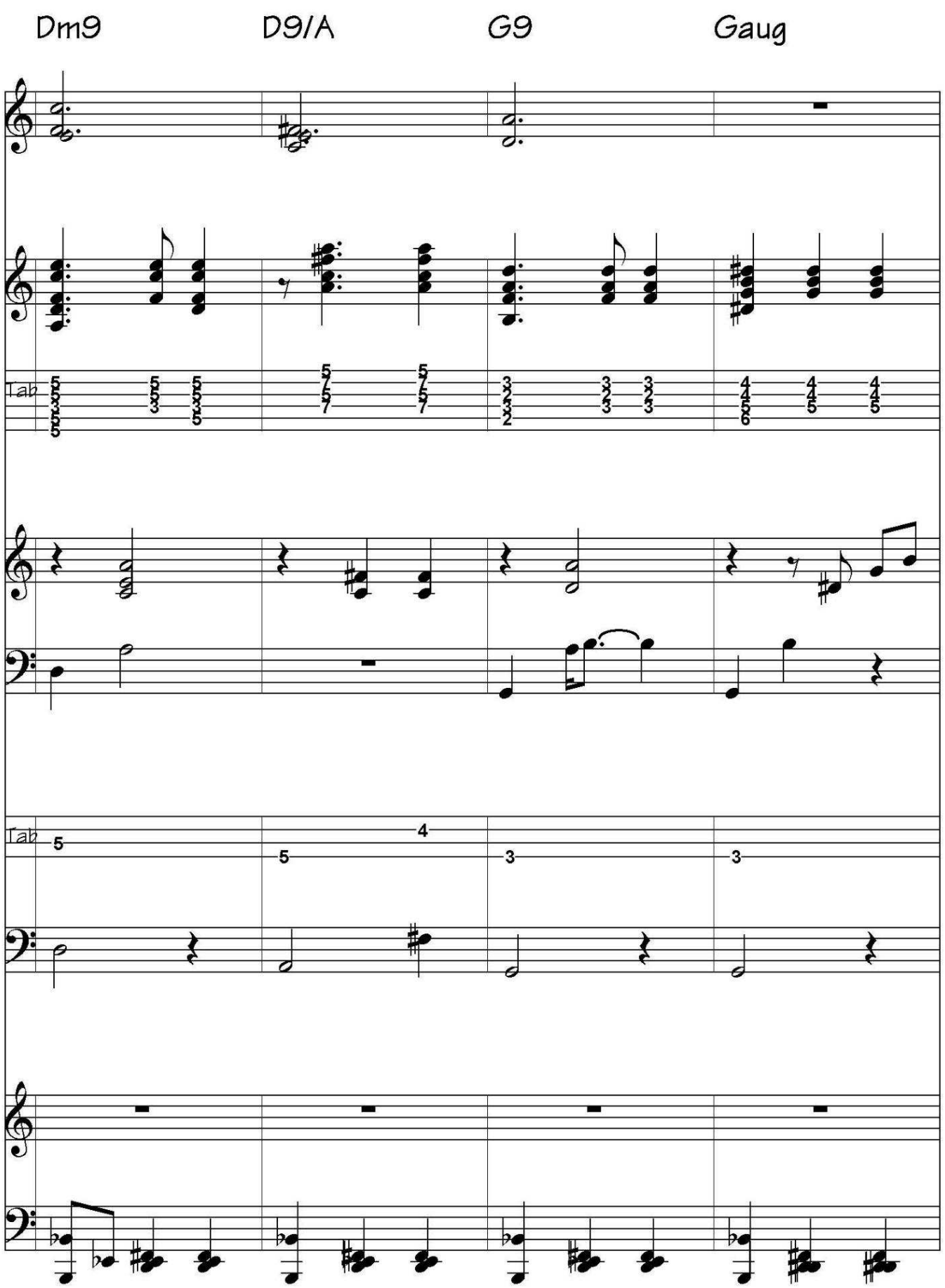
Em11/A
Em11/G
tag->
3X
Tab

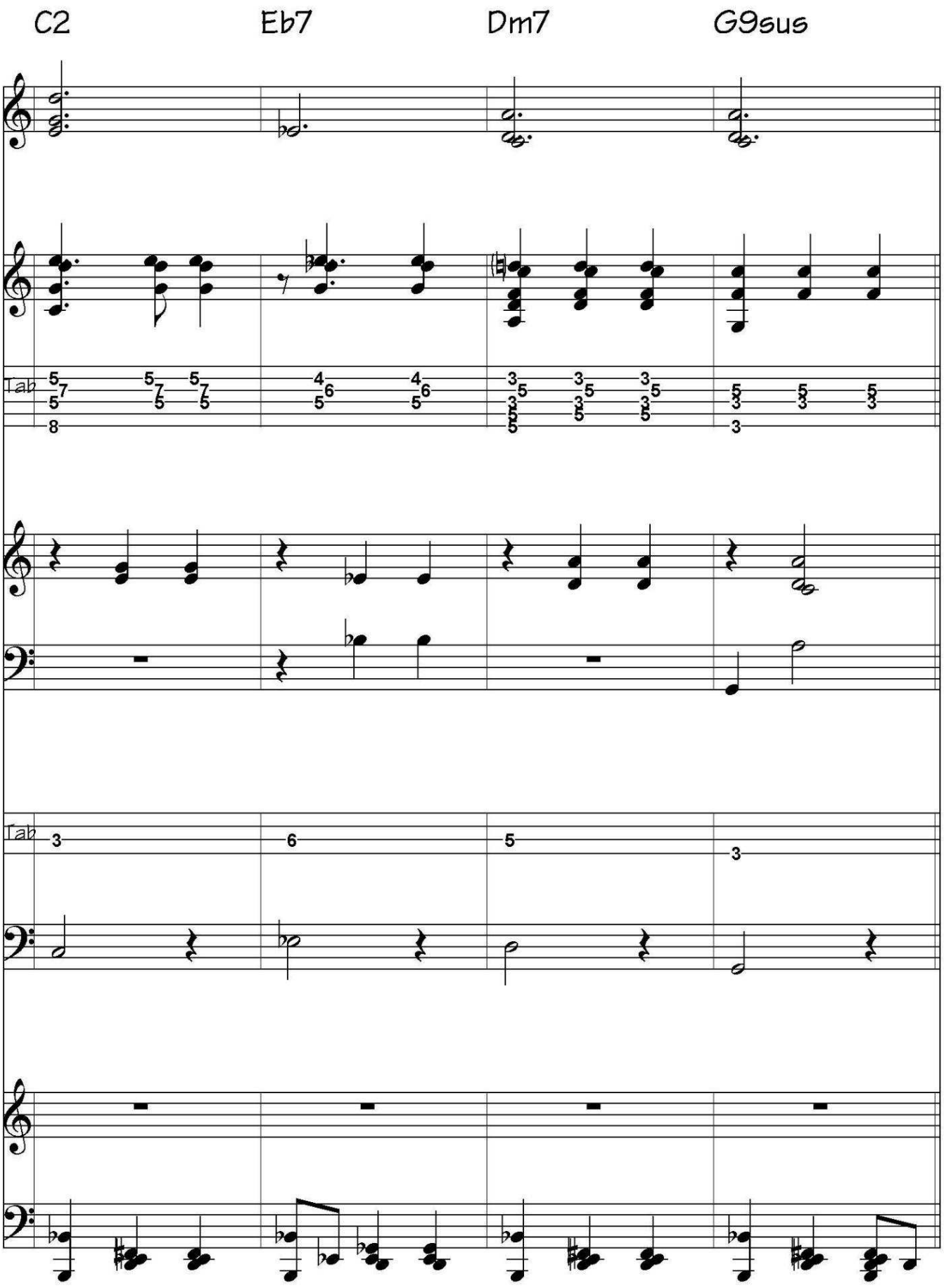
V

Serban Nichifor: Waltz No 2 - Spring




C2
CMaj7/G
A9
A7
Tab
Tab


Dm9
D9/A
G9
Gaug
Tab
Tab


C2
Eb7
Dm7
G9sus
Tab
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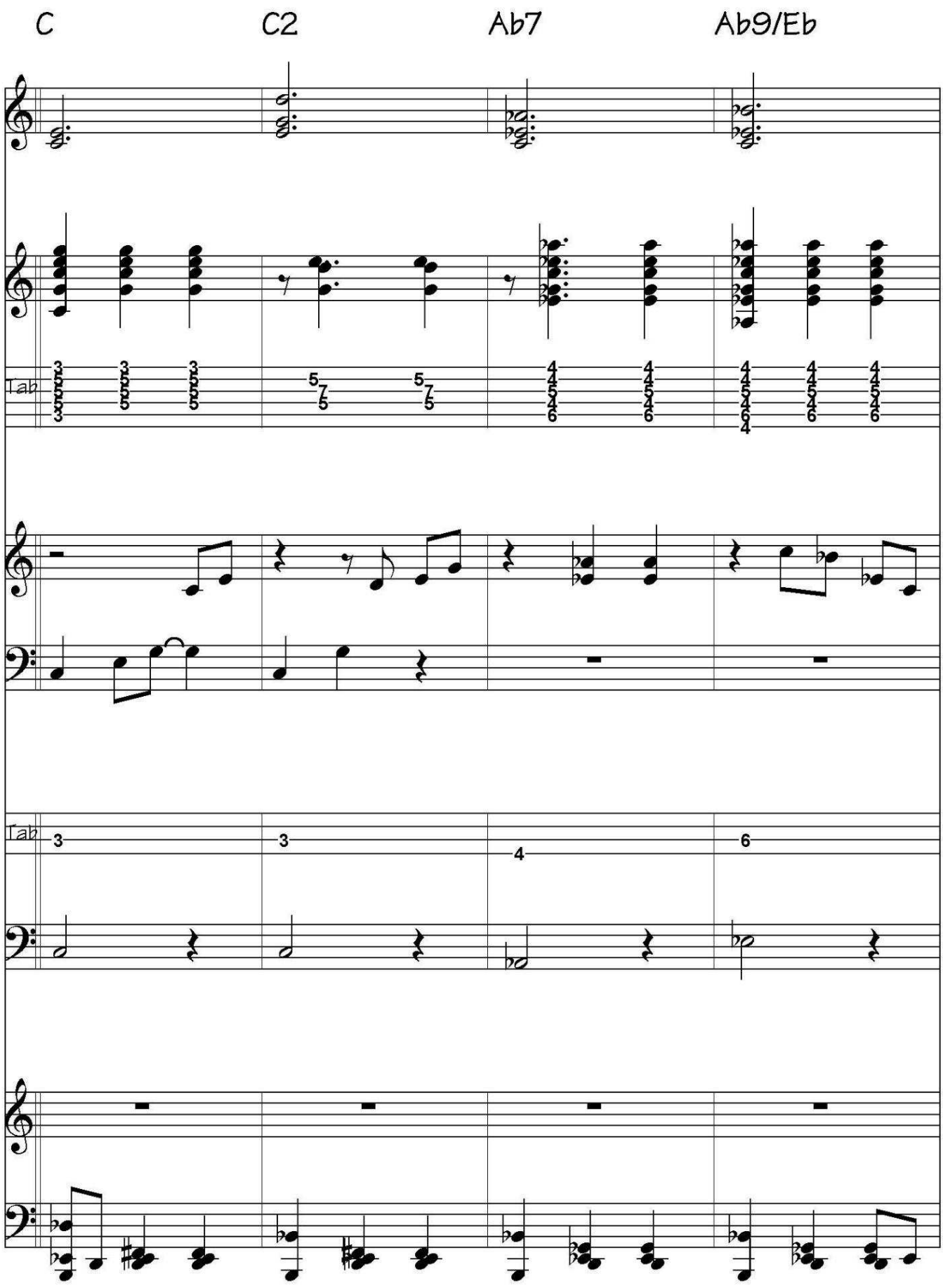
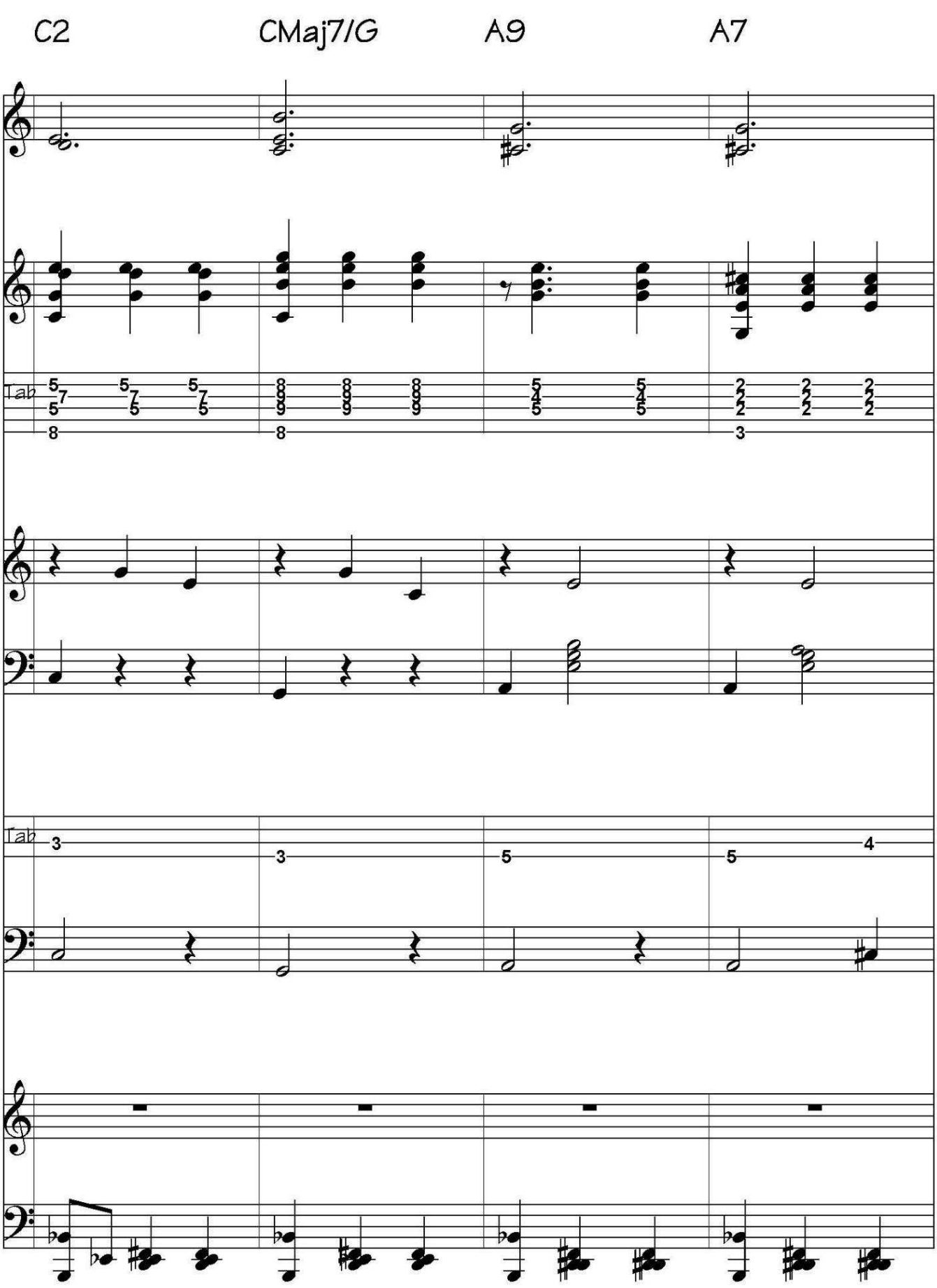

C
C2
Ab7
Ab9/Eb
Tab
Tab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CMaj7/G
A9
A7
Tab
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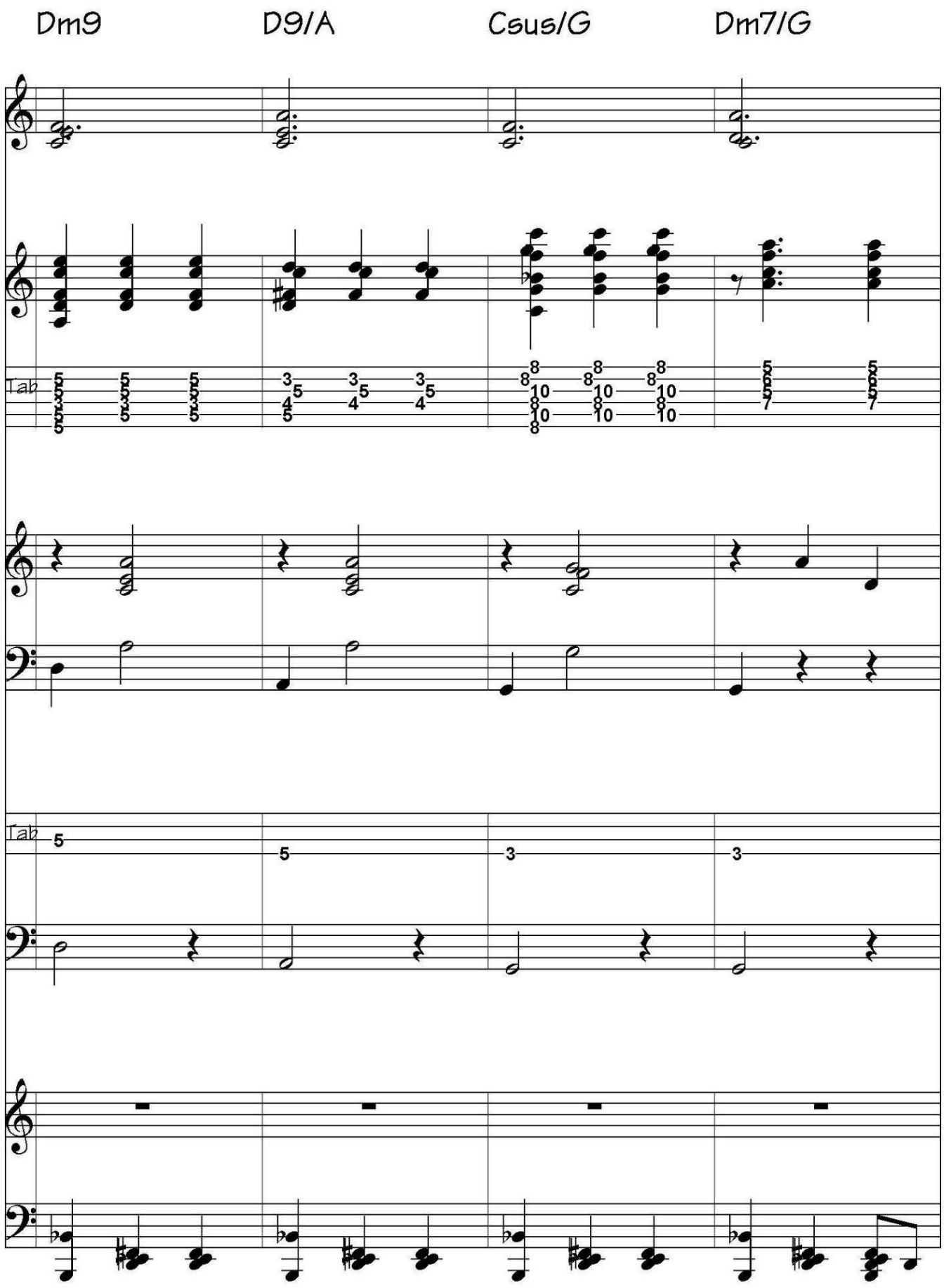
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Csus/G
Dm7/G
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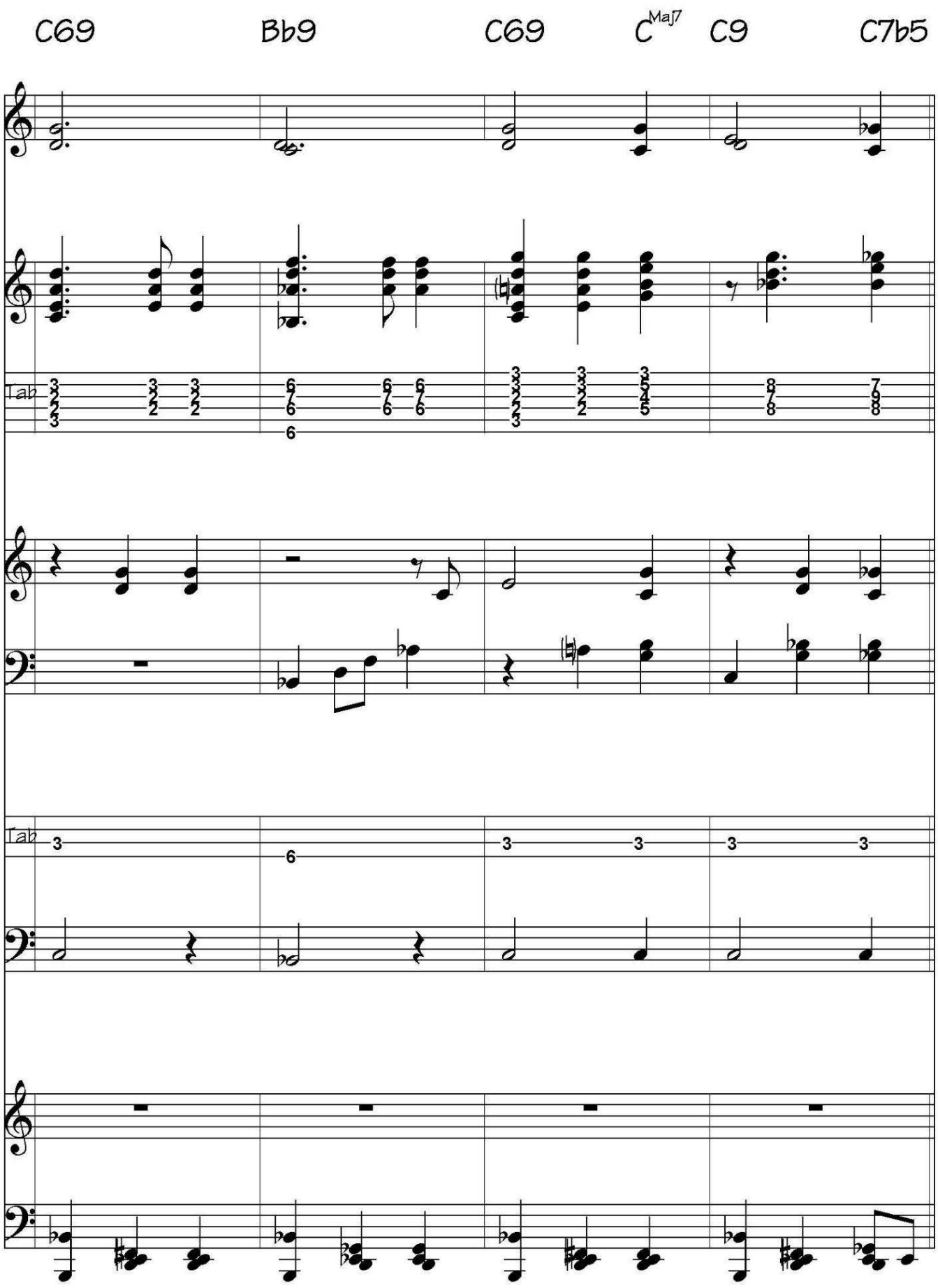
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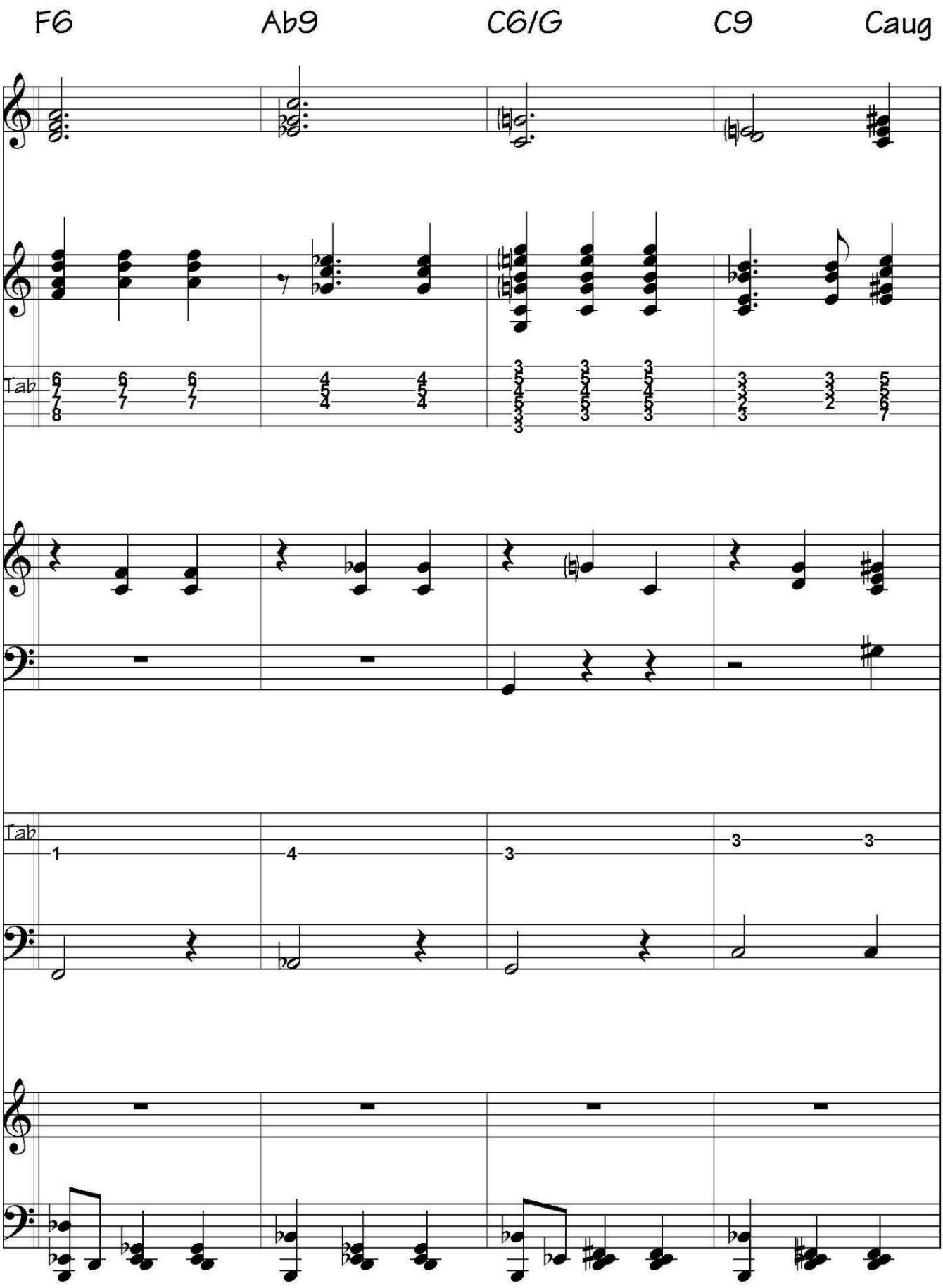
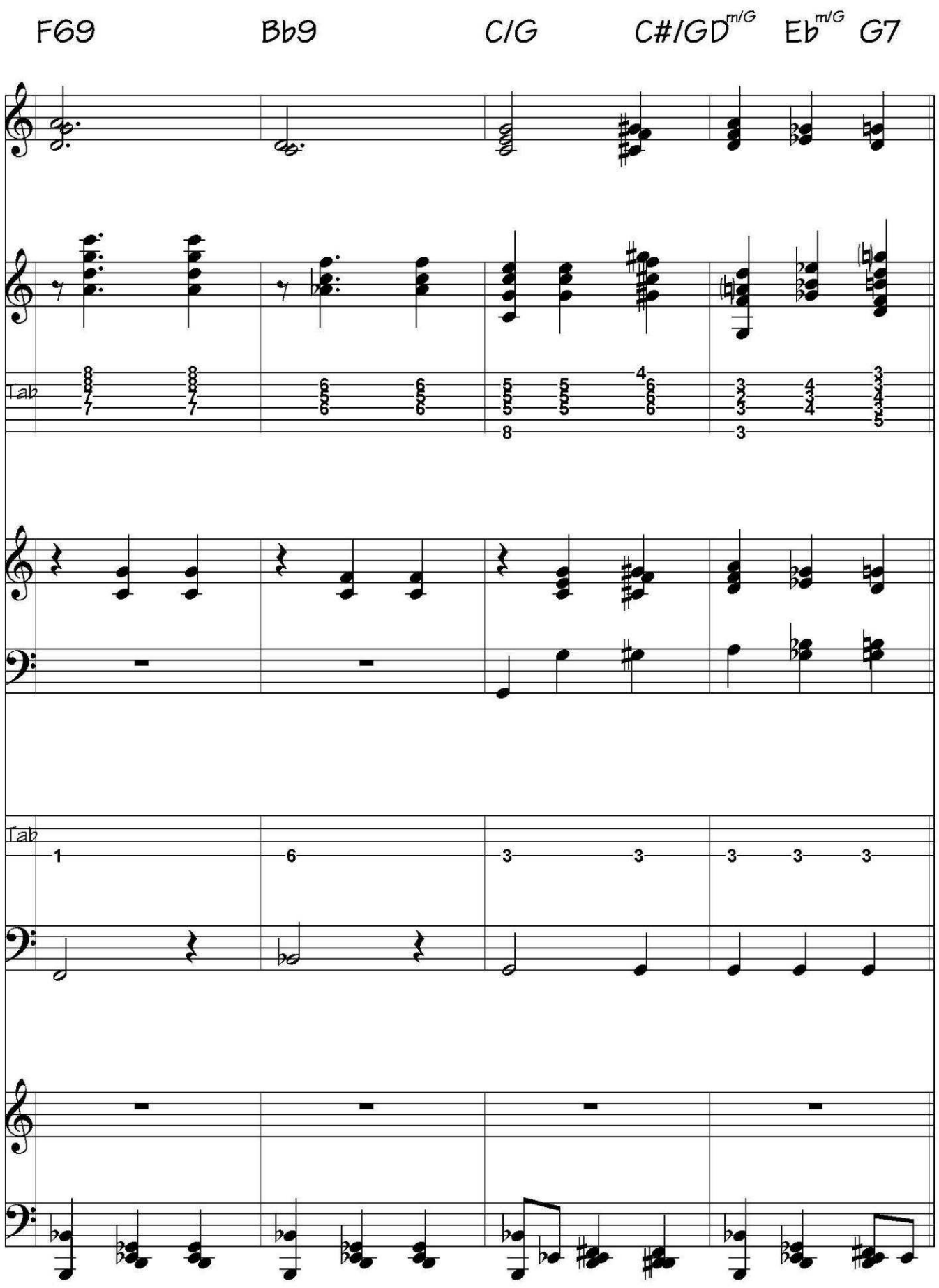
C9
C7b5
Tab
Tab


F6
Ab9
C6/G
C9
Caug
Tab
Tab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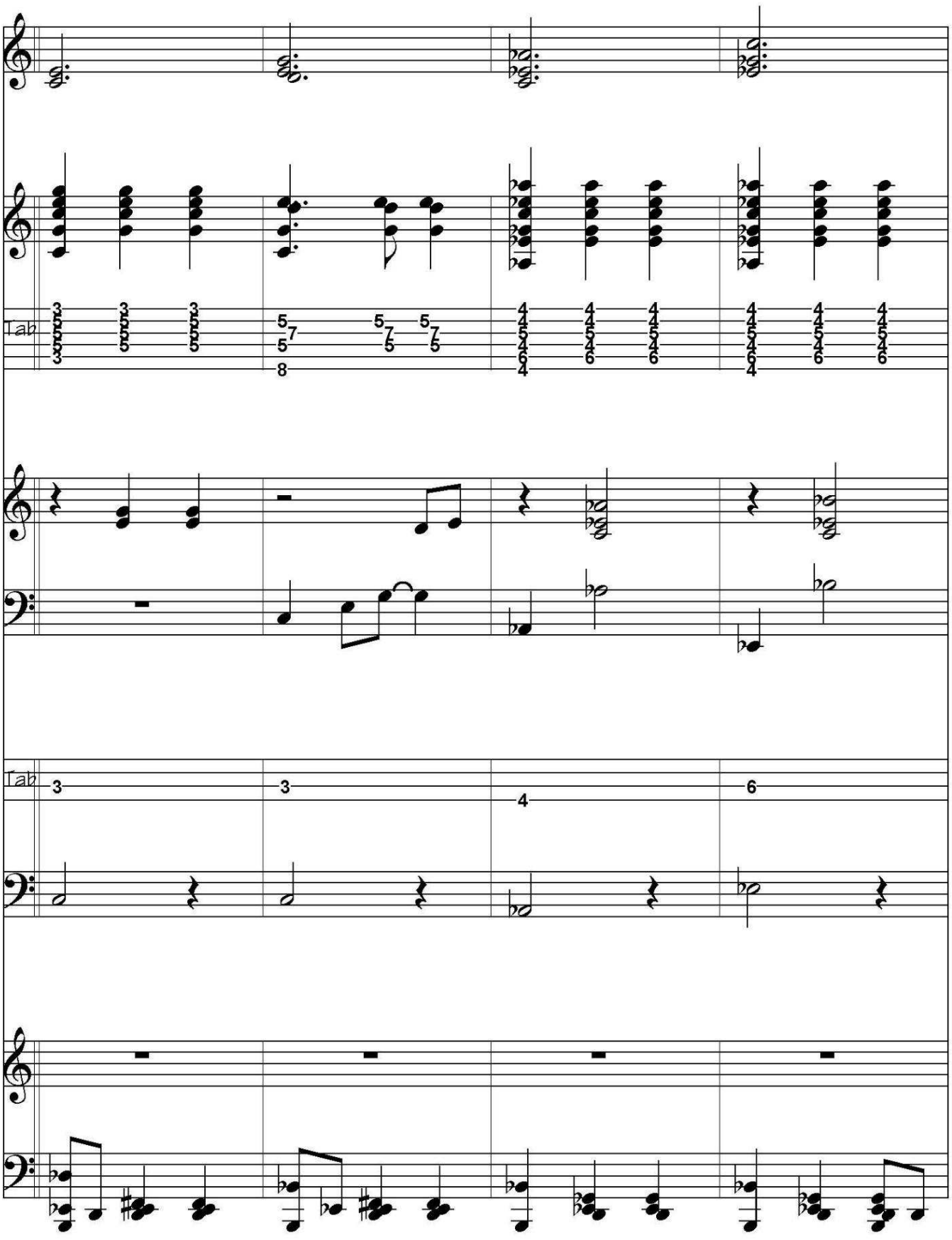
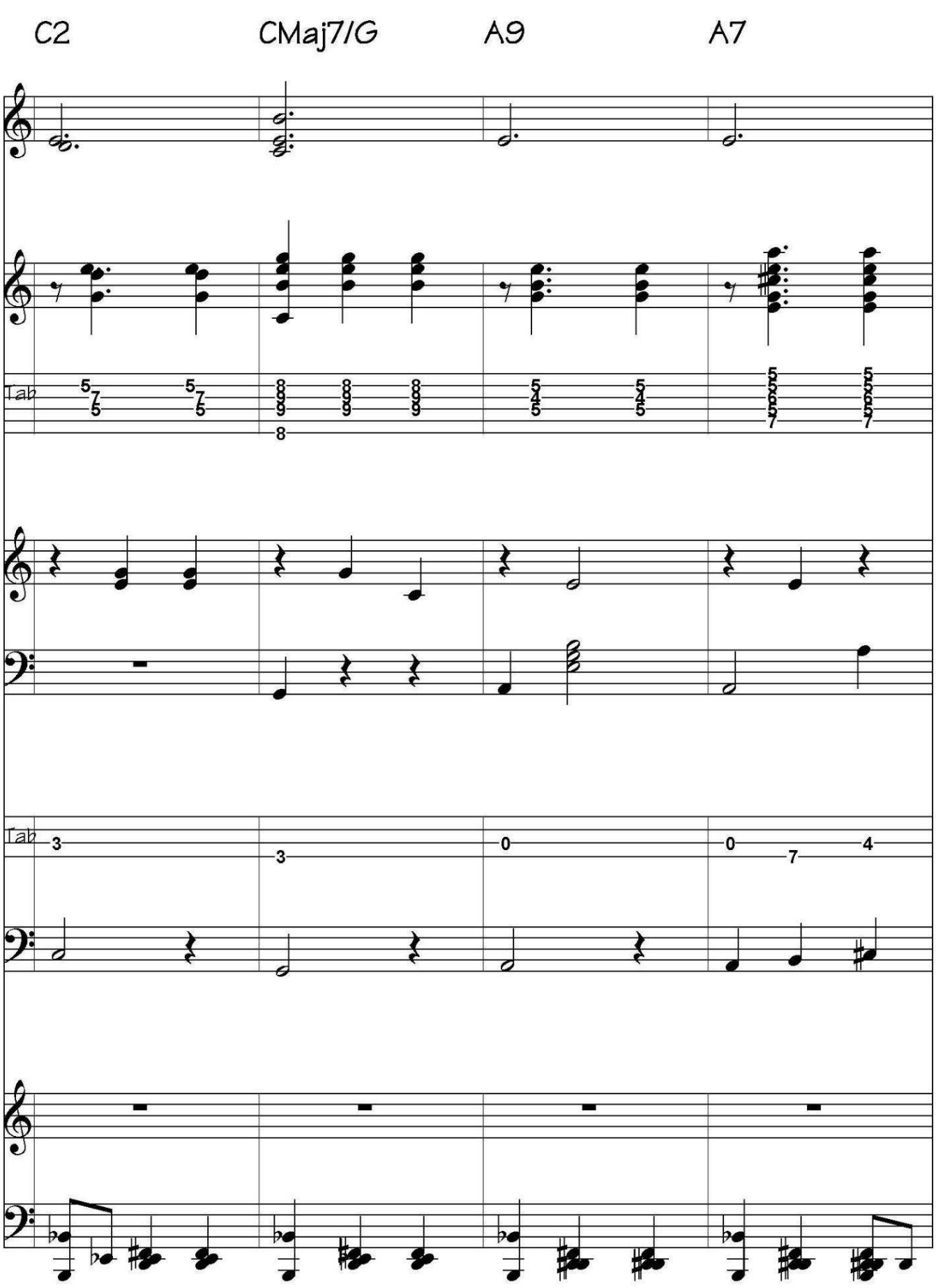
Bb9
C/G
C#/GD m/G
Eb m/G
G7
Tab
Tab


C
C2
Ab7
Ab9/Eb
Tab
Tab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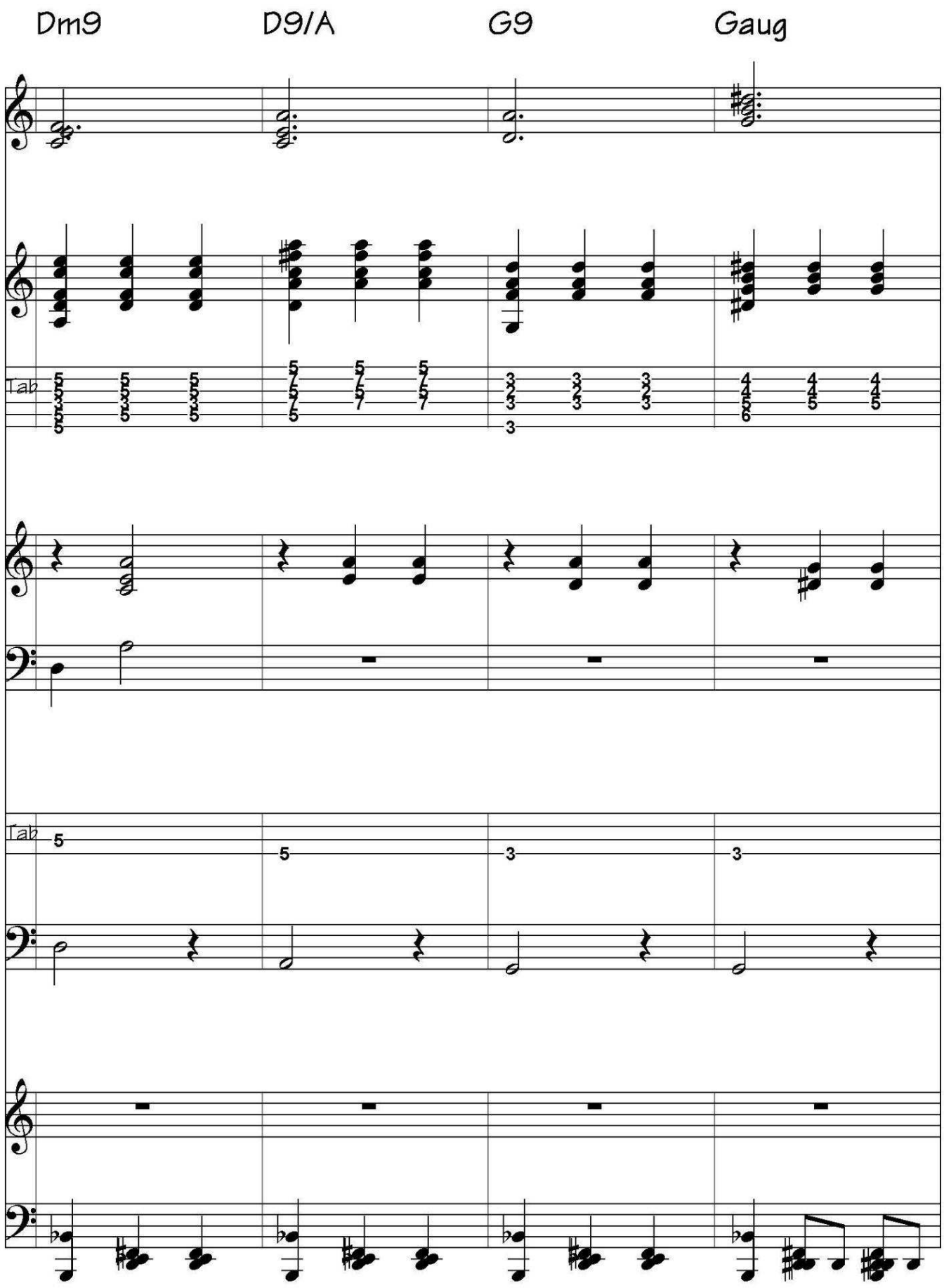
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G9
Gaug
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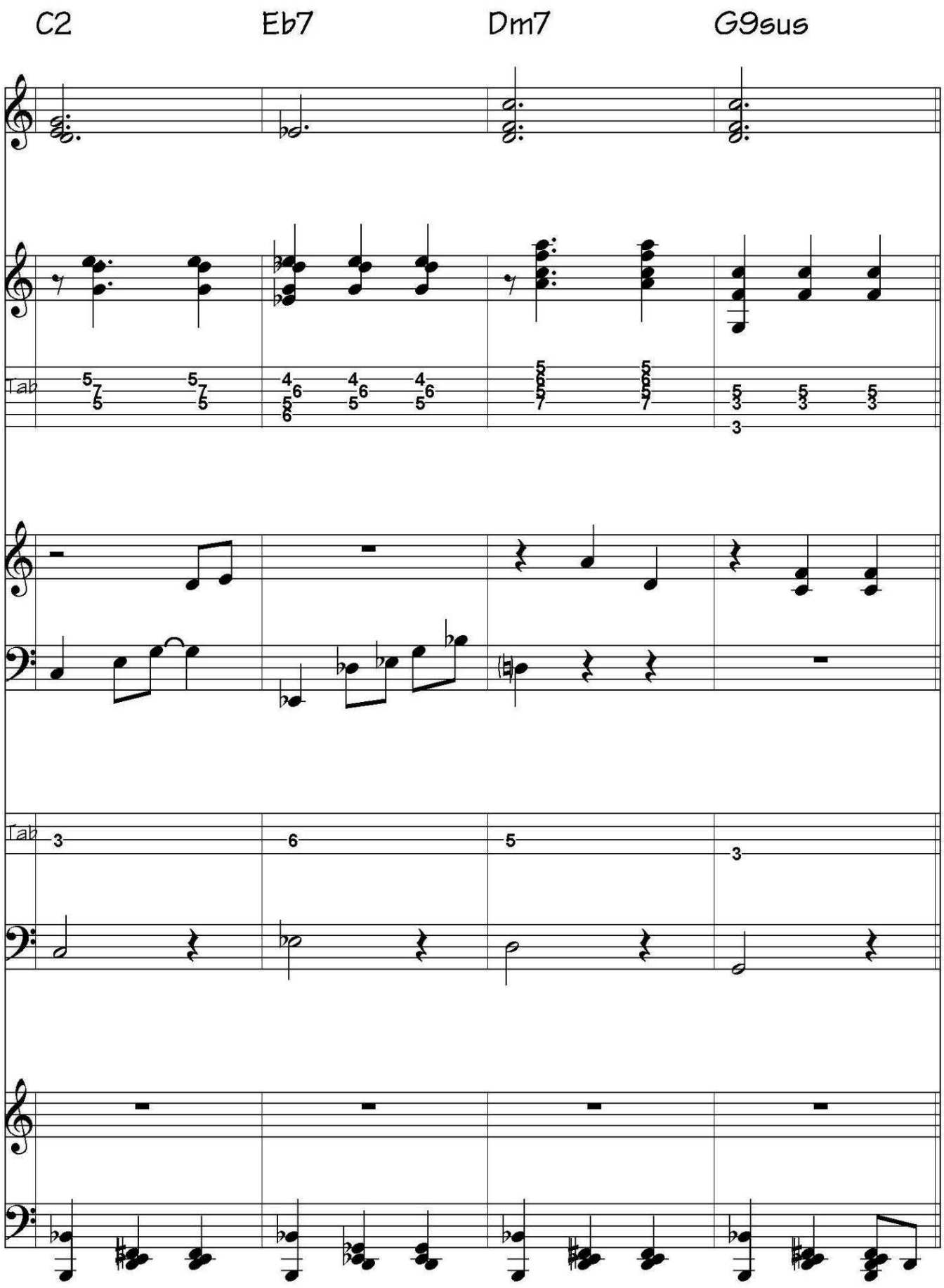
C2
Eb7
Dm7
G9sus
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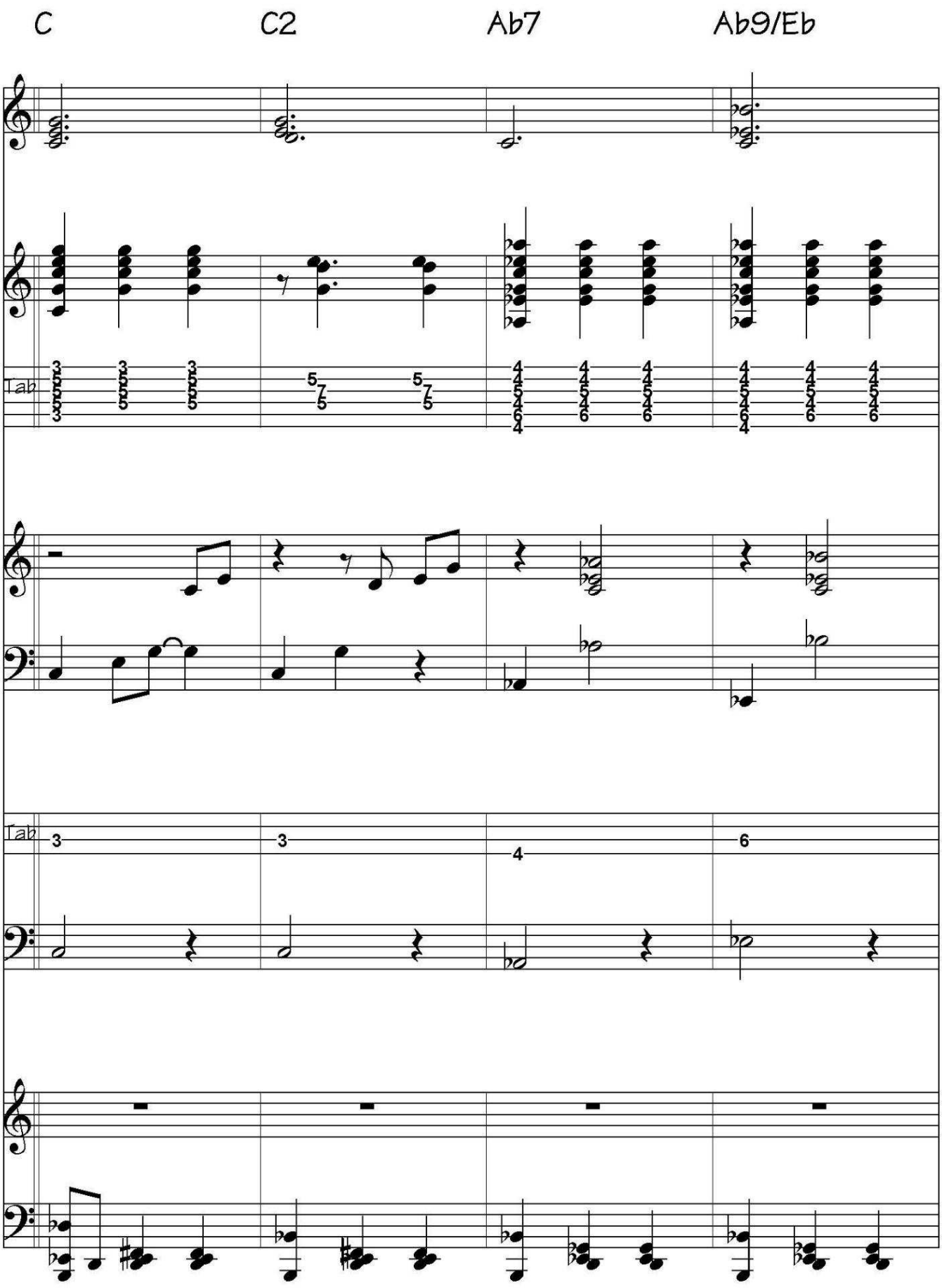
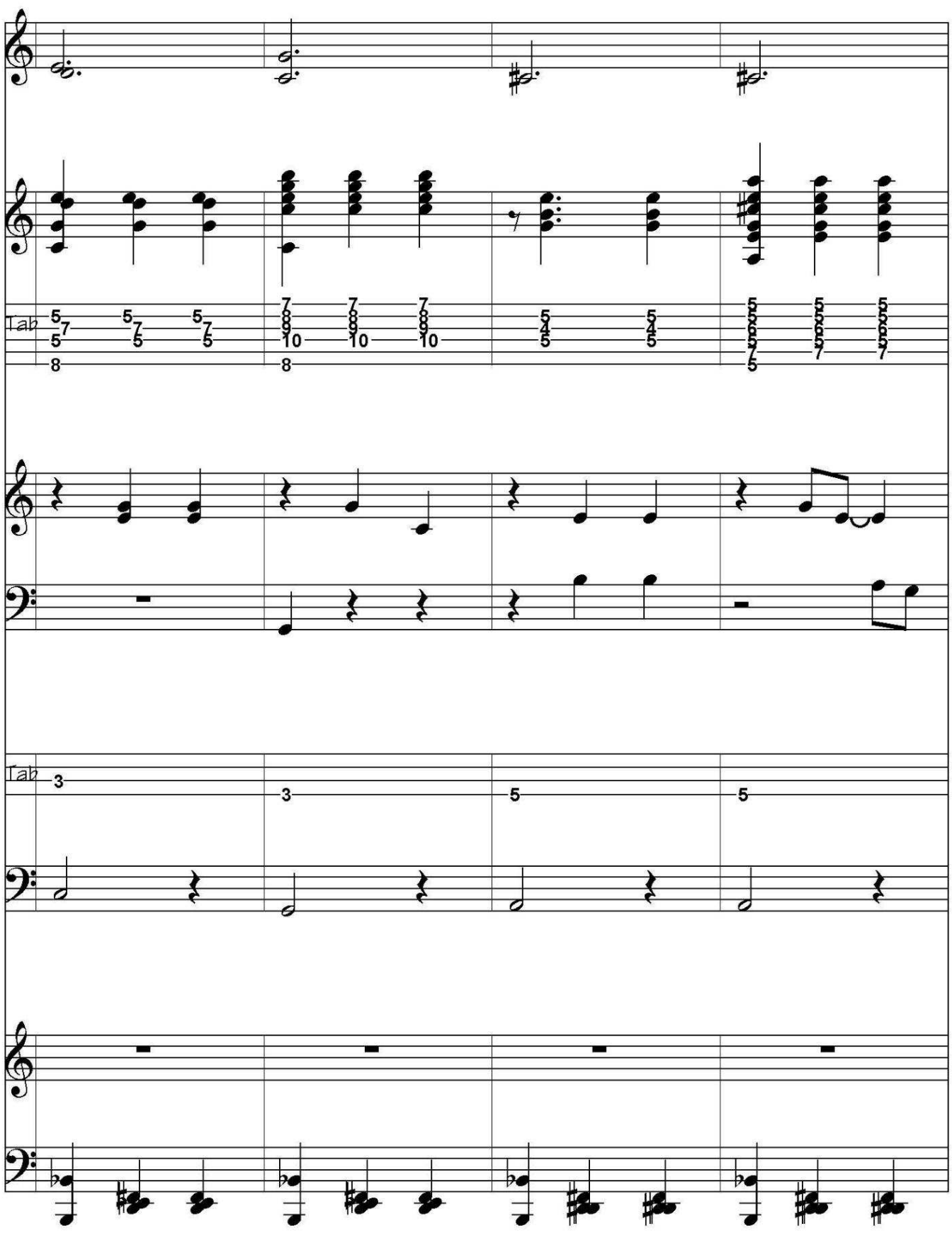

C
C2
Ab7
Ab9/Eb
Tab
Tab


C2
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Tab
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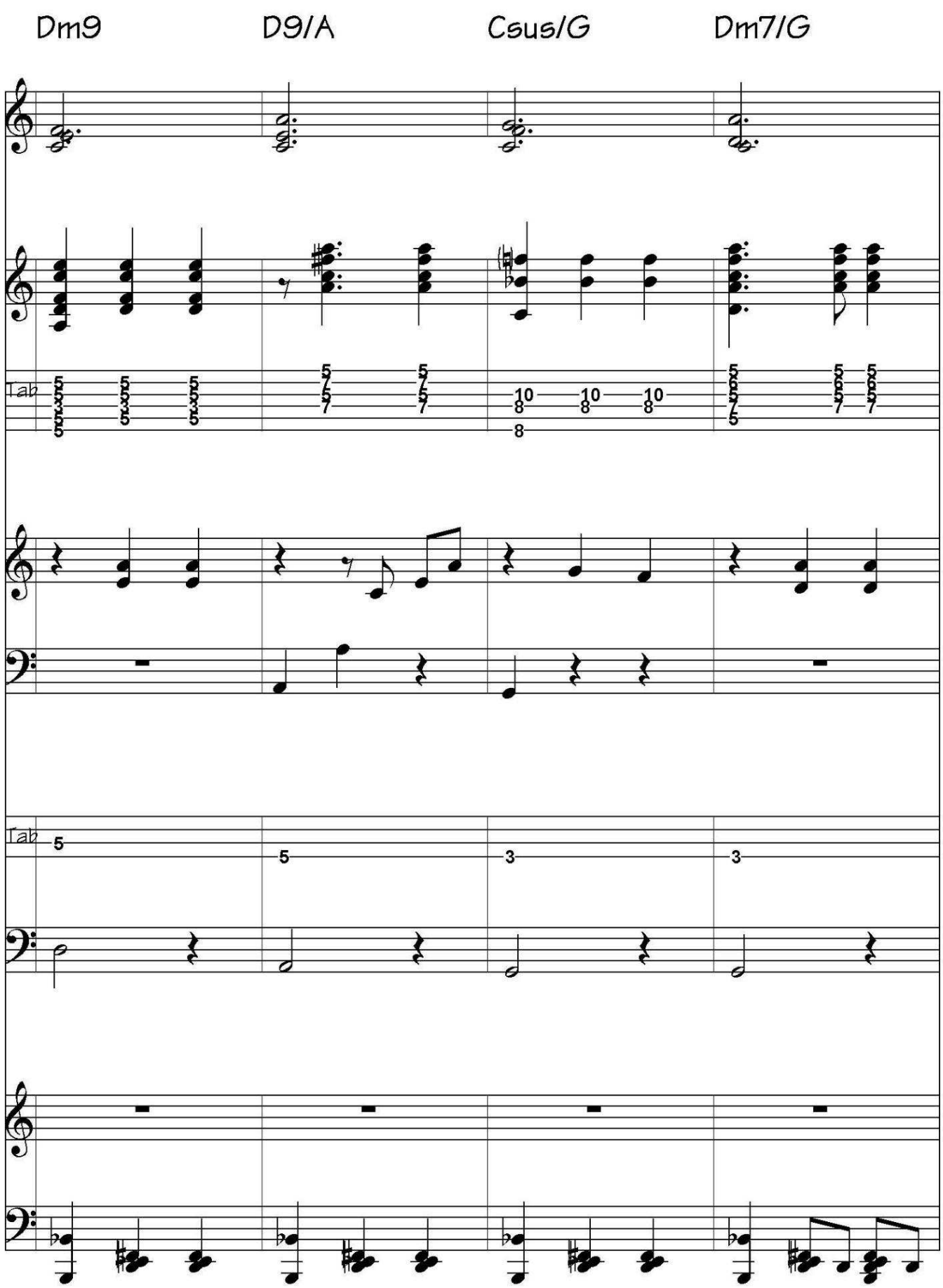
Dm9
D9/A
Csus/G
Dm7/G
Tab
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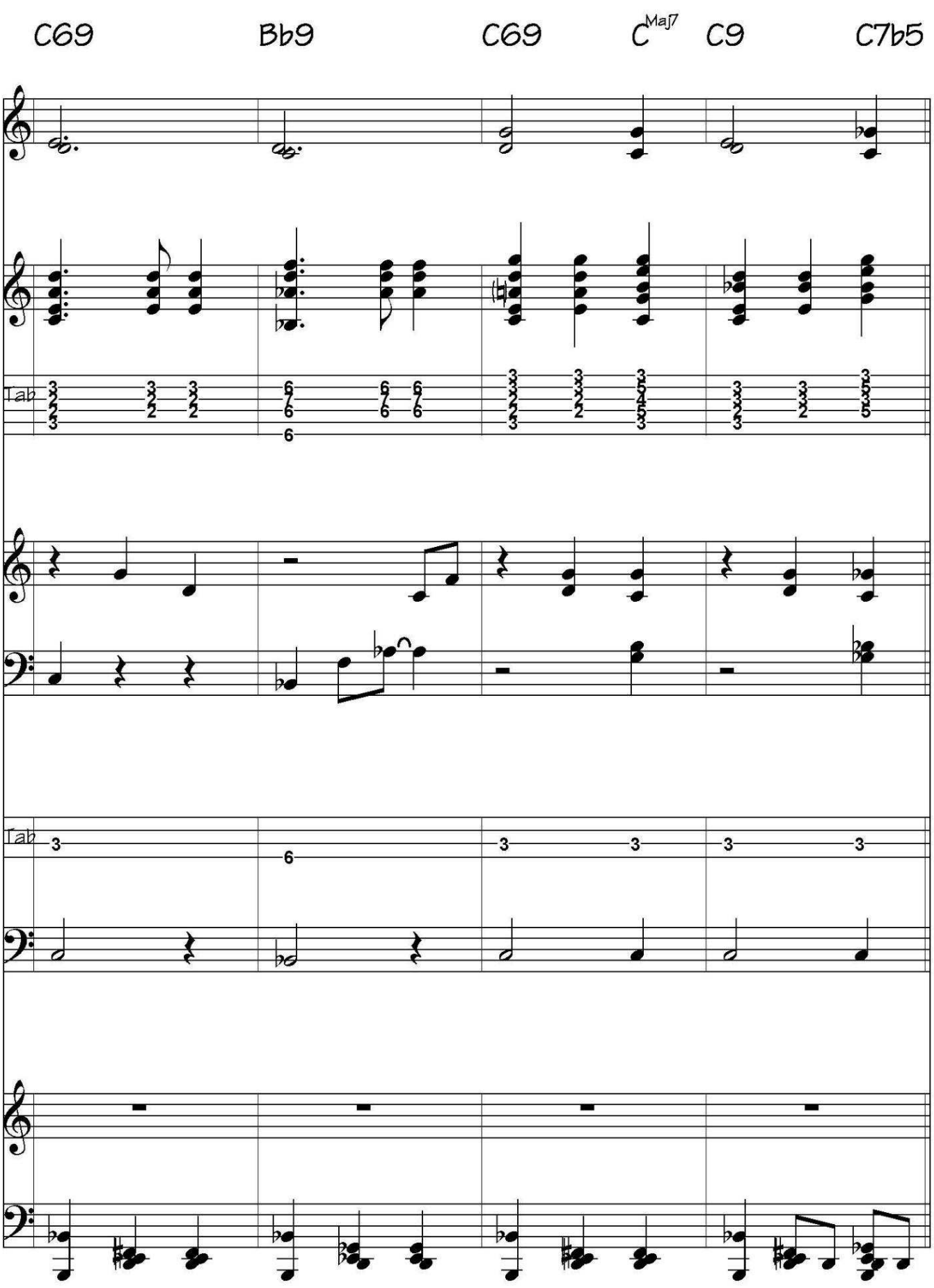
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C9
C7b5
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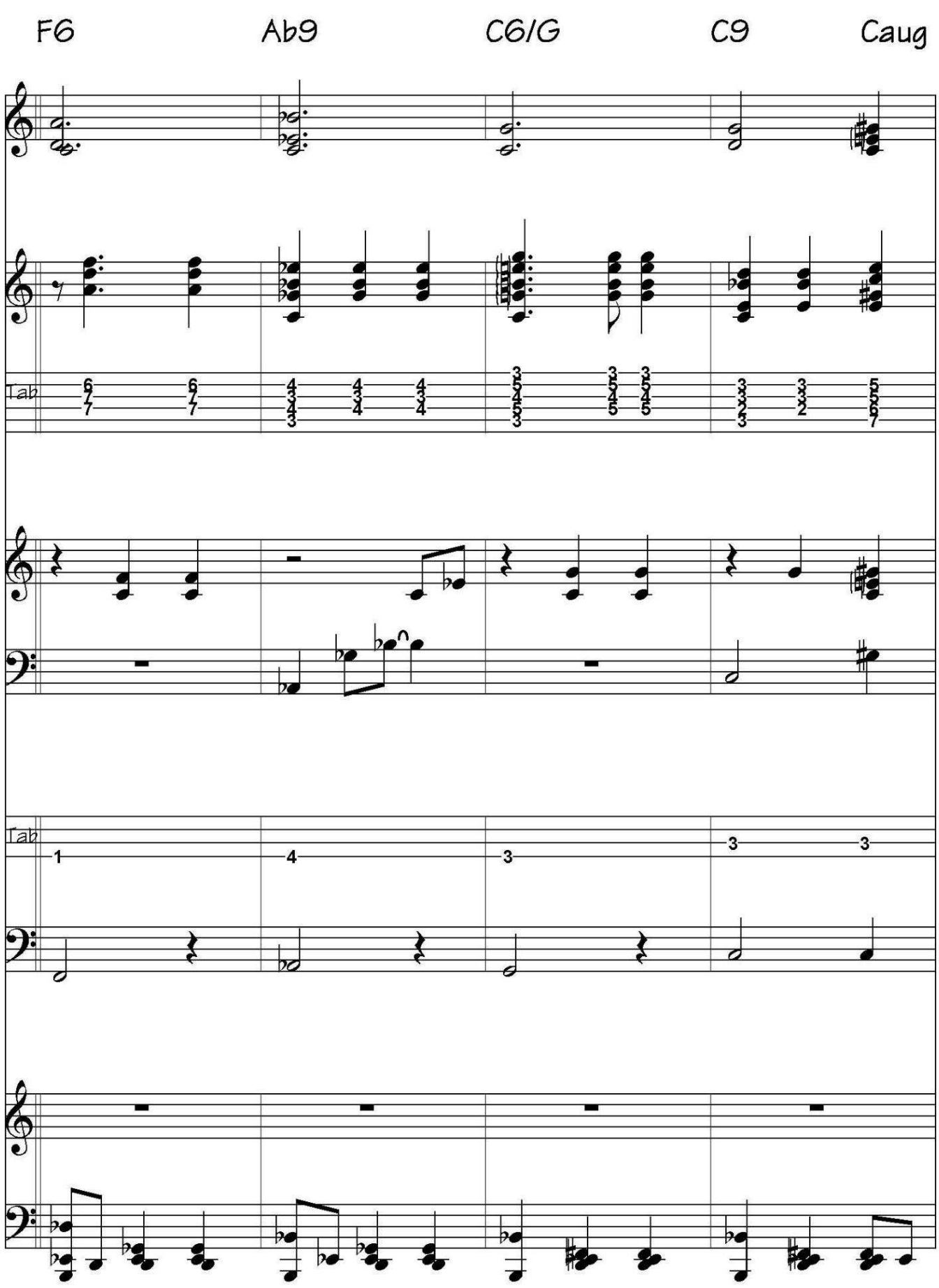
F6
Ab9
C6/G
C9
Caug
Tab
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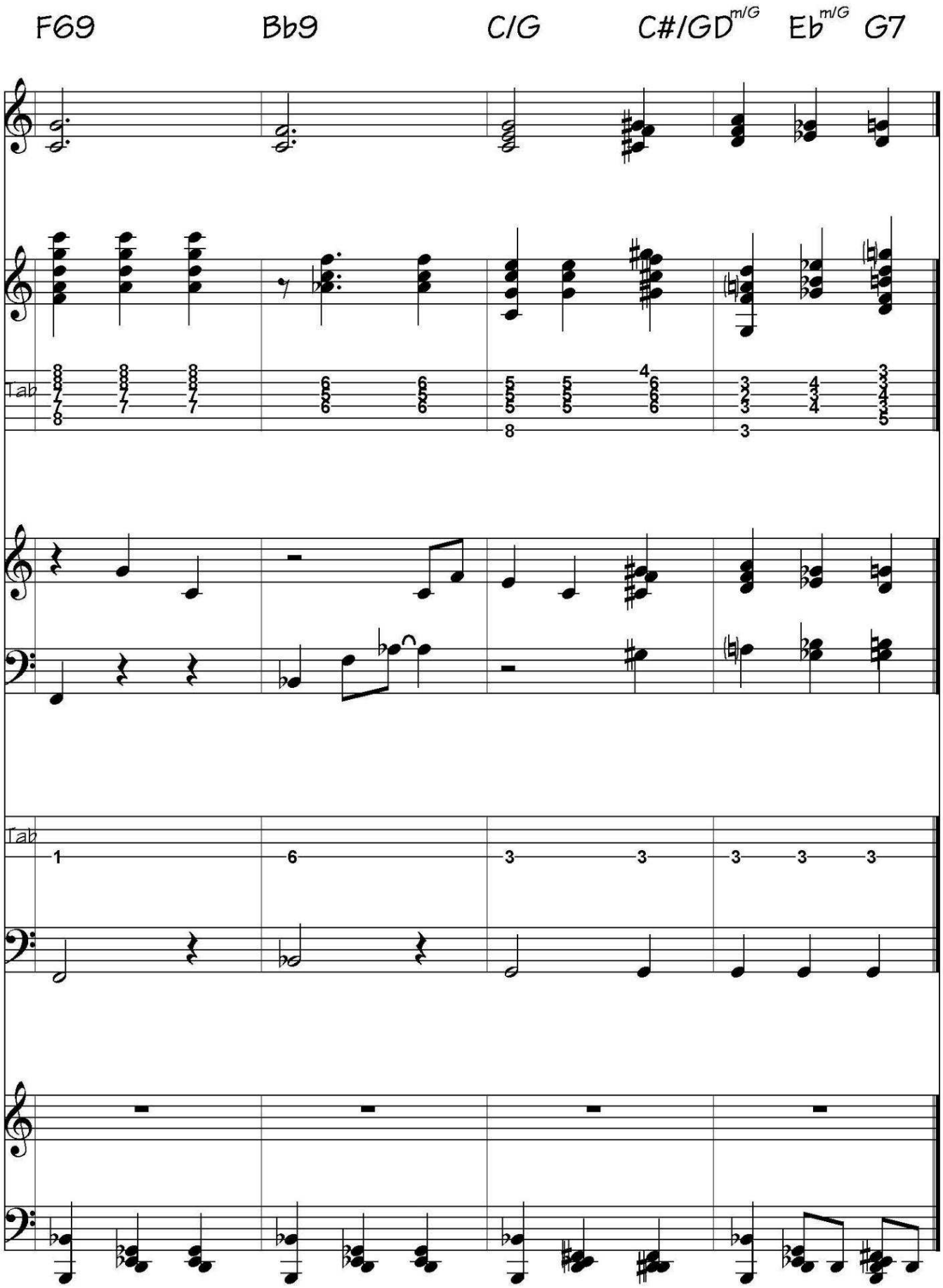
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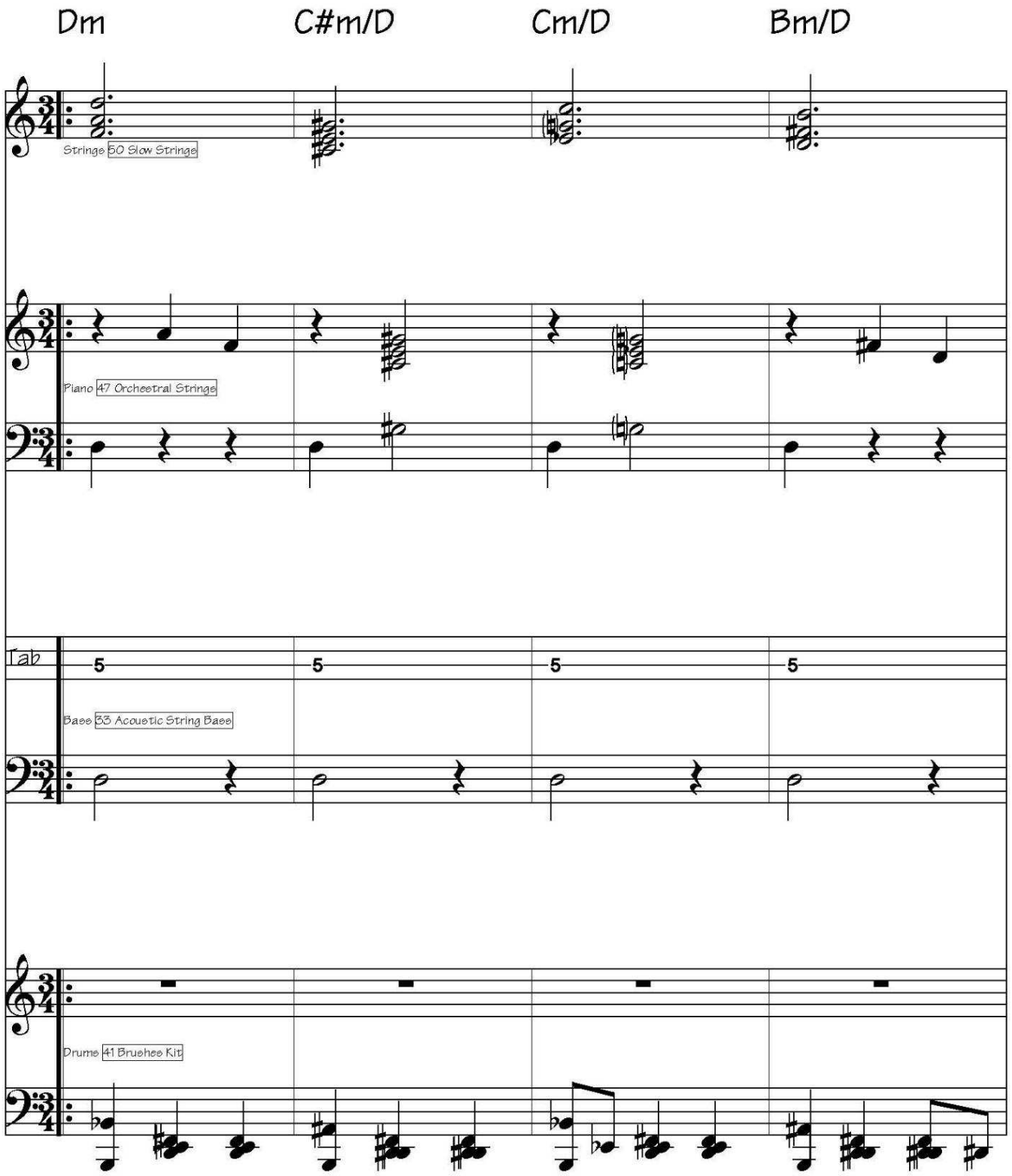
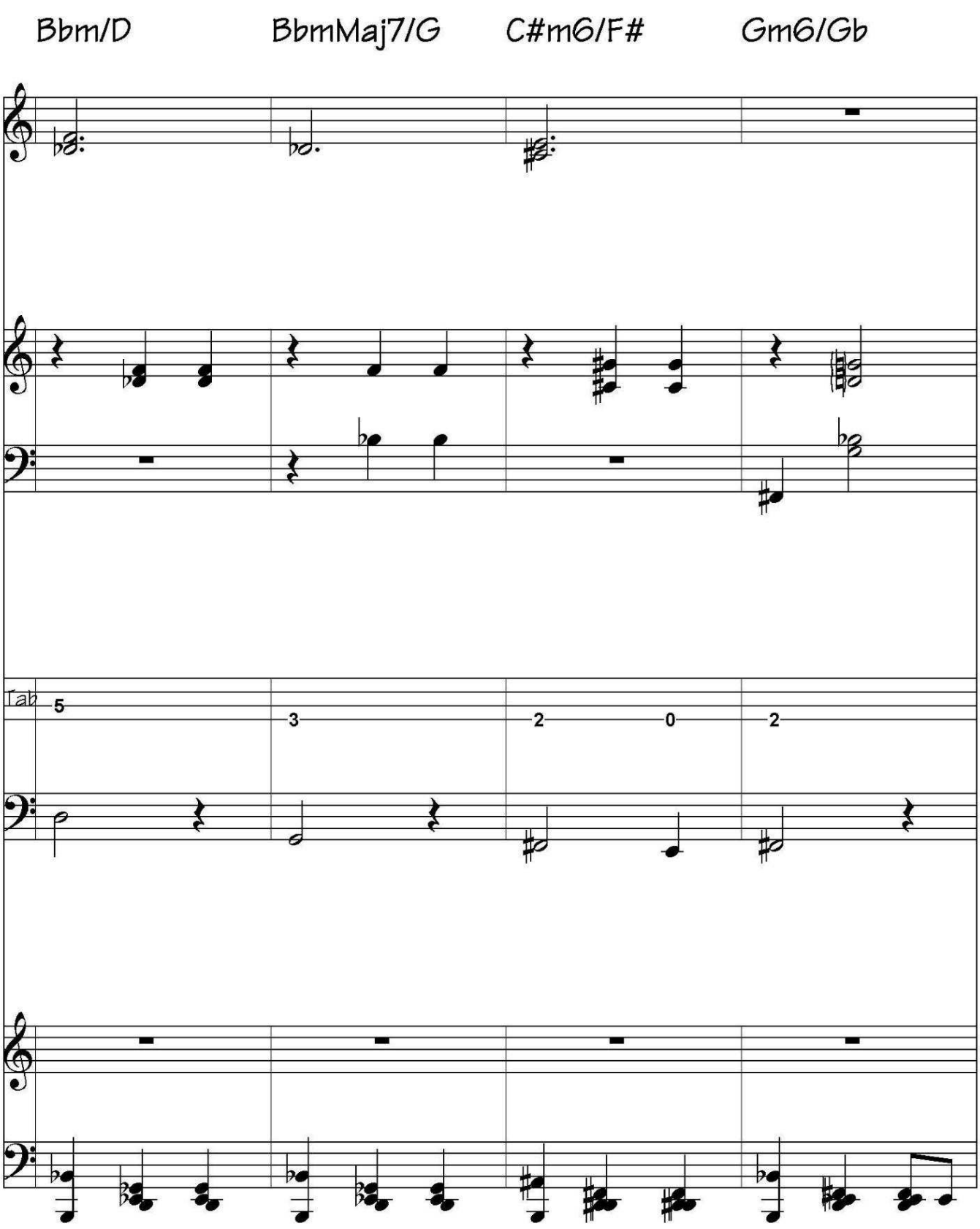
Bb9
C/G
C#/GD m/G
Eb m/G
G7
Tab
Tab

VI

Serban Nichifor: Waltz 03

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BbmMaj7/G
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Gm6/Gb
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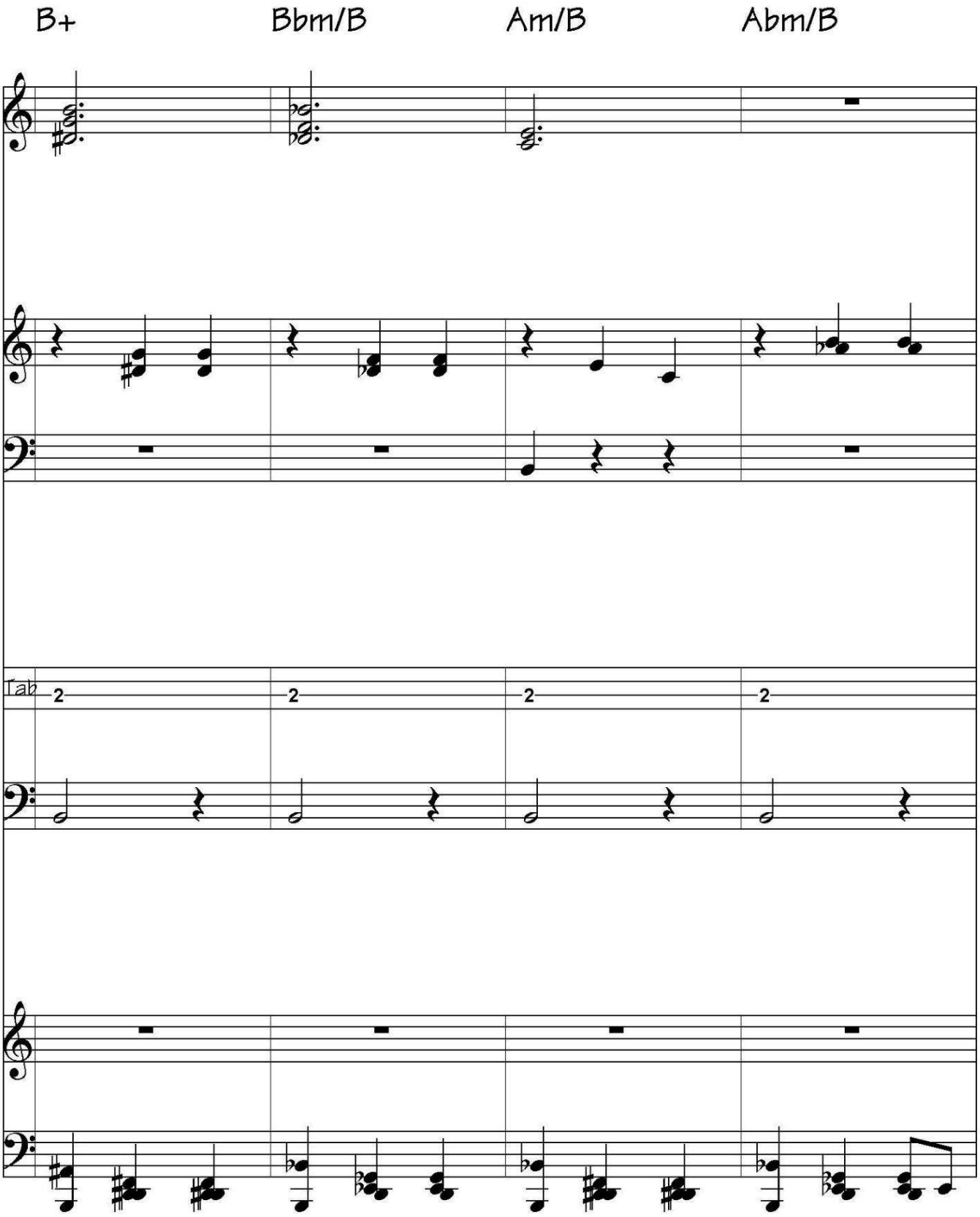
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Bbm/B
Am/B
Abm/B
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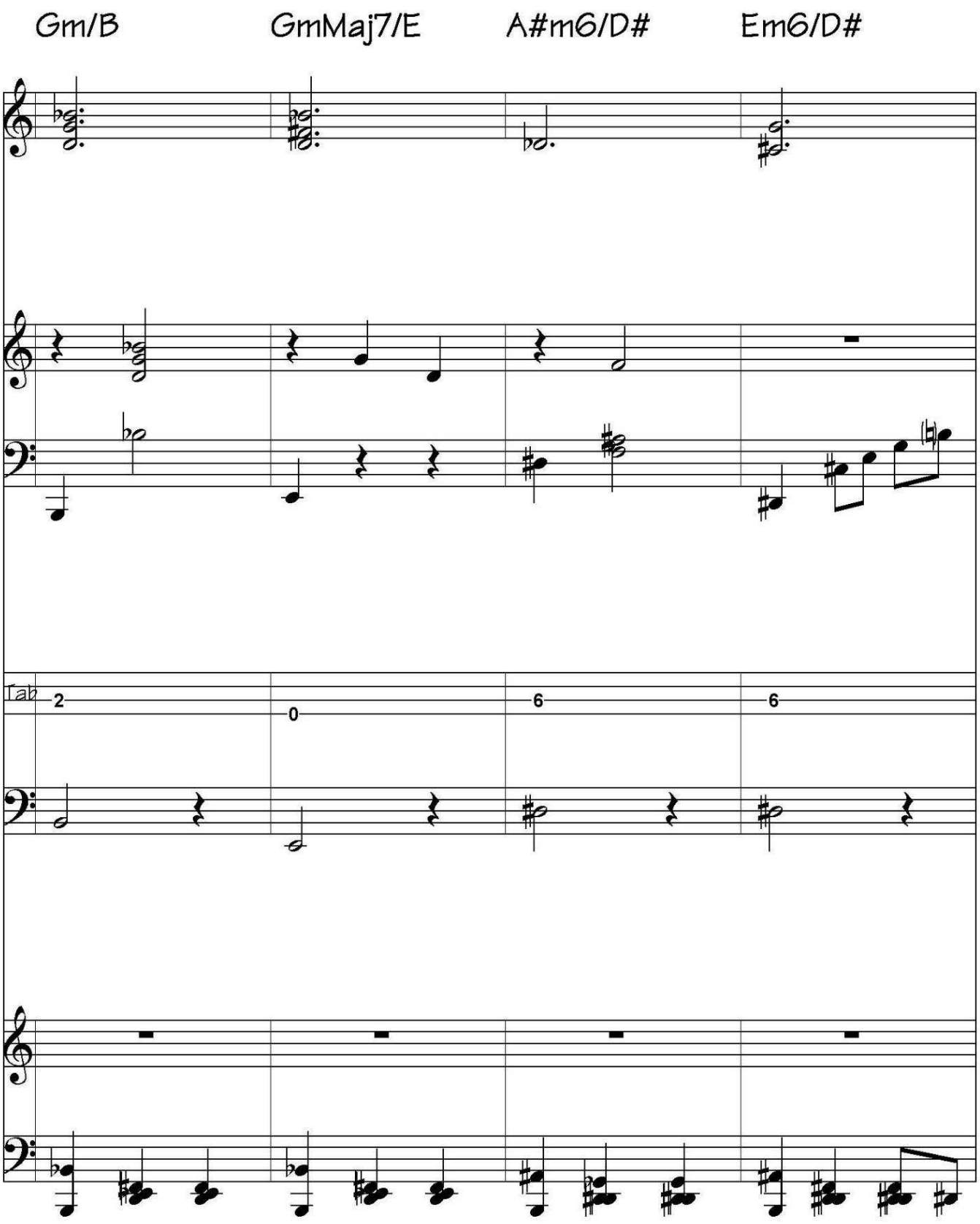
2


Gm/B
GmMaj7/E
A#m6/D#
Em6/D#
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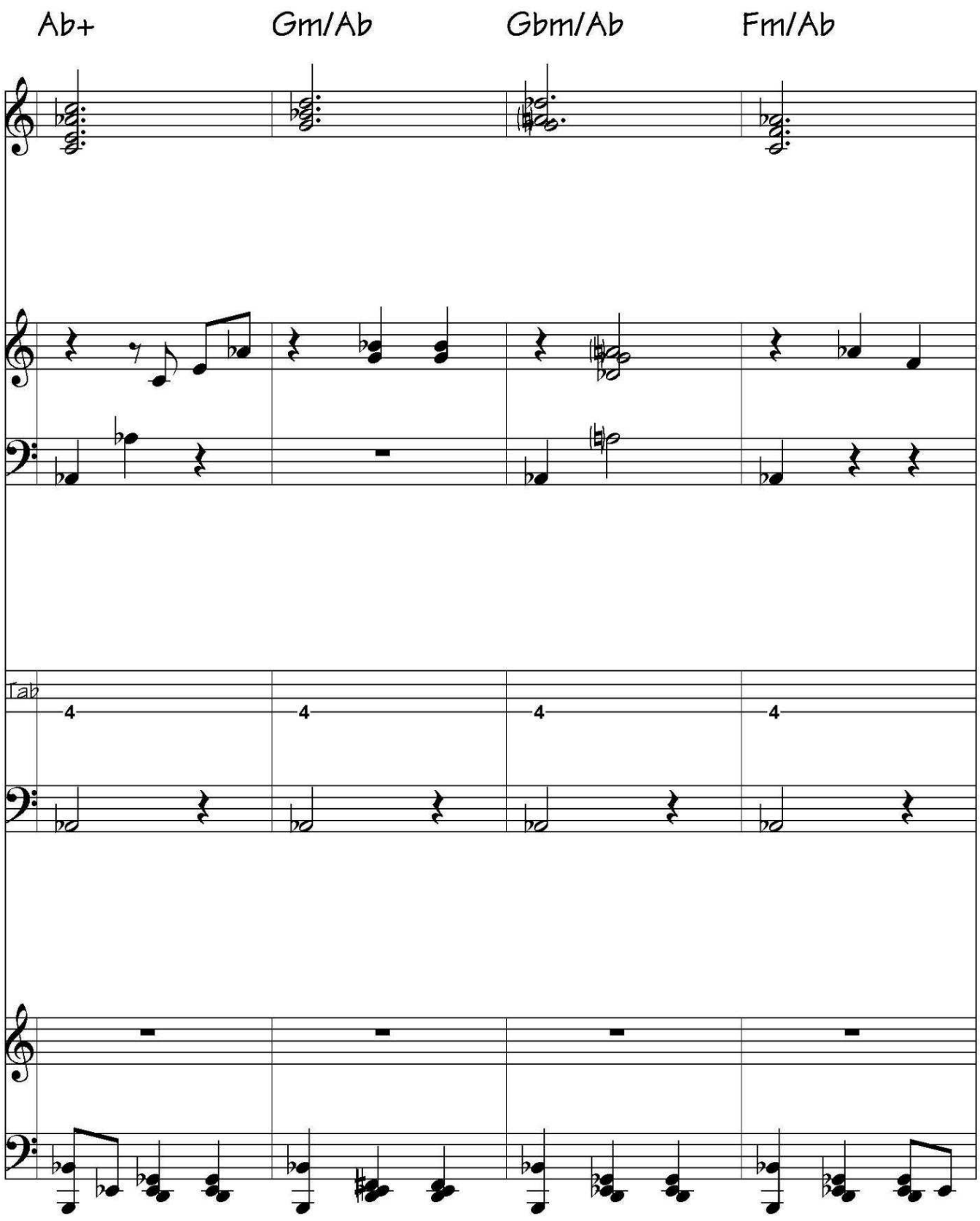
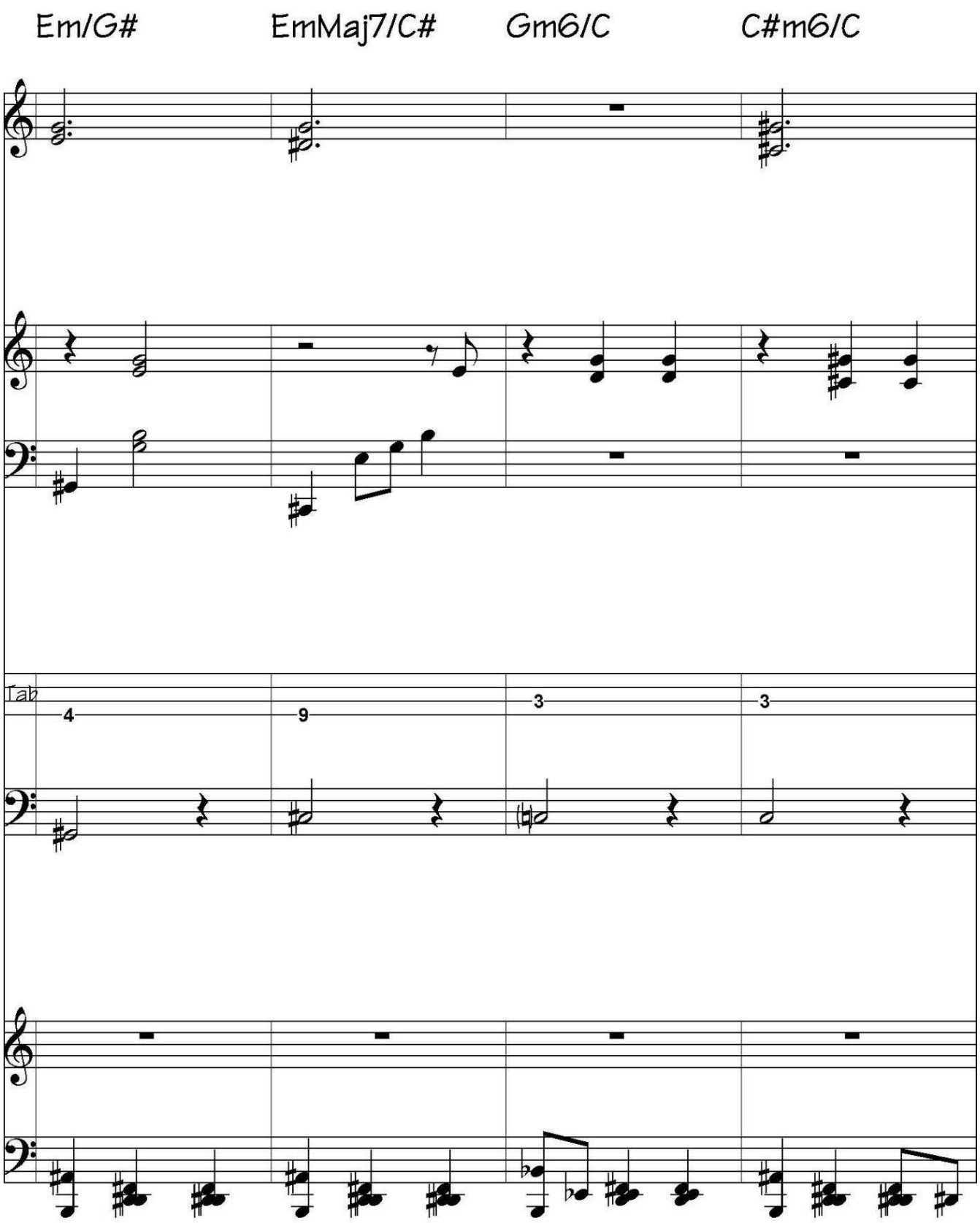


Serban Nichifor: Waltz 03 - Page 5


Em/G#
EmMaj7/C#
Gm6/C
C#m6/C
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9
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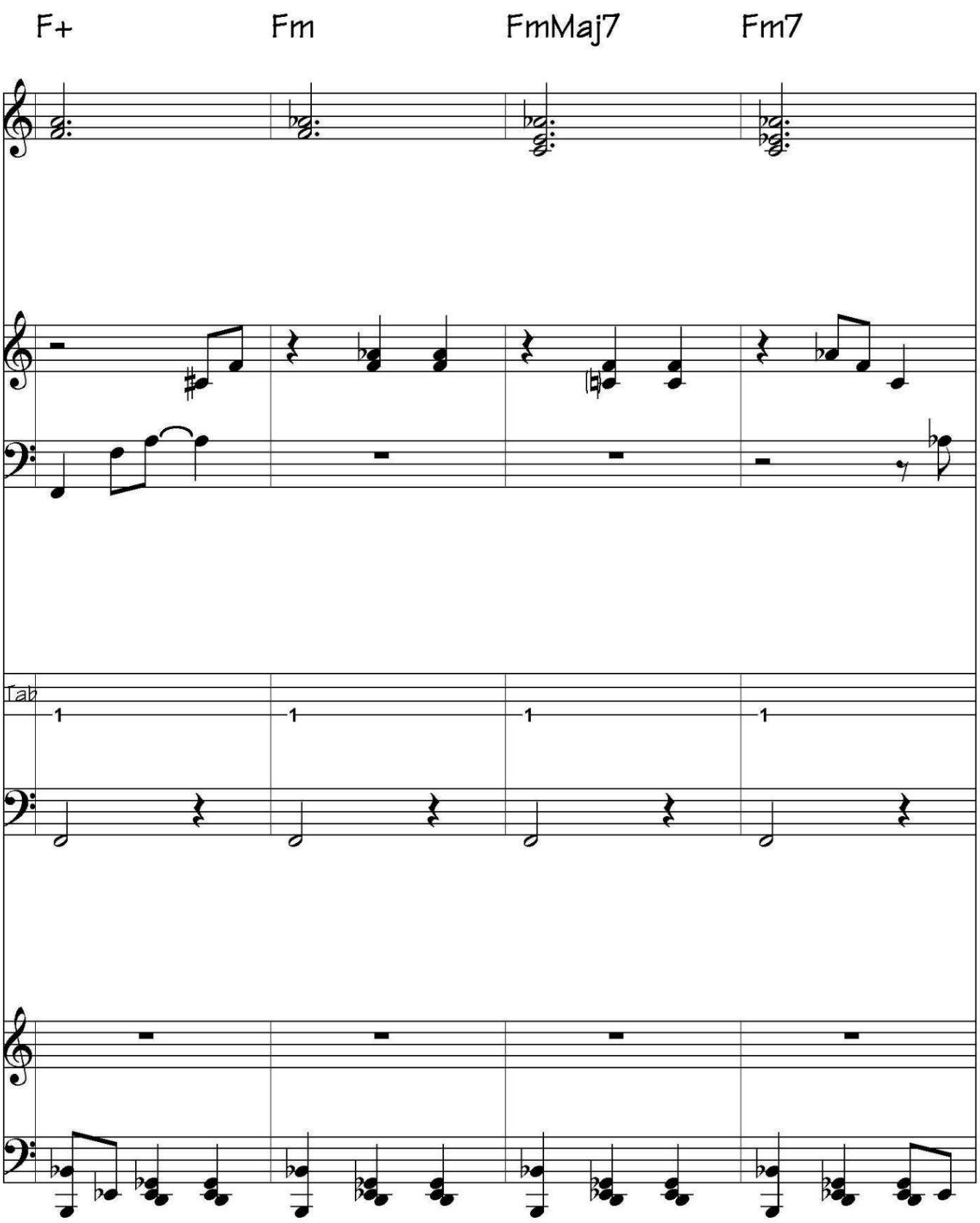
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Fm
FmMaj7
Fm7
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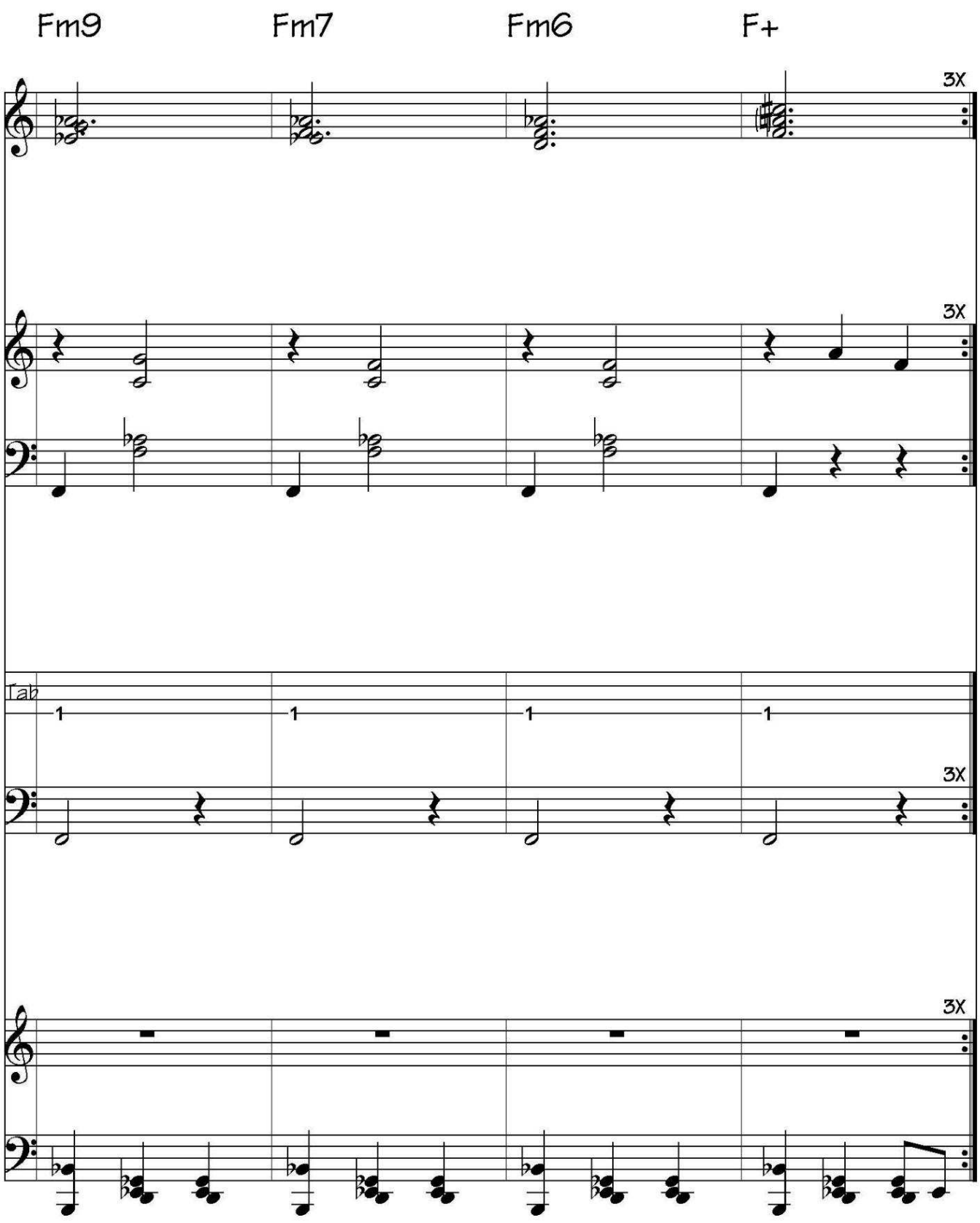
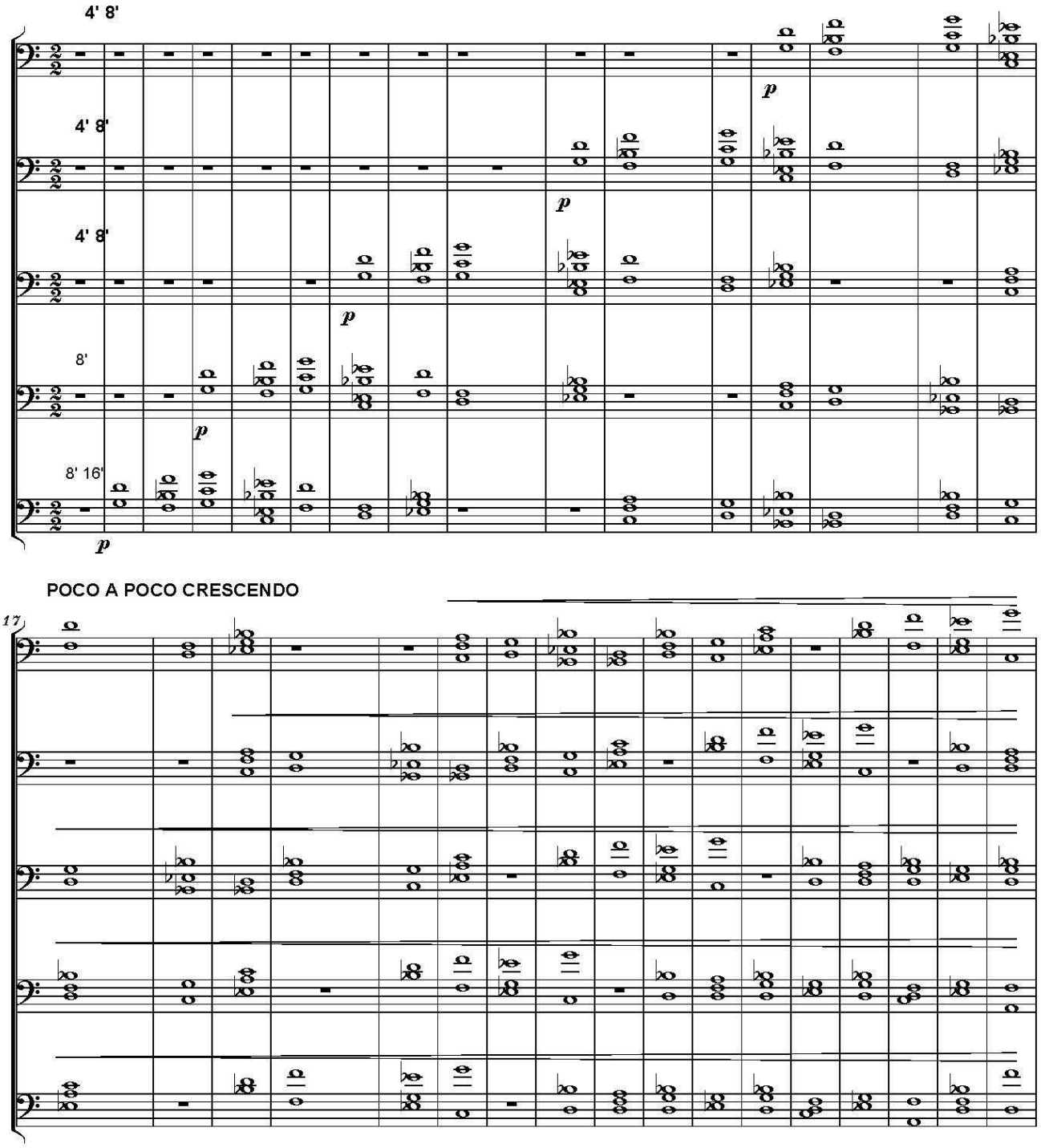

Fm9
Fm7
Fm6
F+
3X
3X
Tab
1
1
1
1
3X
3X

VII

CATHEDRAL NATURE
for 5 Electronic Organs
- Visual Music
composed with Noatikl software -

Lontano, Dolce e Rubato
(free synchronization)
1 Half Note = cca 40-60

Serban NICHIFOR



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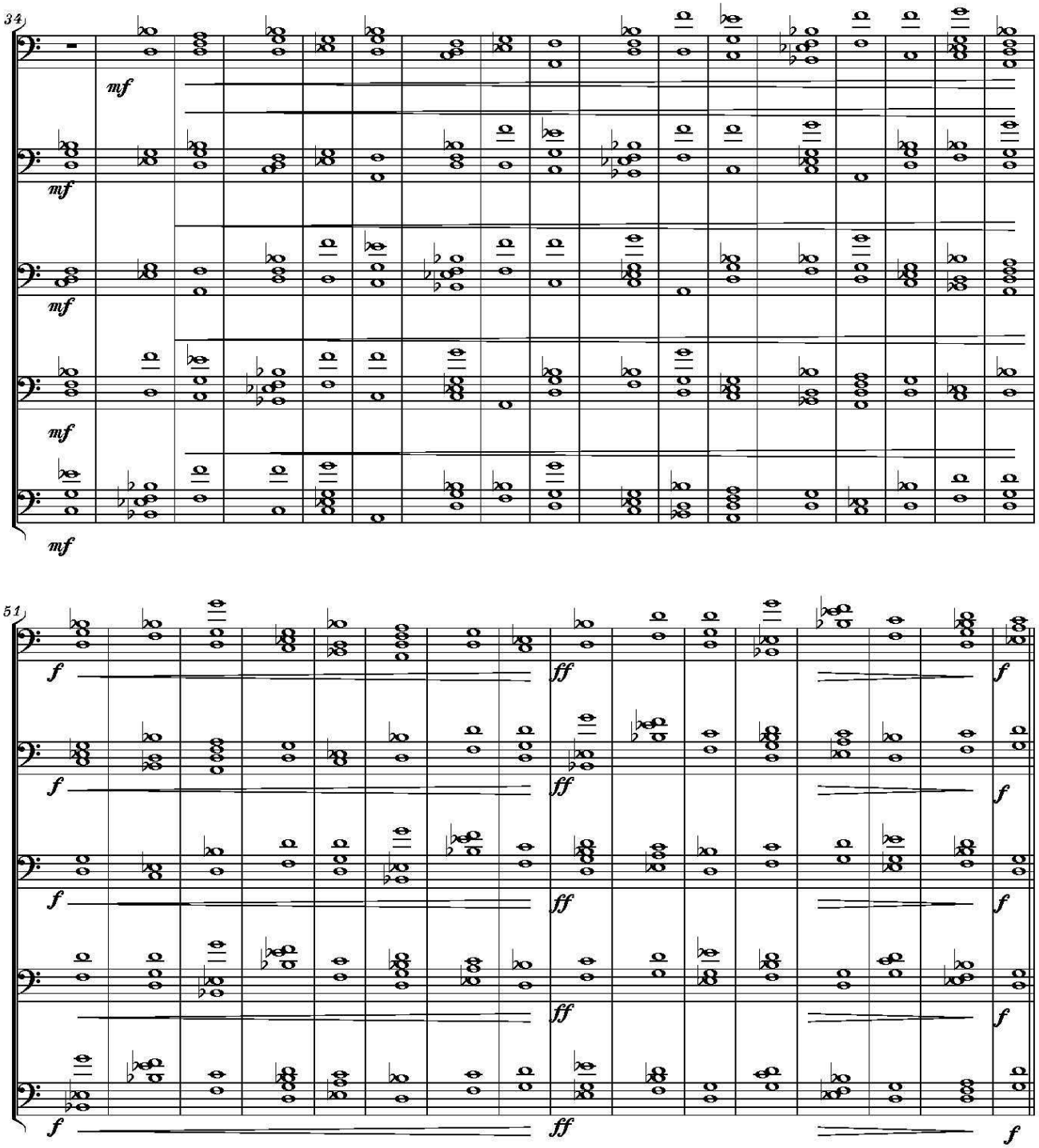
34
mf
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51
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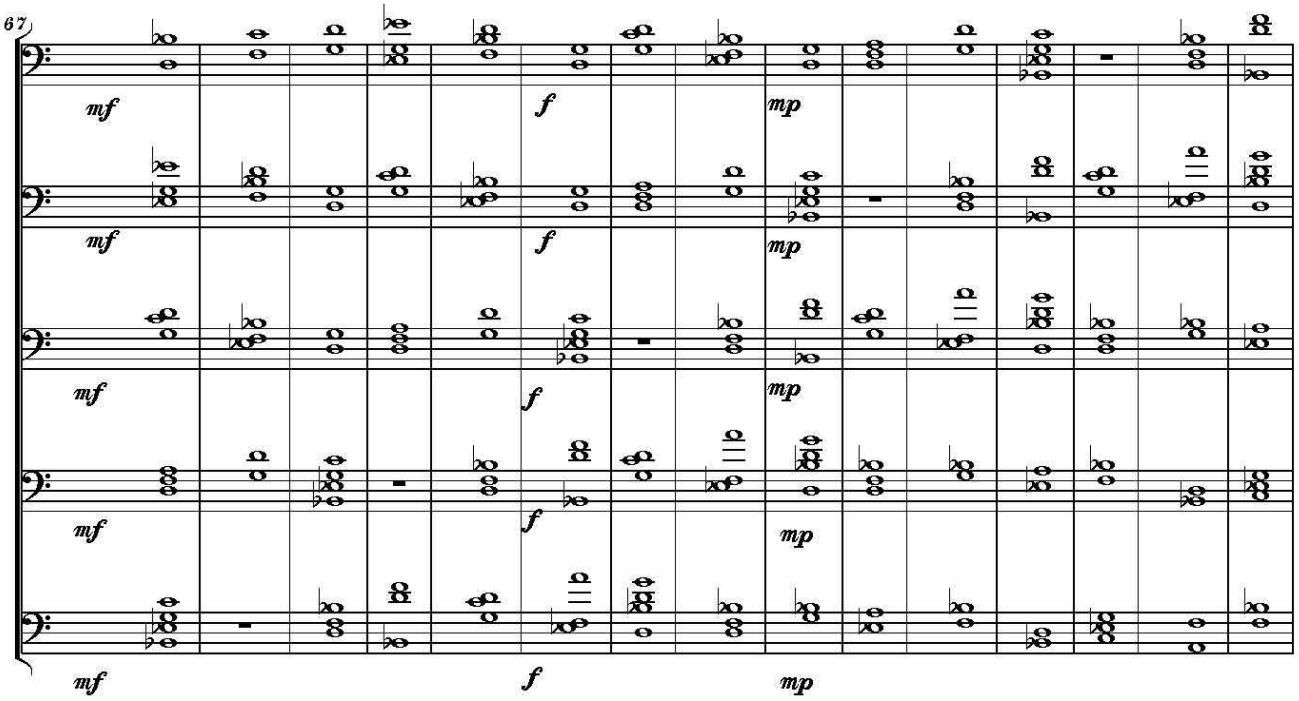
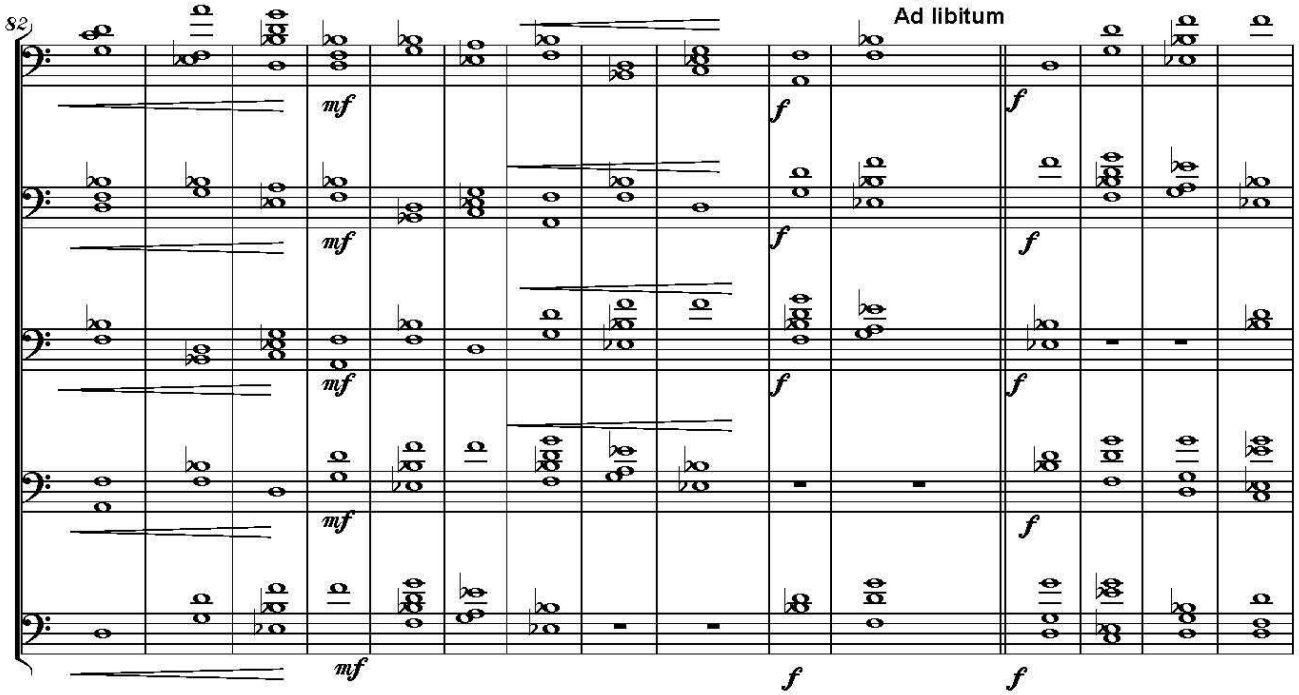
ff
f
ff
f
ff
f
ff
f
ff
f

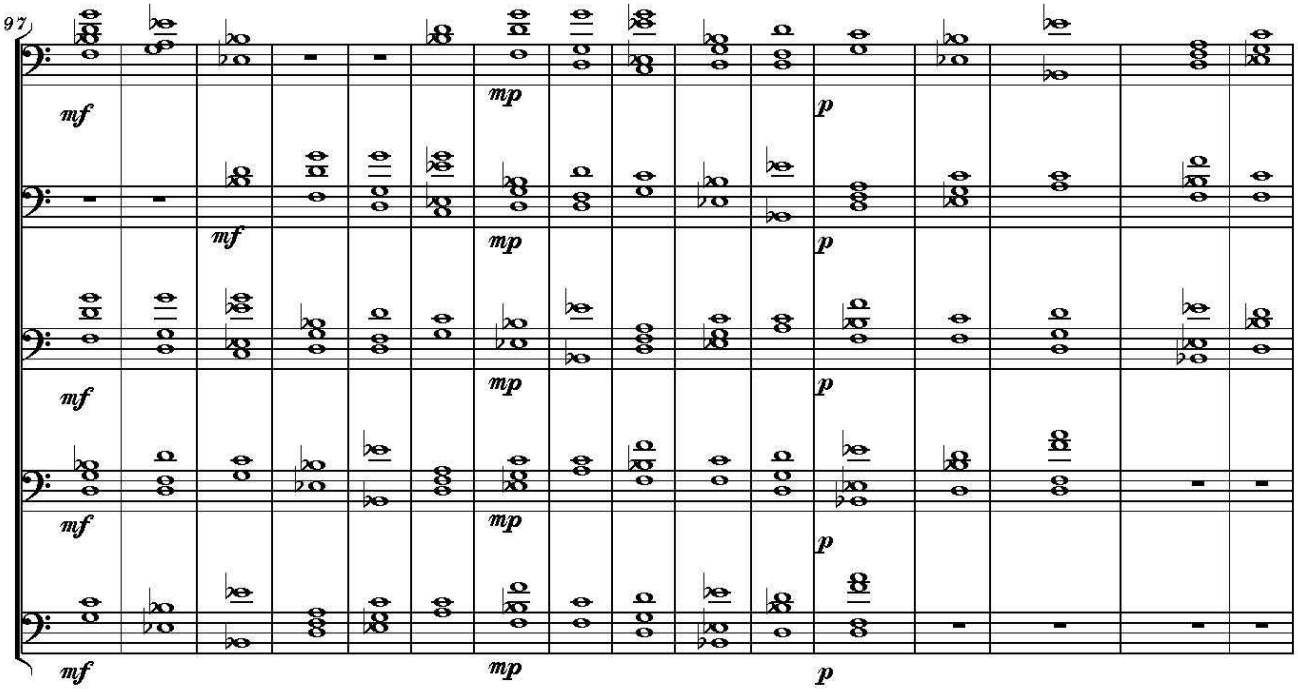
Ad libitum VI-

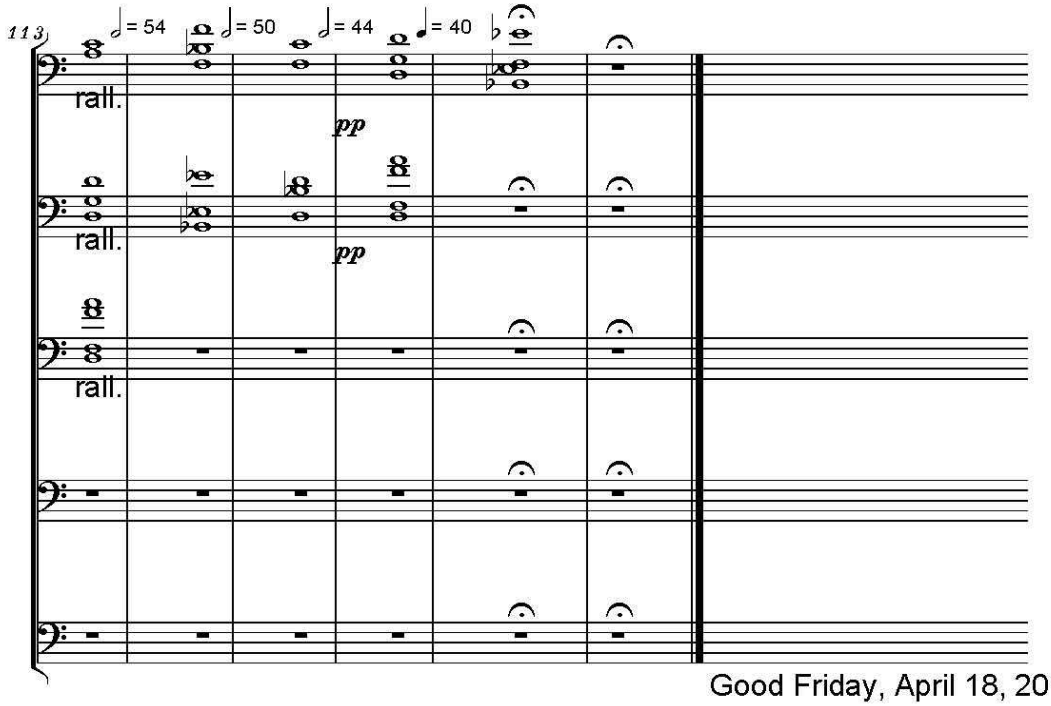


-DE
Ad libitum

POCO A POCO DIMINUENDO







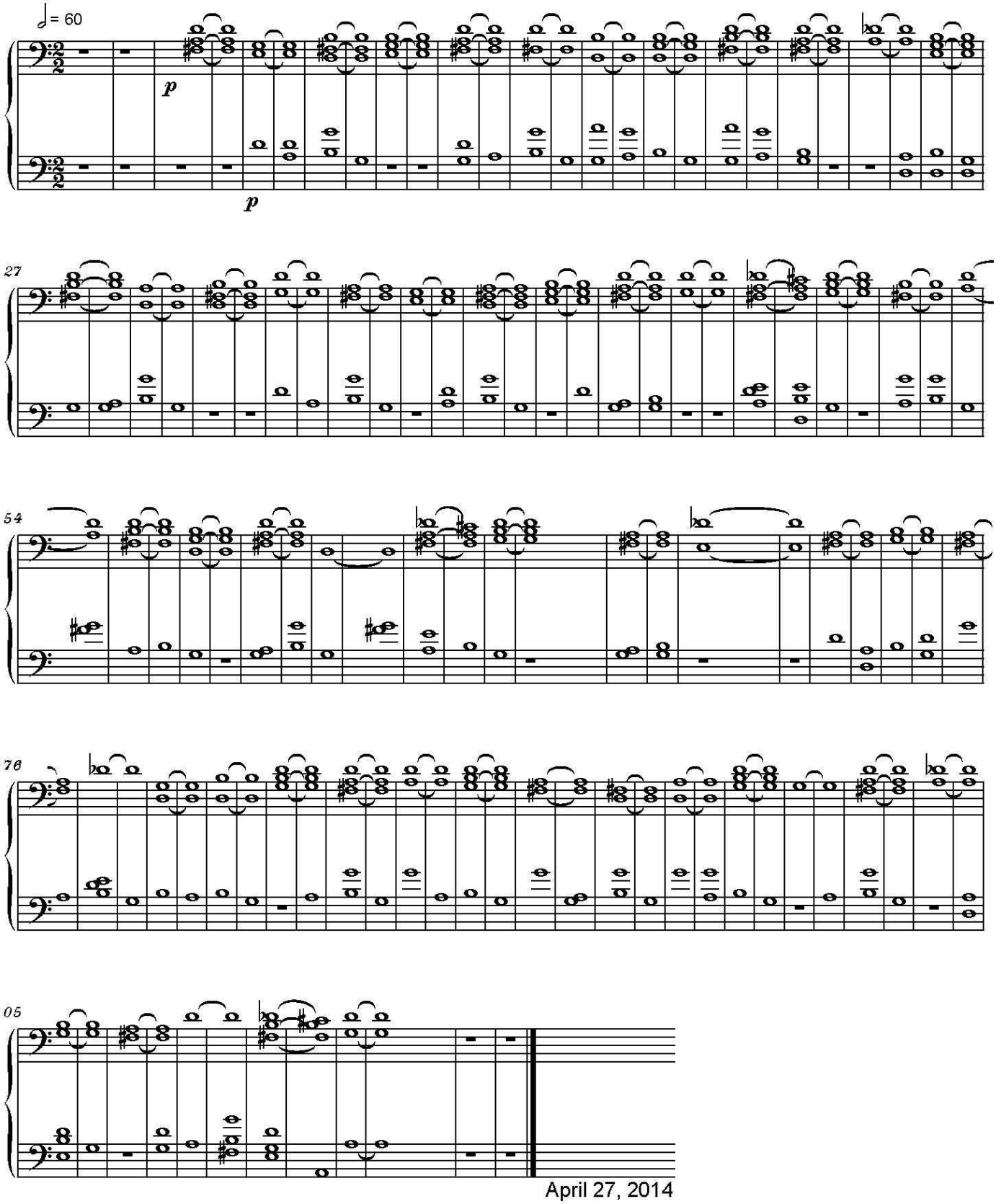
Good Friday, April 18, 2014

VIII

In Memoriam LIANA ALEXANDRA
"SONG WITHOUT WORDS"
for Chorused Piano
created with Noatikl Software

Lontano e Dolce,
sempre Piano

Serban NICHIFOR



April 27, 2014

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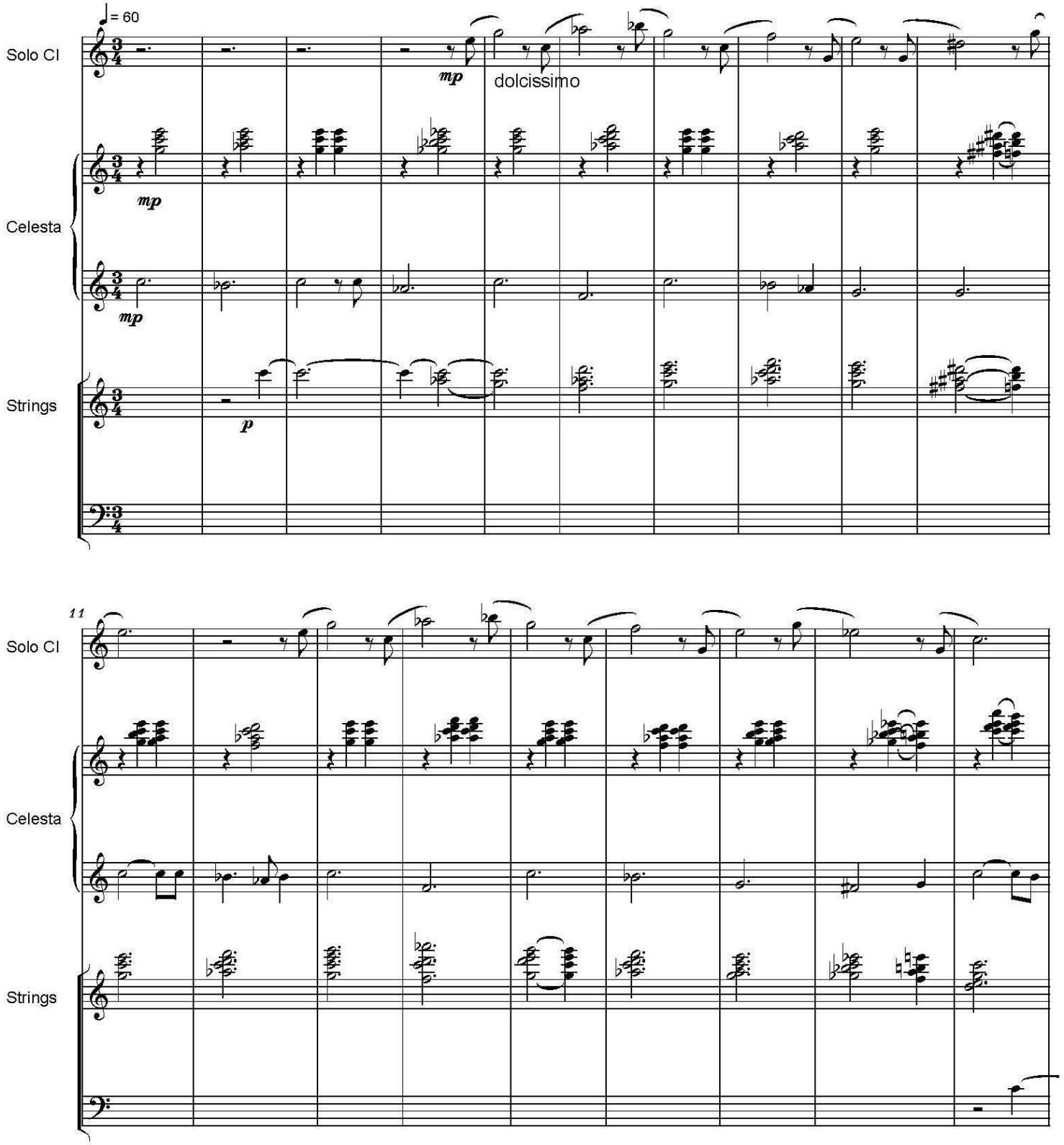
IX

LONTANO WALTZ
for Solo Clarinet, Celesta and Strings
- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor



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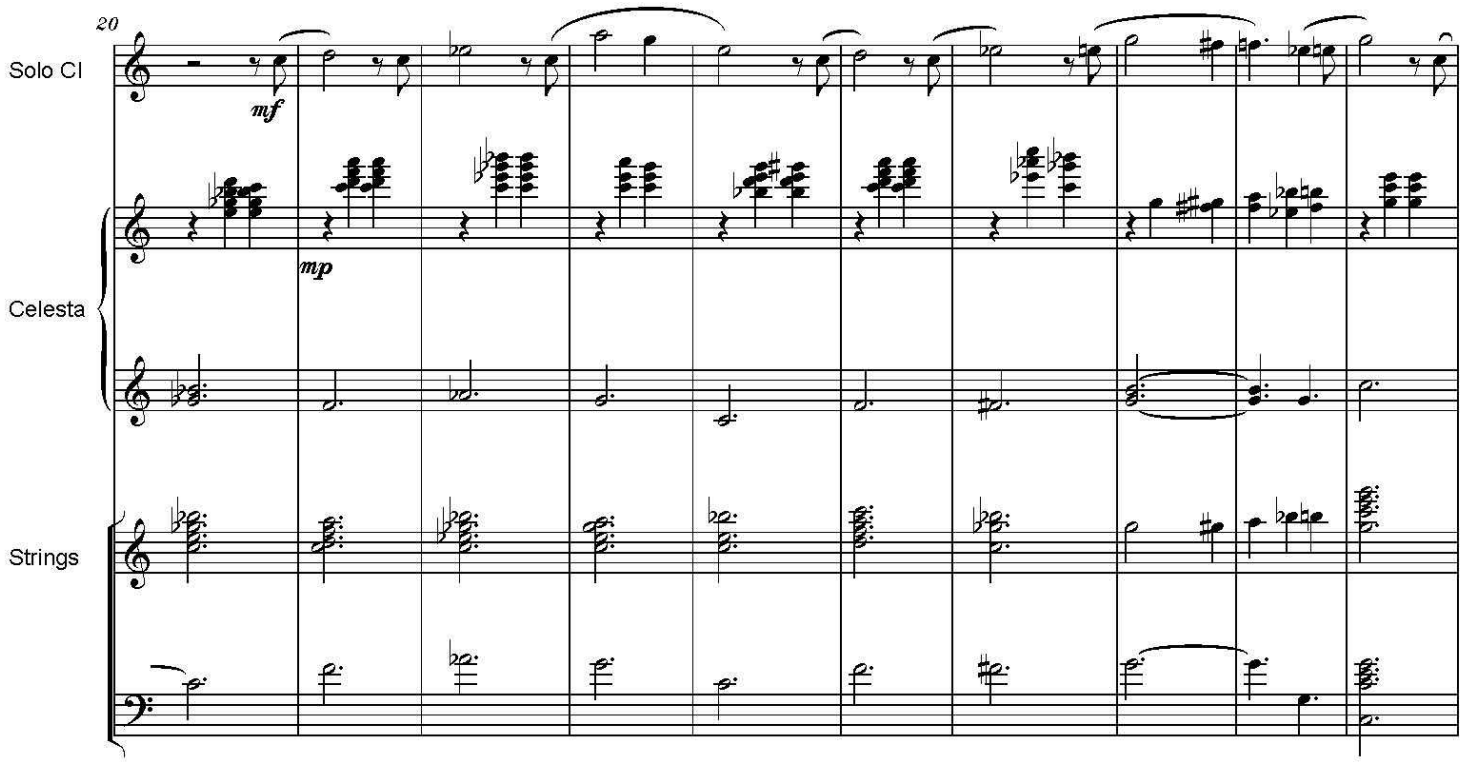
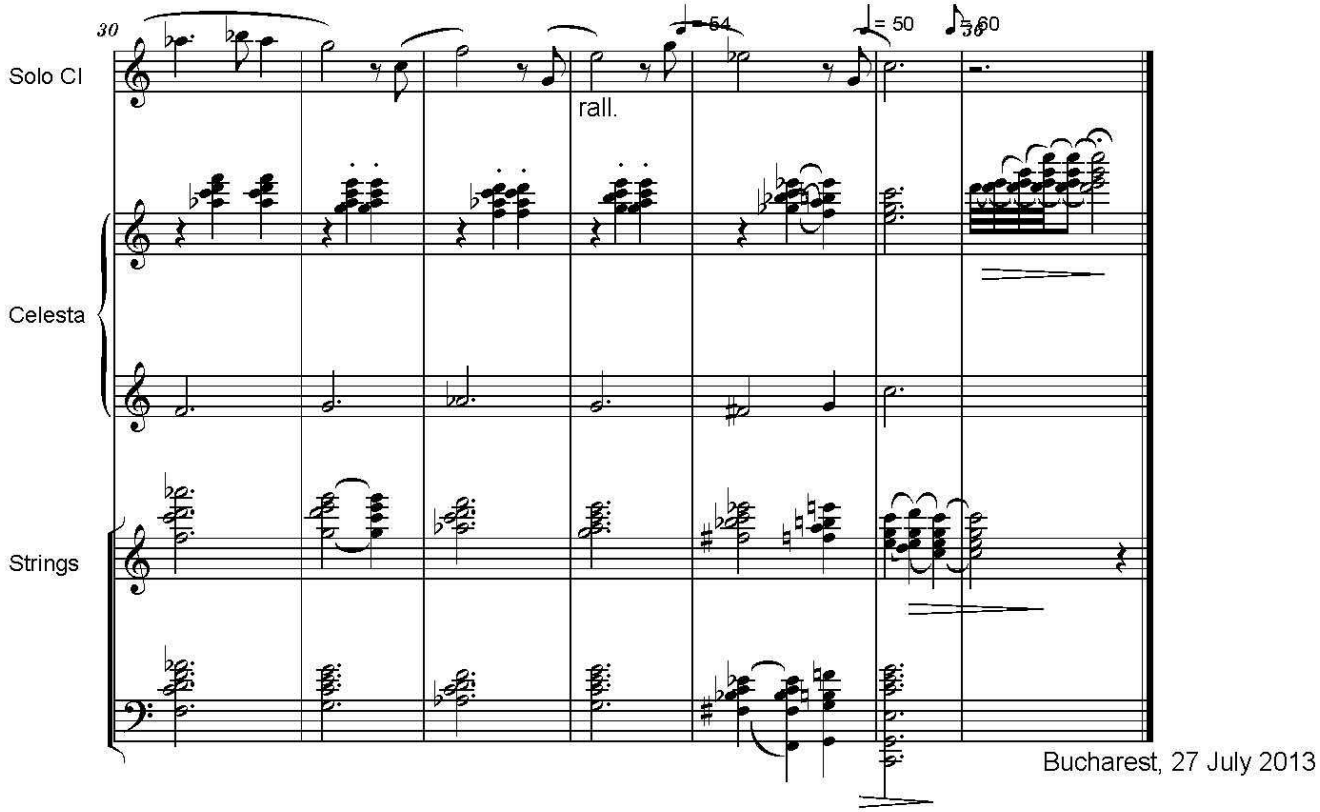




Bucharest, 27 July 2013

File: PrayerVictimsHolocaust23Jan2015.mz

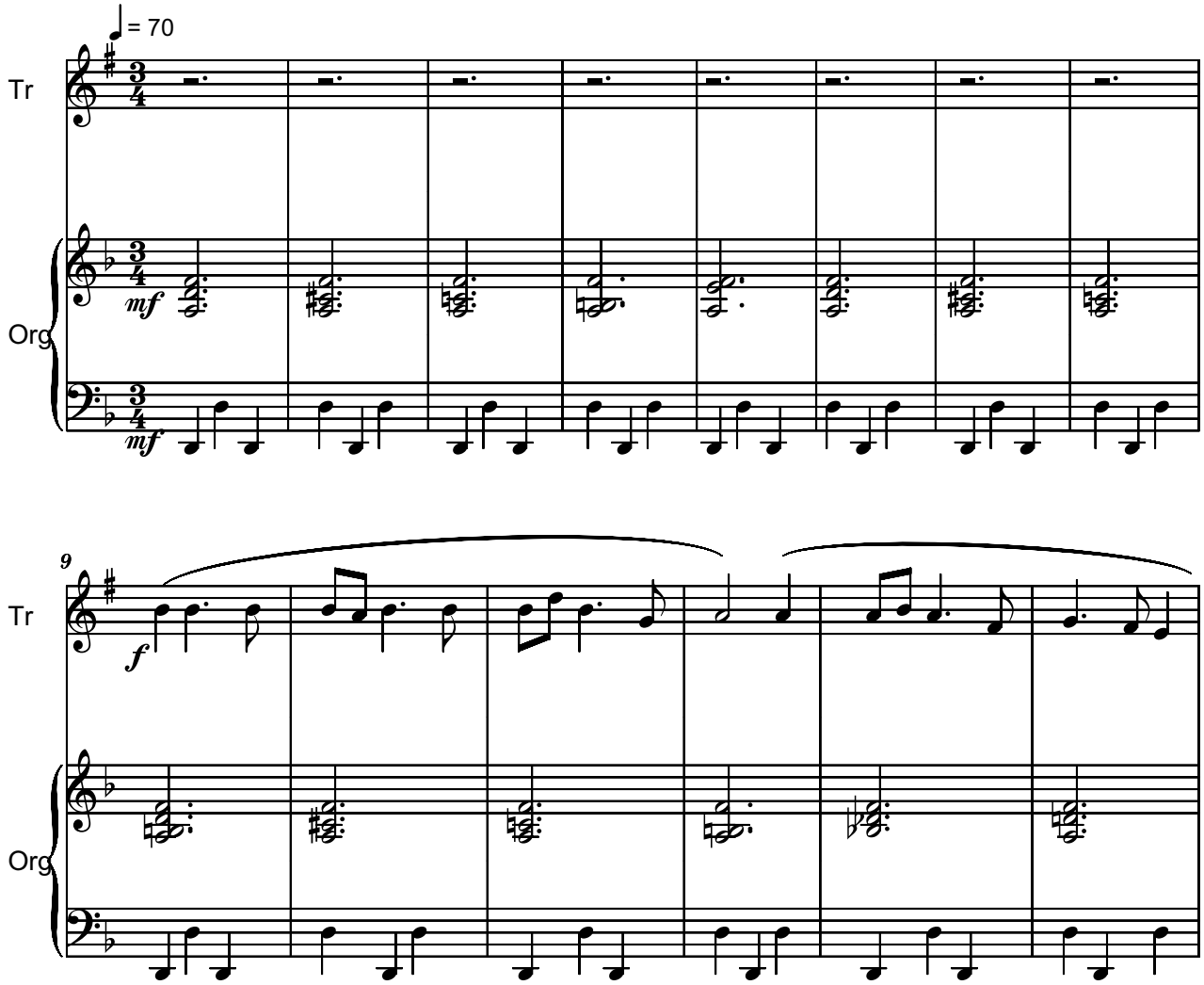
PRAYER FOR THE VICTIMS OF THE HOLOCAUST

Trumpet in B-flat and Organ

To Maestro Ivano Ascari

Prayerfully

Serban Nichifor



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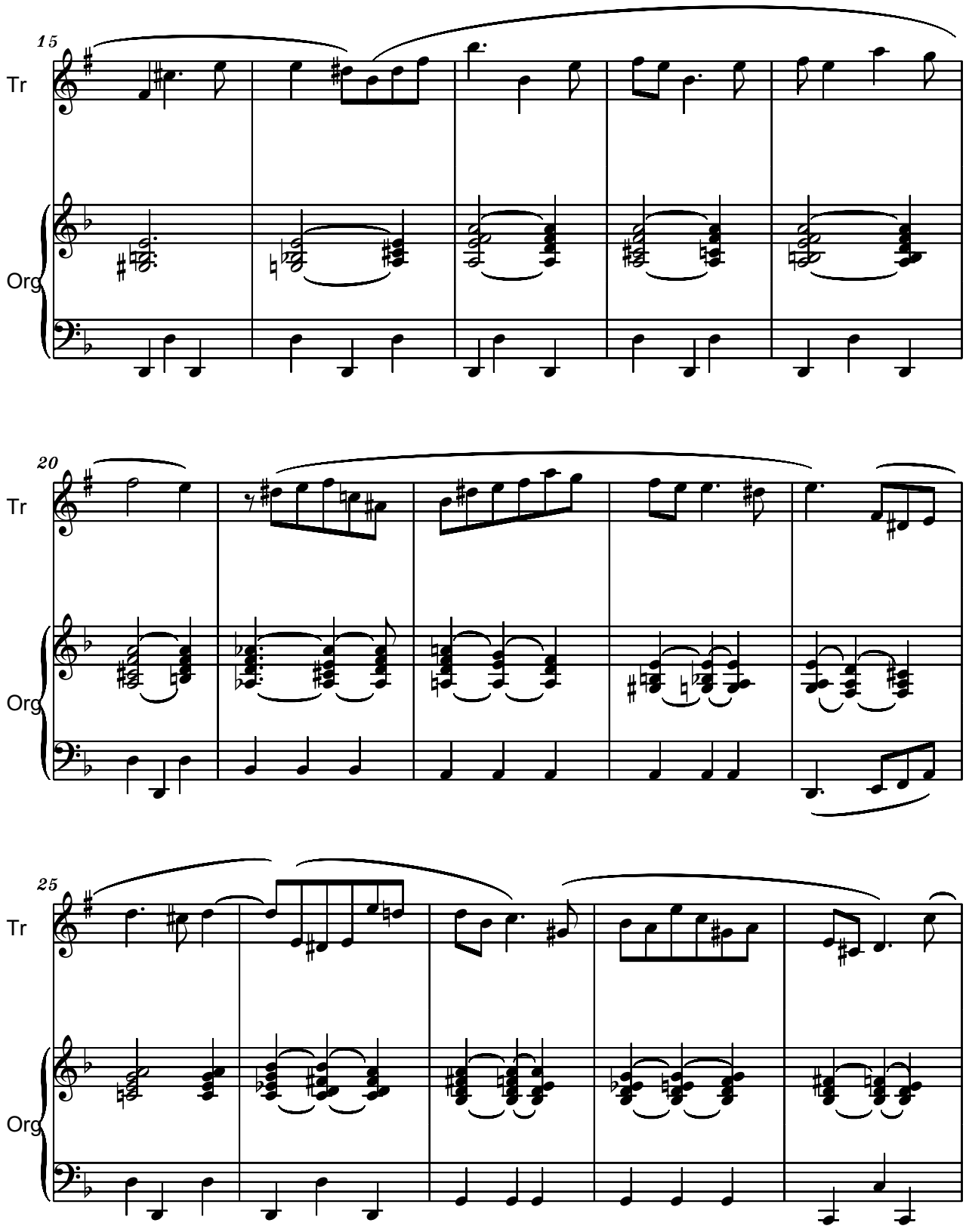
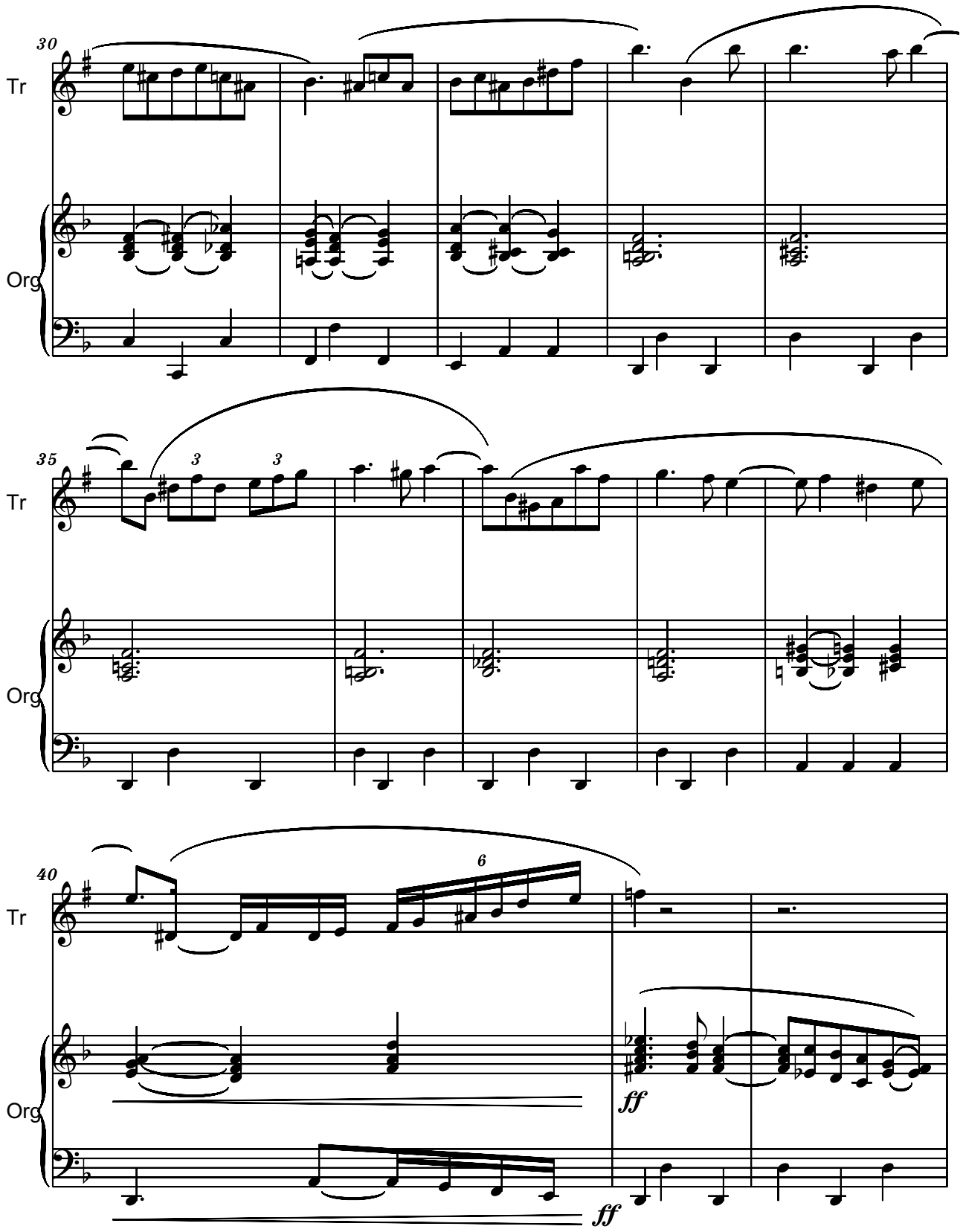
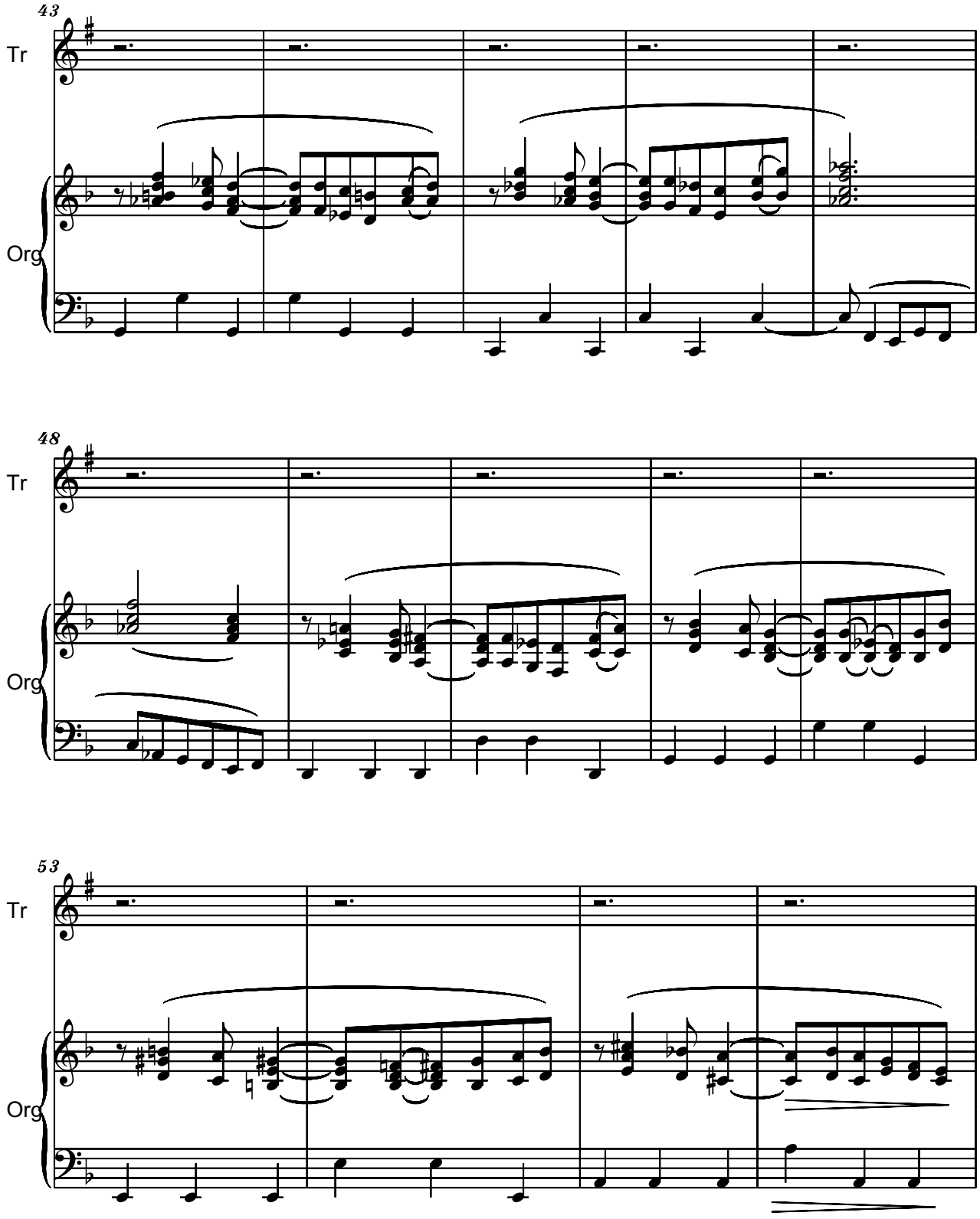

15
Tr
Org
20
Tr
Org
25
Tr
Org


30
Tr
Org
35
Tr
Org
40
Tr
Org
3
3
6
ff
ff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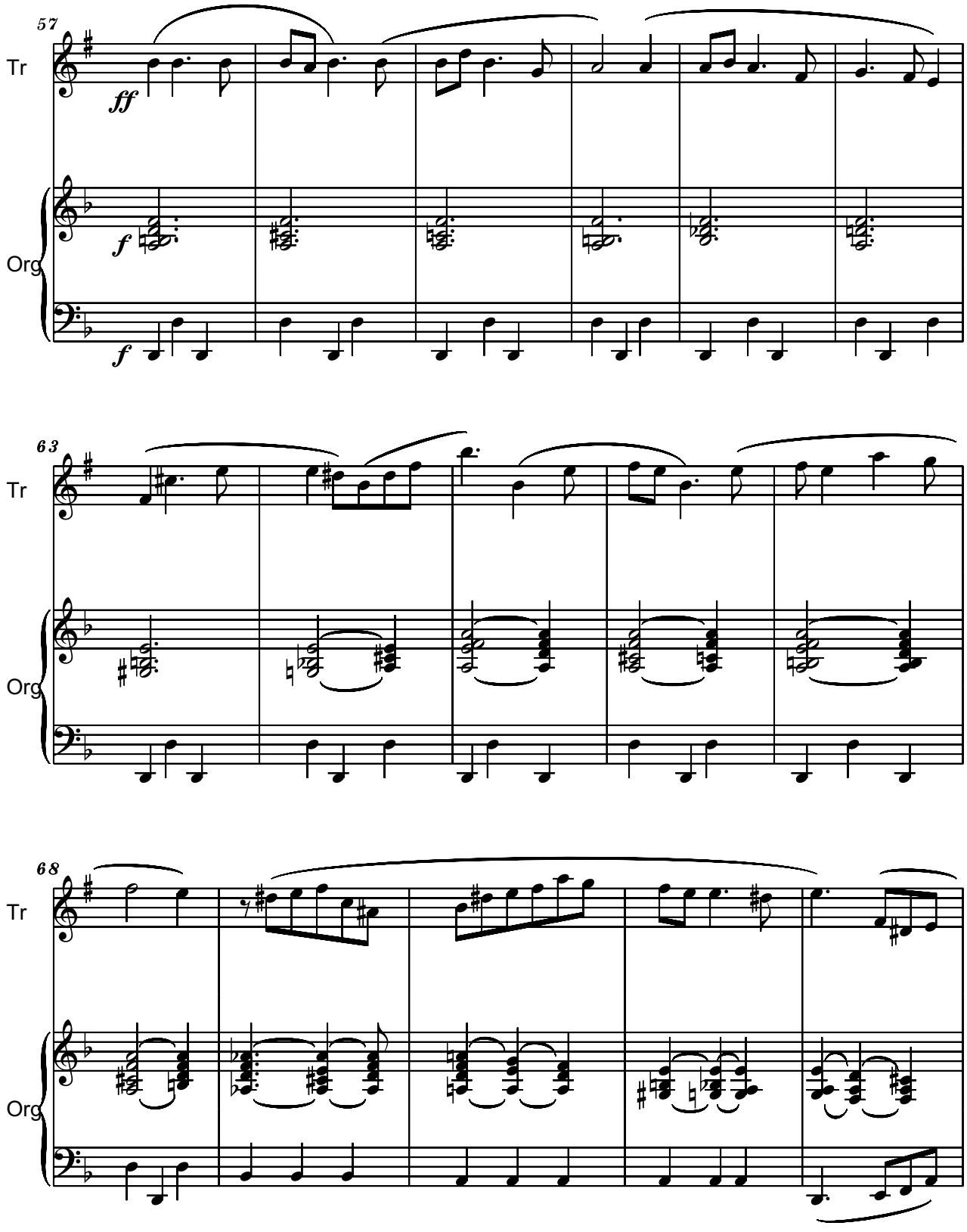
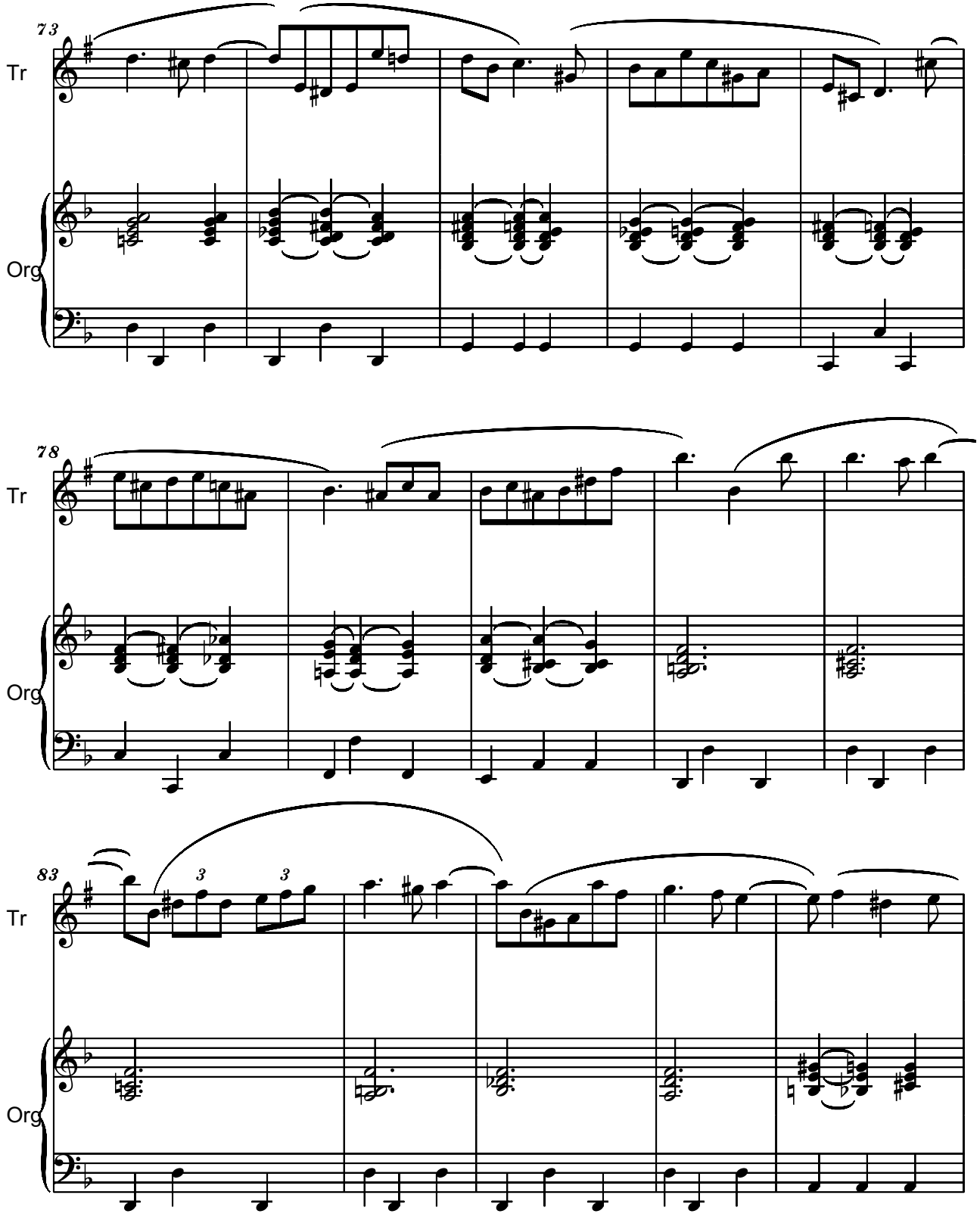
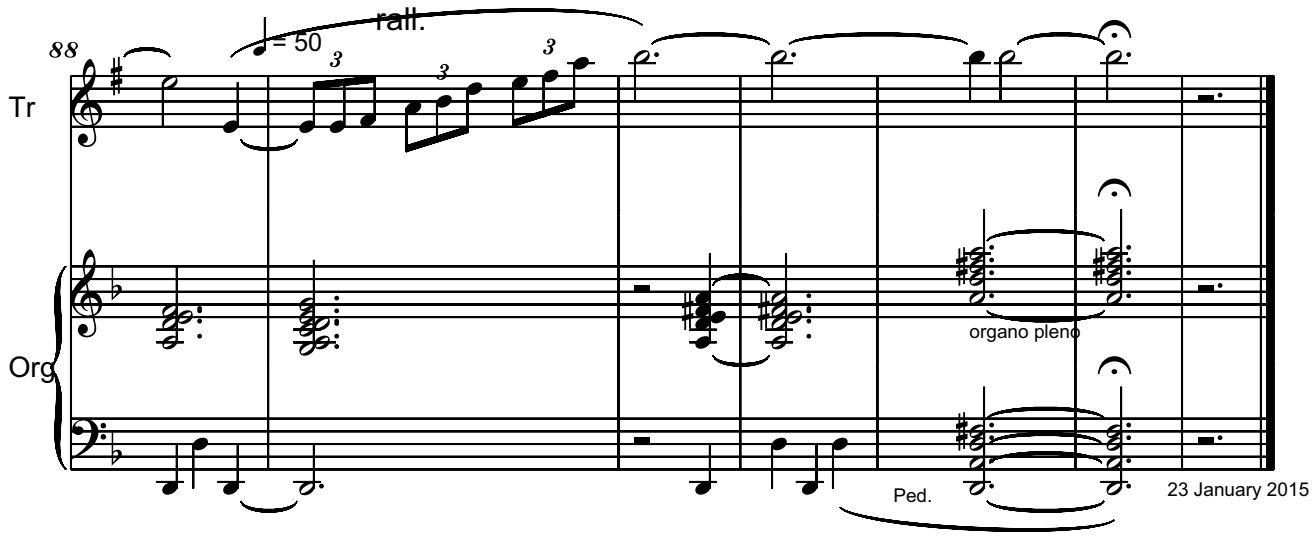
Tr
Org
48
Tr
Org
53
Tr
Org


57
Tr
ff
Org
f
f
63
Tr
Org
68
Tr
Org


73
Tr
Org
78
Tr
Org
83
3
3
Tr
Org


88
rall.
♩= 50
Tr
Org
organo pleno
Ped.
23 January 2015

PRAYER FOR THE VICTIMS OF THE HOLOCAUST

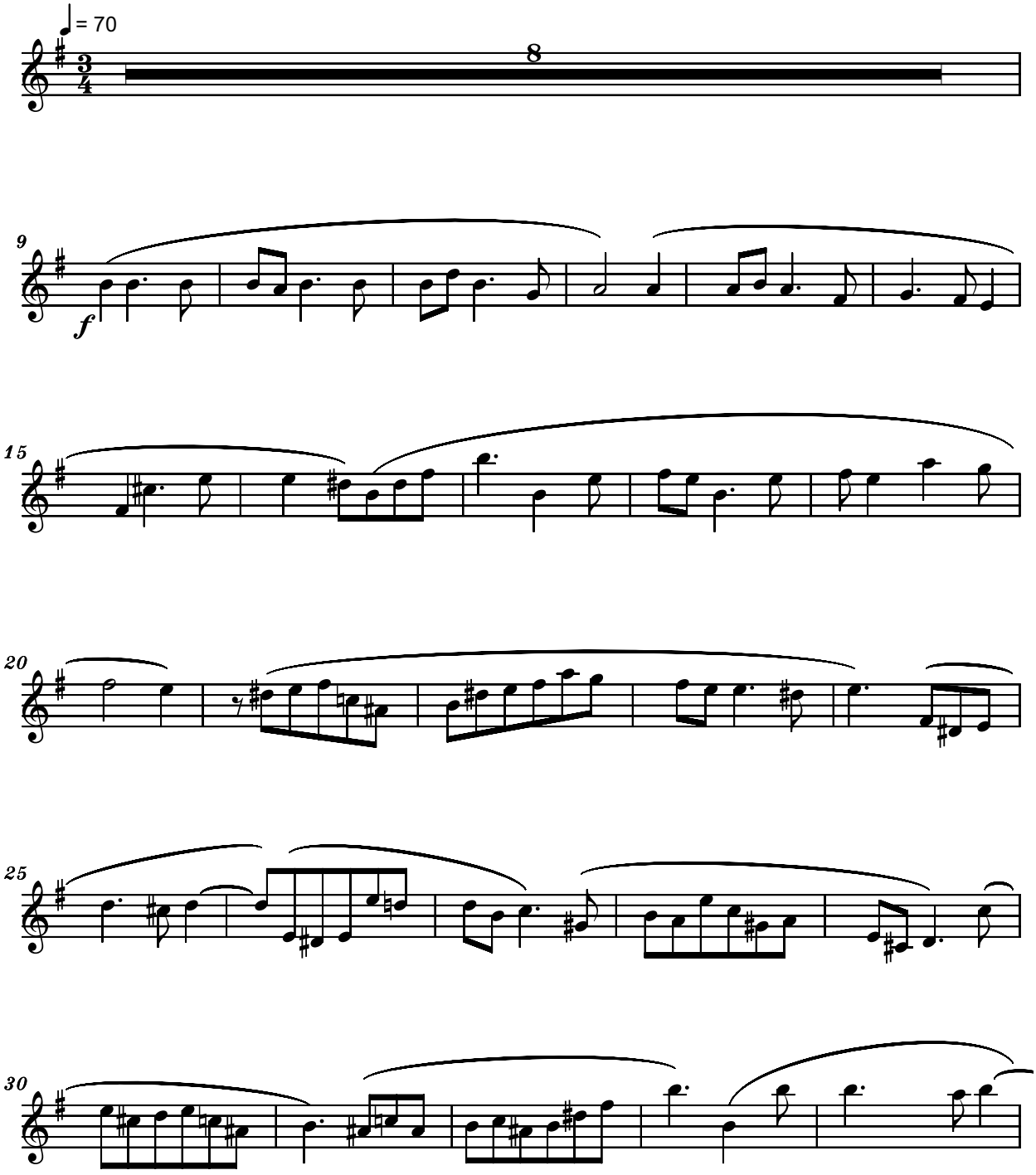
Trumpet in B-flat and Organ

To Maestro Ivano Ascari

Trumpet Part

Prayerfully

Serban Nichifor



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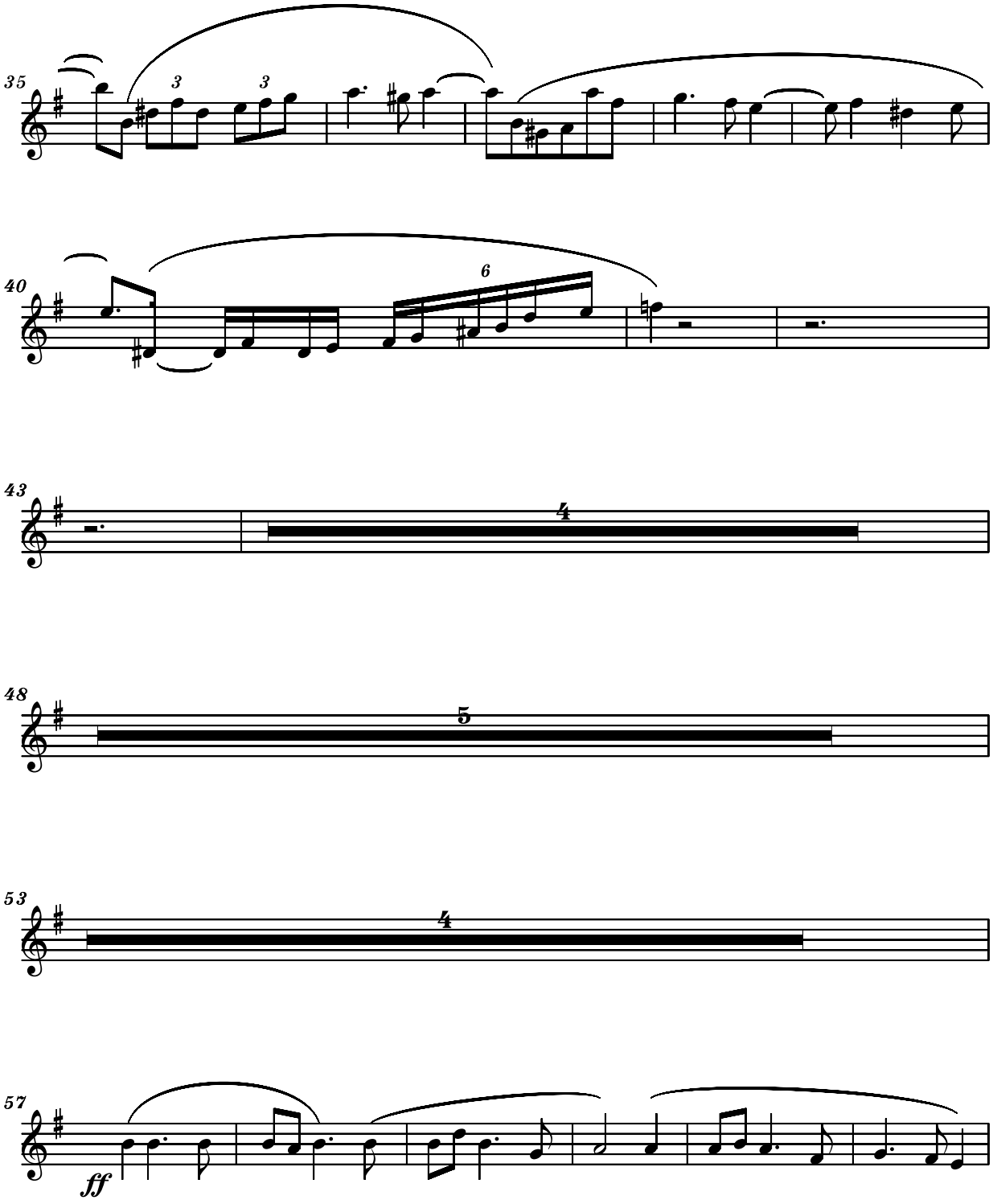
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3
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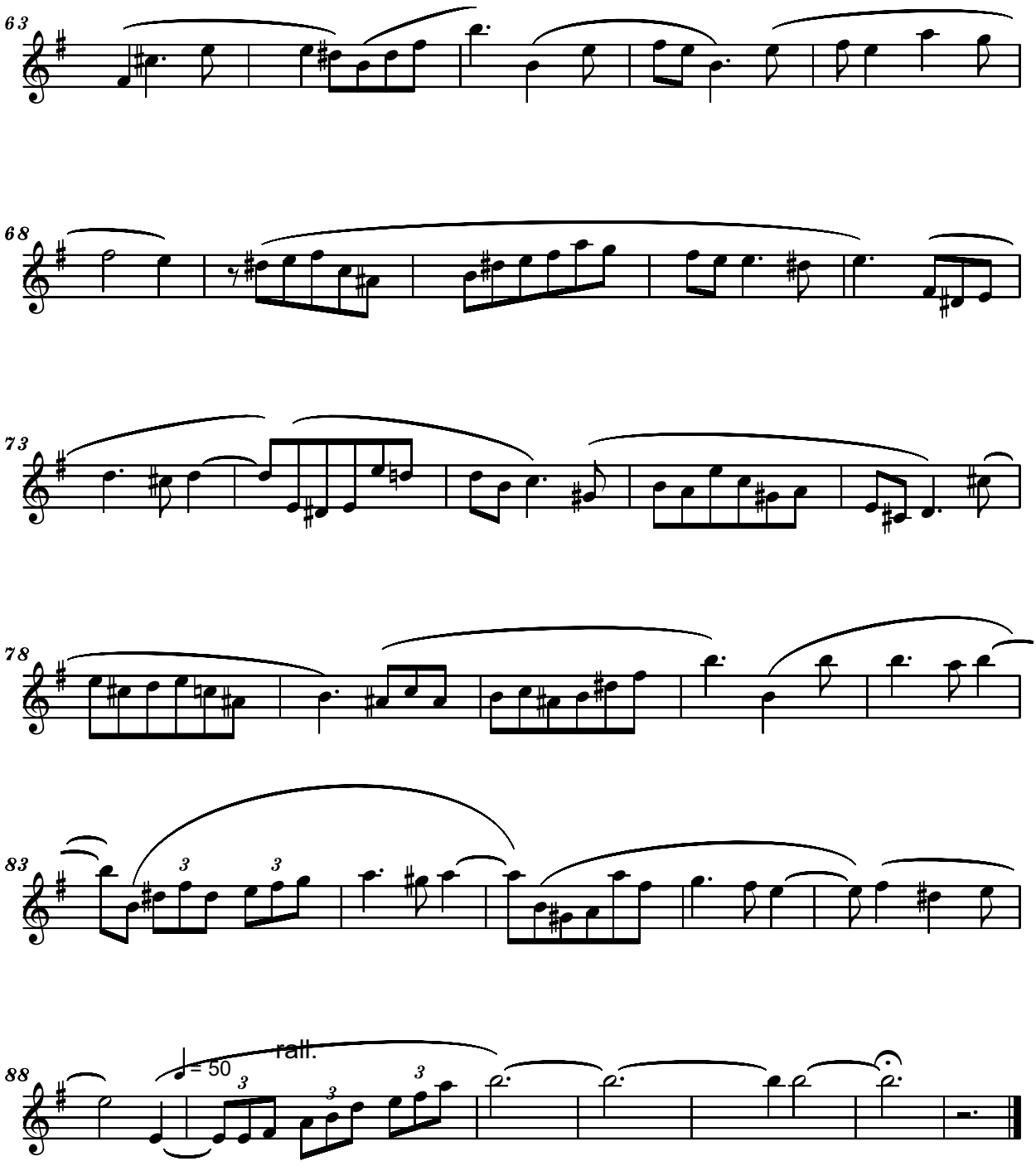
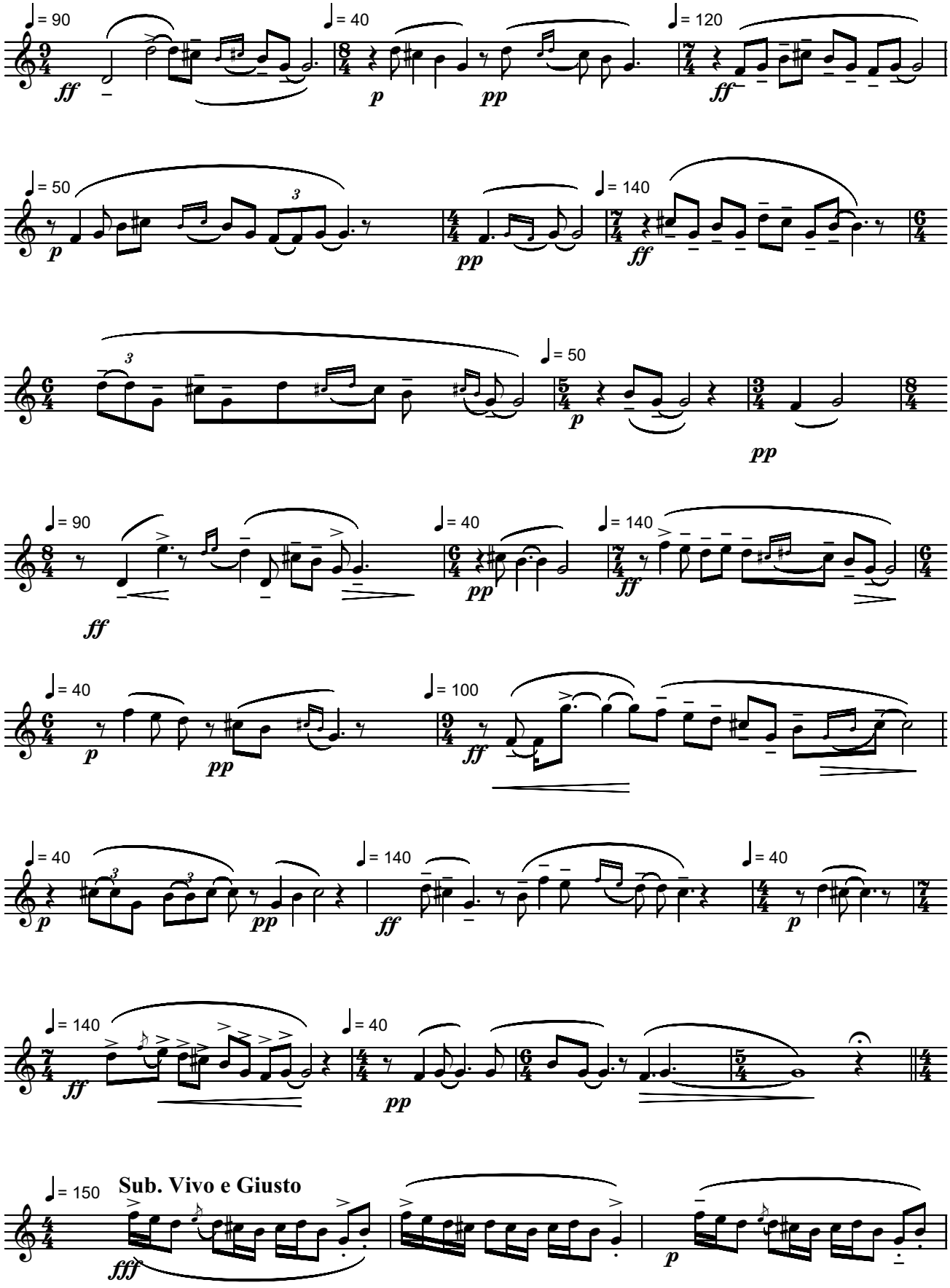
6
43
4
48
5
53
4
57
ff


63
68
73
78
83
88
rall.
= 50

SIGNALS V
- ECHOES -
for Taragot (or Clarinet) in B-flat
- To Gerrit Boeschoten -

Serban Nichifor

Parlando Rubato



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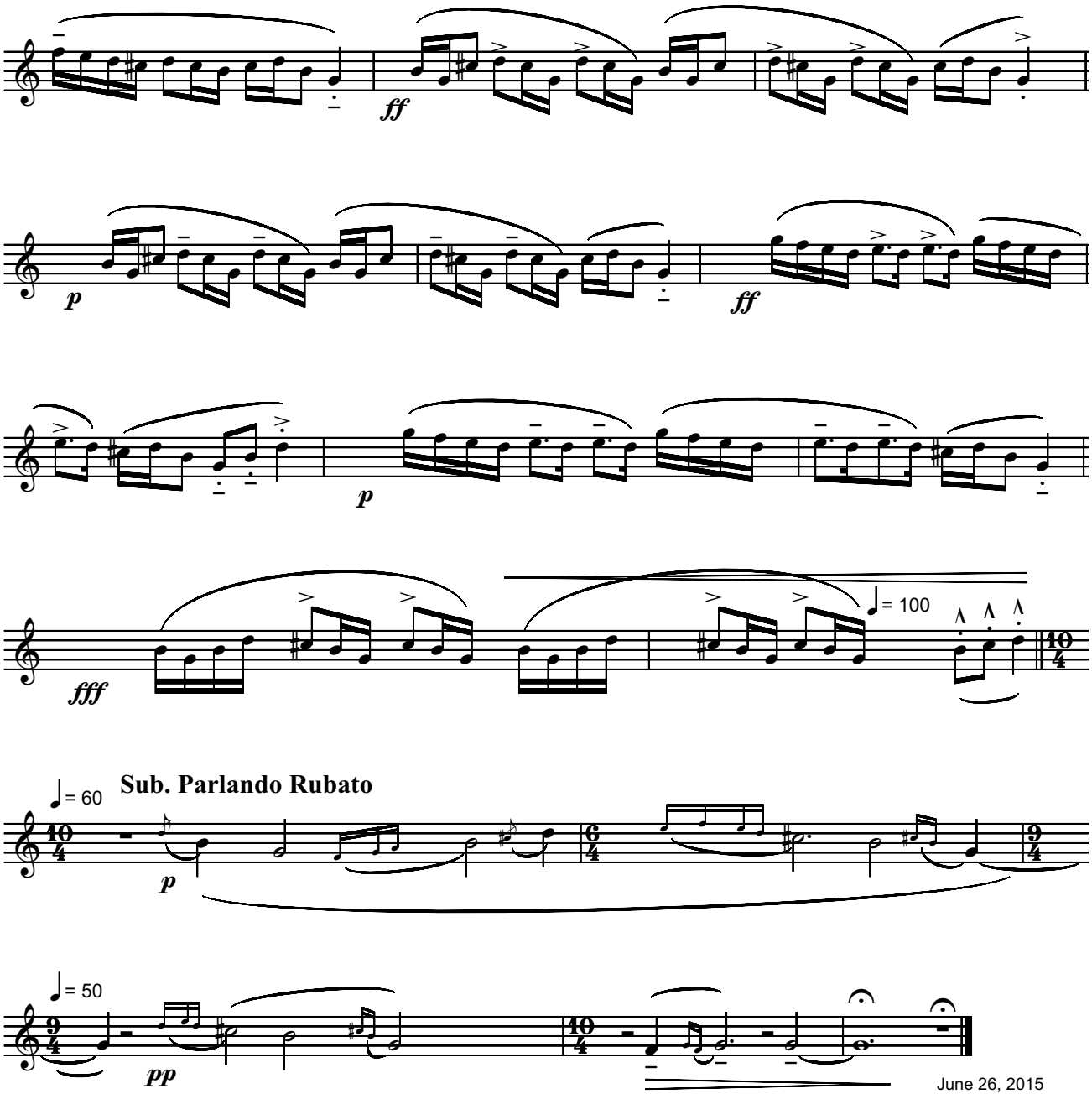
ff
p
ff
p
fff
♩= 100
Sub. Parlando Rubato
♩= 60
p
♩= 50
pp
June 26, 2015

Serban Nichifor

TULNIC SONG

Score in C

Dedicated to 360x Jazz Initiative Ensemble
The University of North Carolina at Chapel Hill
Department of Music

The tulnic (or bucium) is a type of alphorn used by mountain dwellers in Romania.

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TULNIC SONG

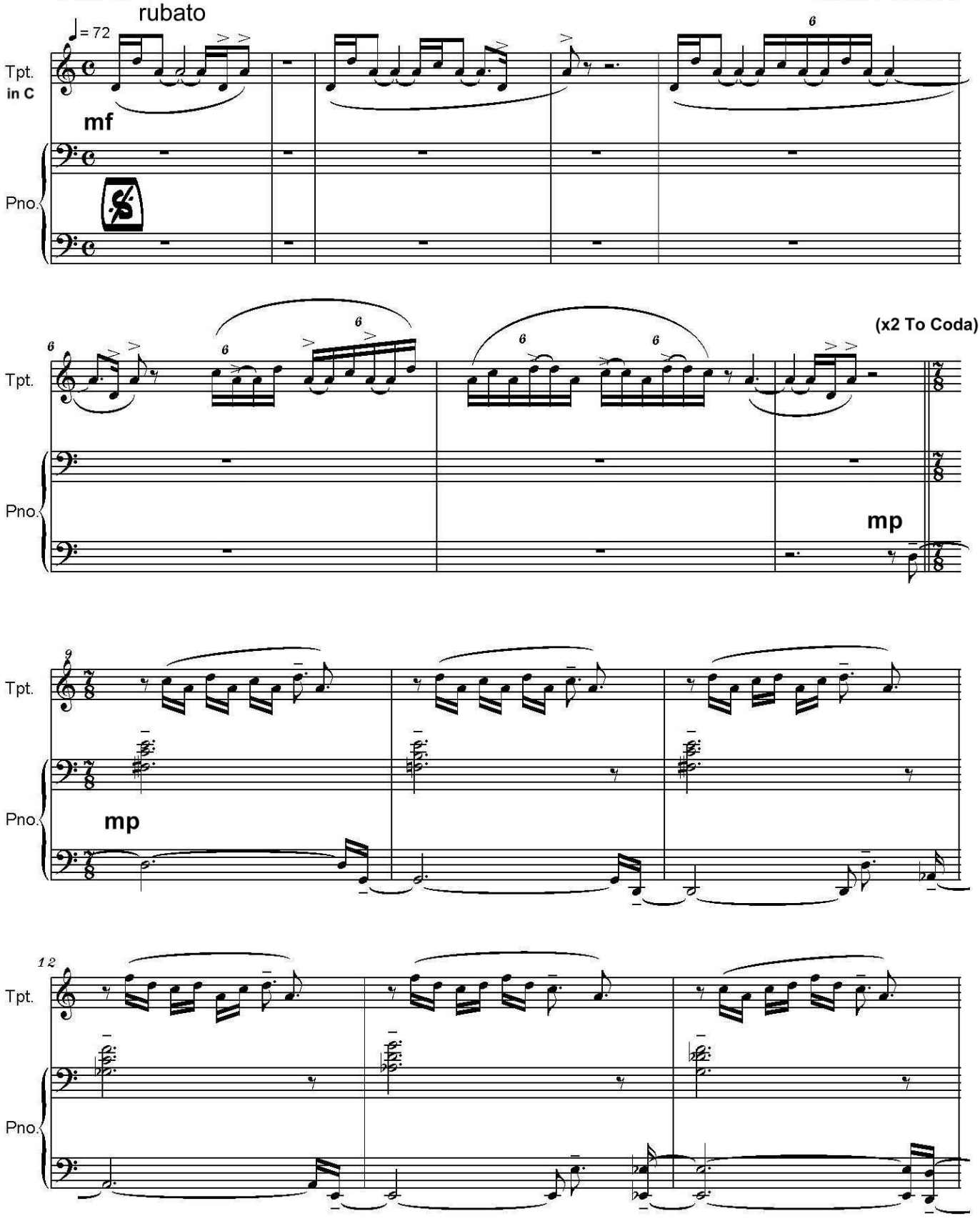
for Jazz Ensemble

A

Score in C

Andante rubato

Serban Nichifor



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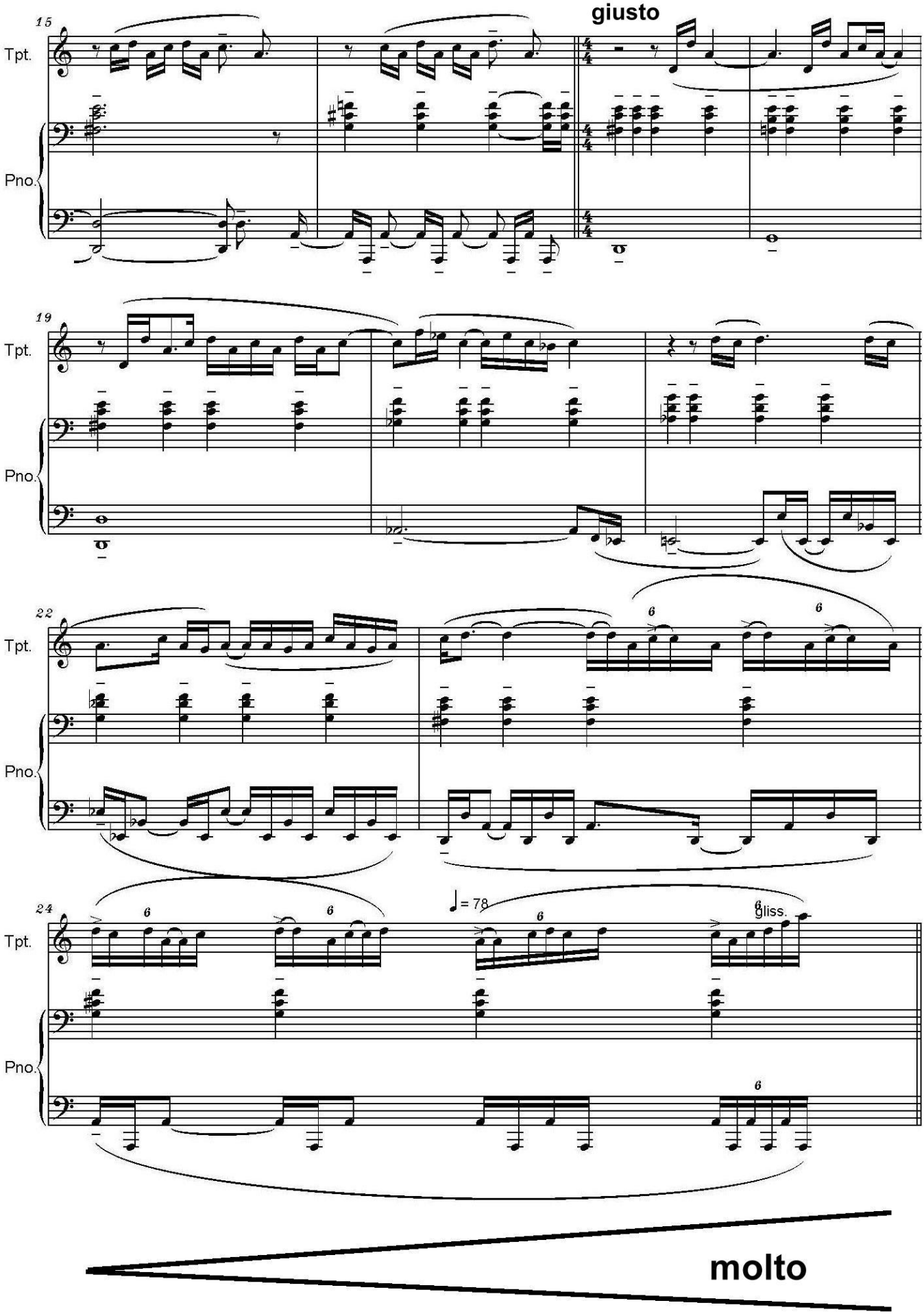

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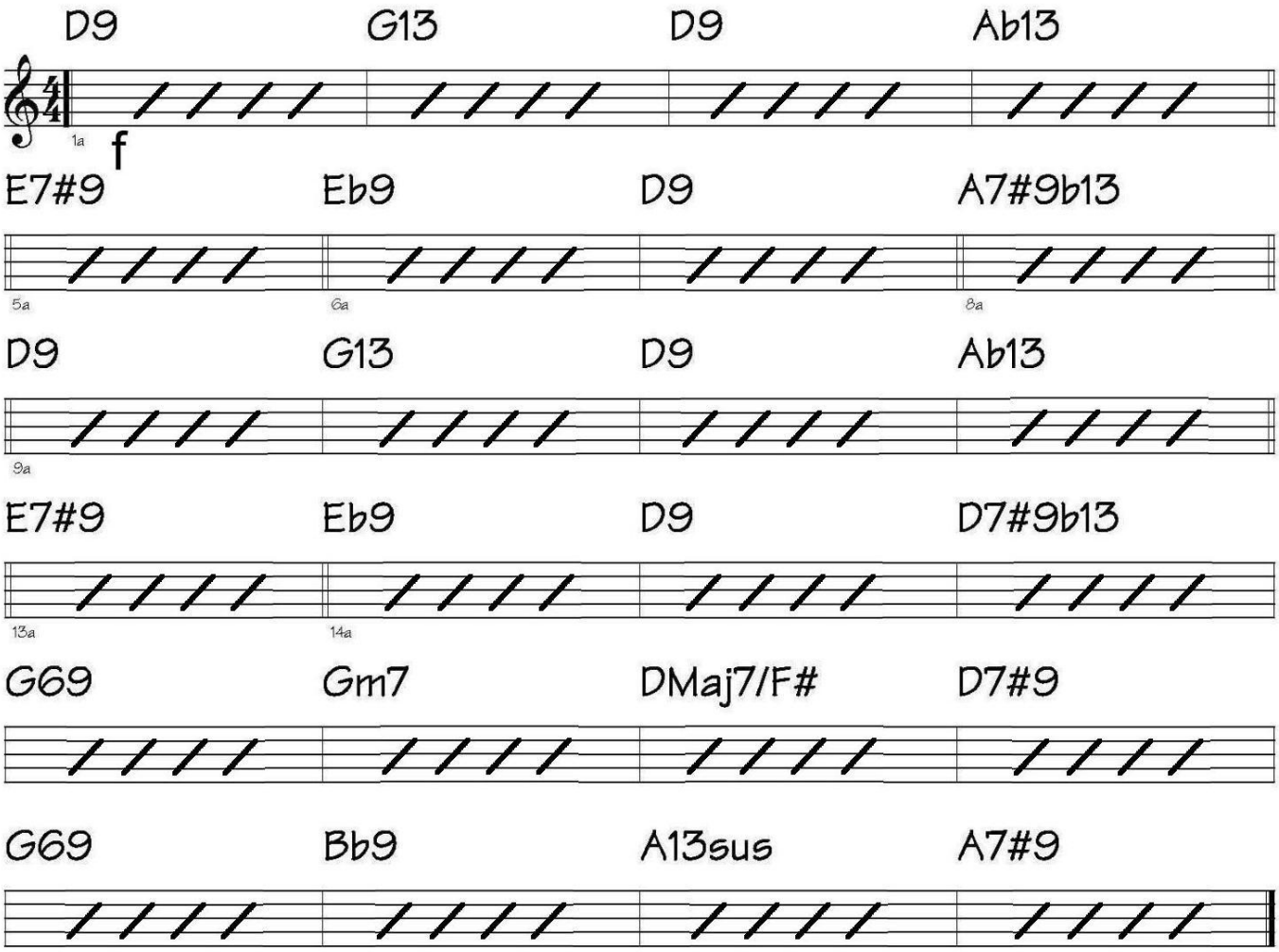
B

TUTTI - SOLOS

(Half x Tito-Mambo / Salsa Feel)

Sub. Allegro ♩= 120



x3 + ad lib.

(after Solos D.S. al Coda)

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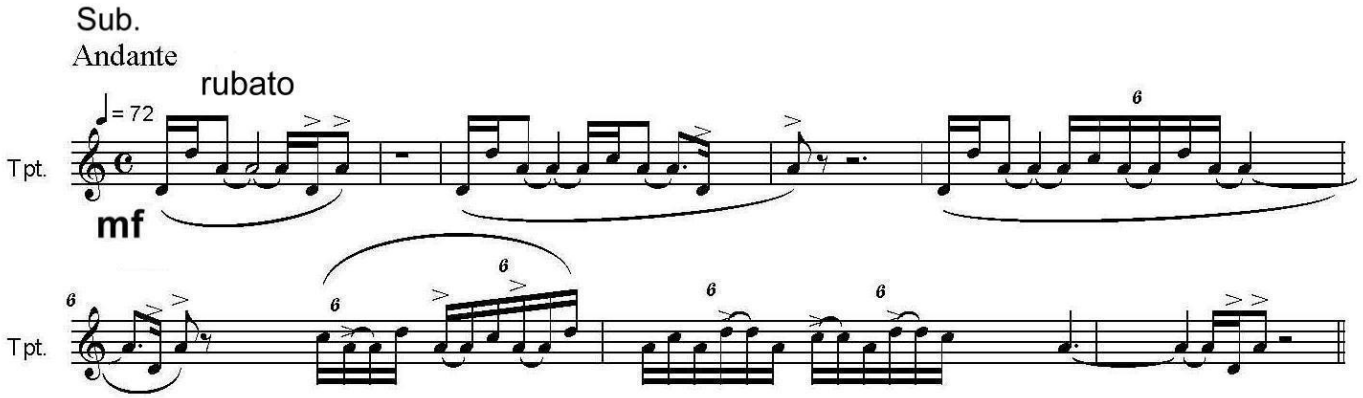
C1 (repeat 𝄋 ad lib.)



C2 (coda)

TUTTI

Sub. Allegro ♩= 120

April 22, 2015

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Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology
Theology Faculty, University of Bucharest
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen
USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)
Vice-president of the ROMANIA-BELGIUM Association
Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)
Symphony I Shadows (1980)
Cantata Sources (1977)
Cantata Gloria Heroum Holocausti (1978)
Opera Miss Christina (libretto by Mircea ELIADE,1981... (more online)

Qualification:	PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY
Personal web:	http://romania-on-line.net/whoswho/NichiforSerban.htm
Associate:	SABAM - IPI code of the artist : I-000391194-0

About the piece

Title:	VICTORY ! - DEDICATED TO THE GLORIOUS ROMANIAN ARMED FORCES [For the Romanian Central Military Band In Memoriam Liana Alexandra]
Composer:	Nichifor, Serban
Licence:	Copyright © Serban Nichifor
Publisher:	Nichifor, Serban
Instrumentation:	Marching Band
Style:	March

Serban Nichifor on free-scores.com

http://www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

- Contact the artist
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First added the : 2014-03-18

free-scores.com

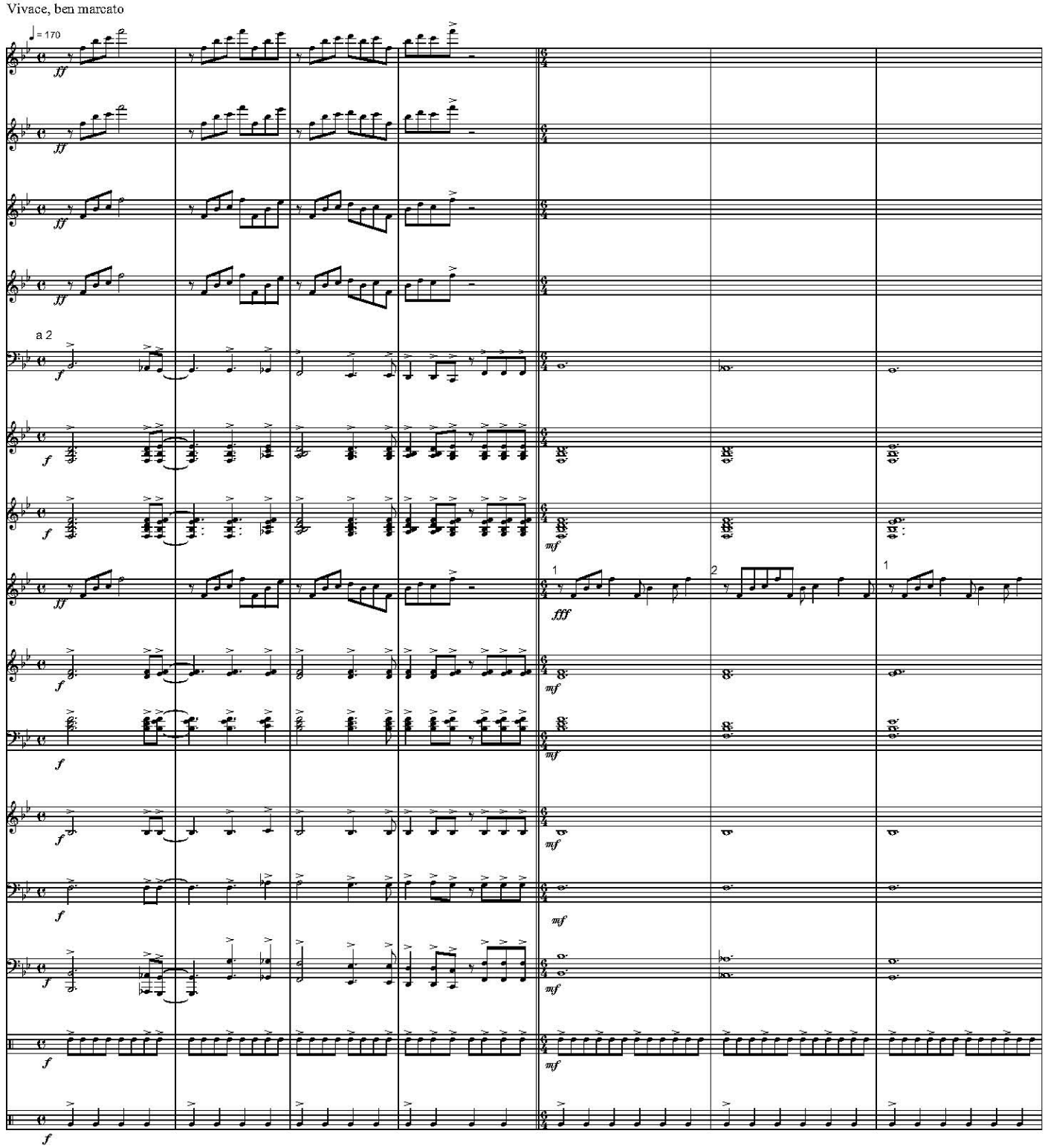
Last update : 2014-03-18 04:37:40

VICTORIE ! / VICTORY!

Dedicat Glorioasei Armate Romane
Dedicated to the Glorious Romanian Armed Forces
Pentru Muzica Reprezentativa a Armatei
For the Romanian Central Military Band
In Memoriam Liana Alexandra

Score in C
Duration: cca 1'25"

Serban Nichifor



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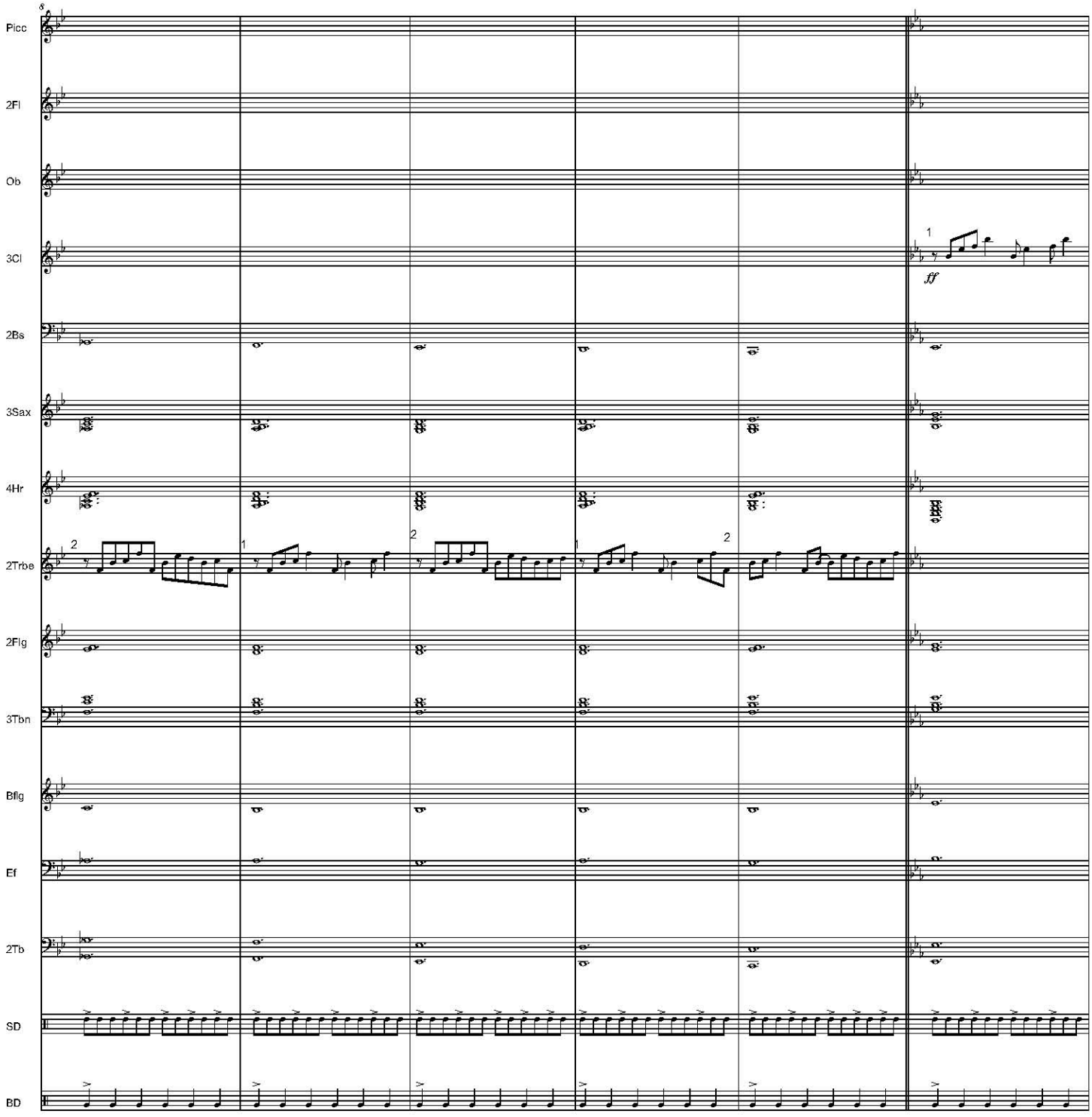

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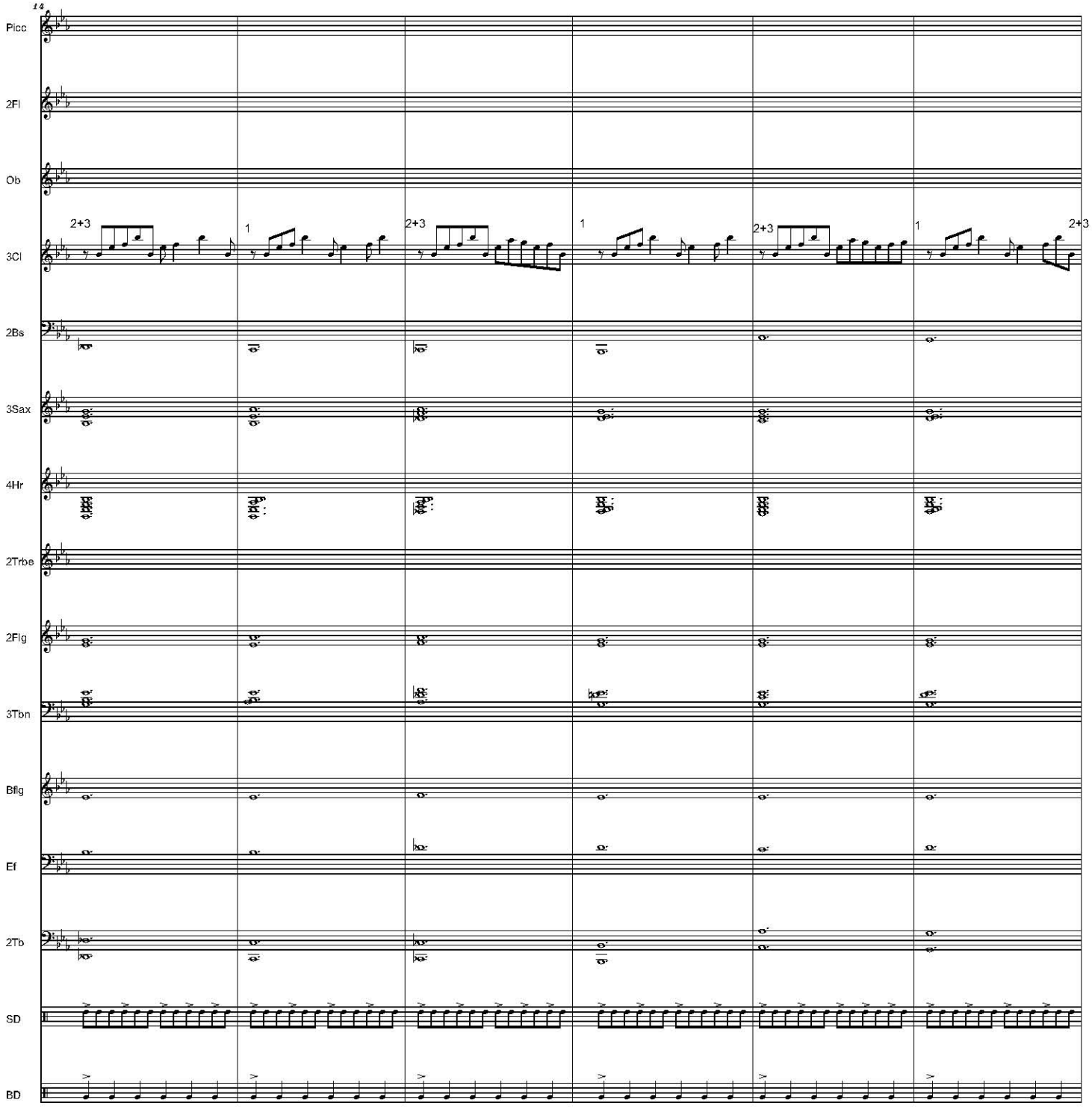

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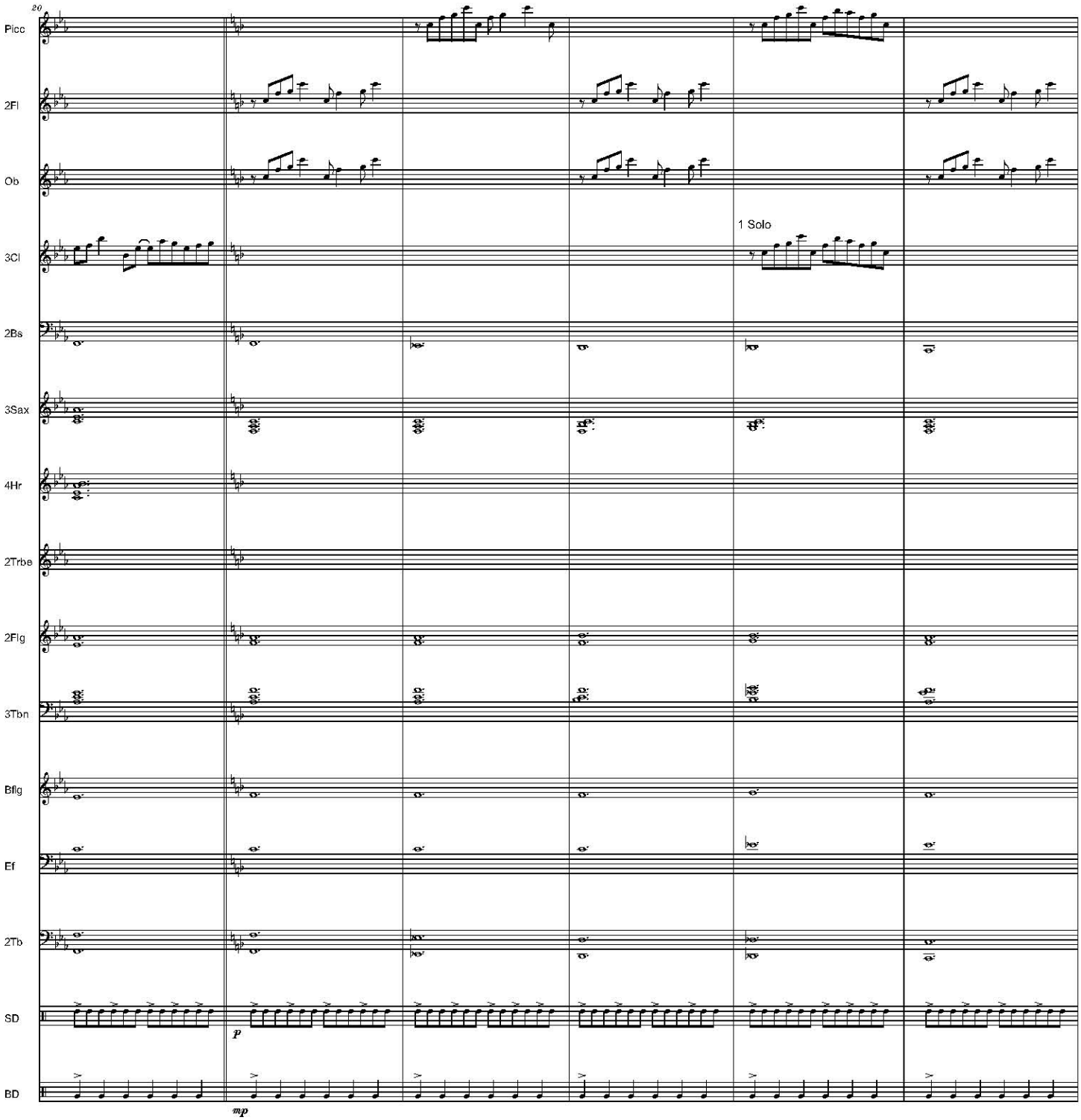

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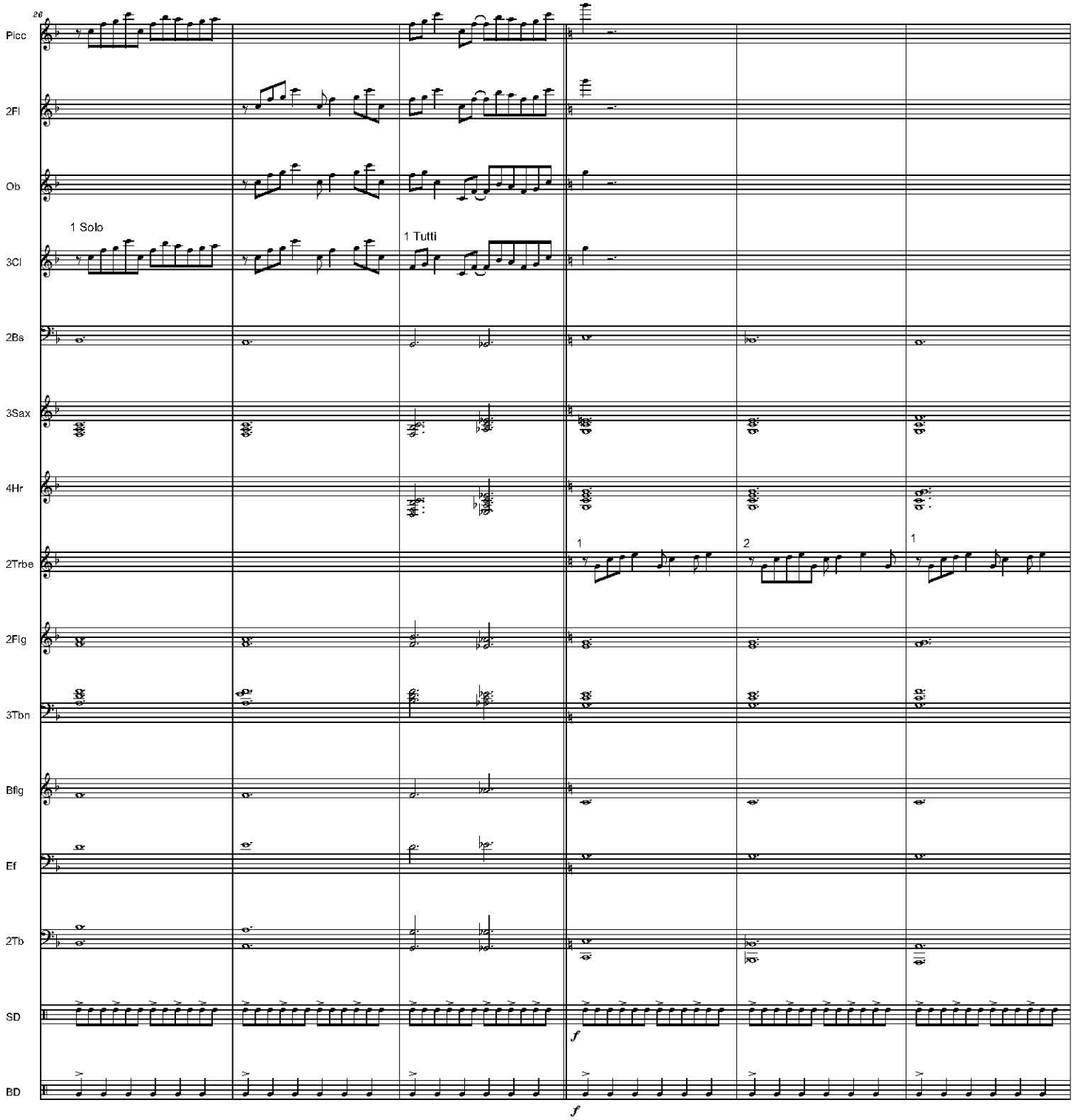

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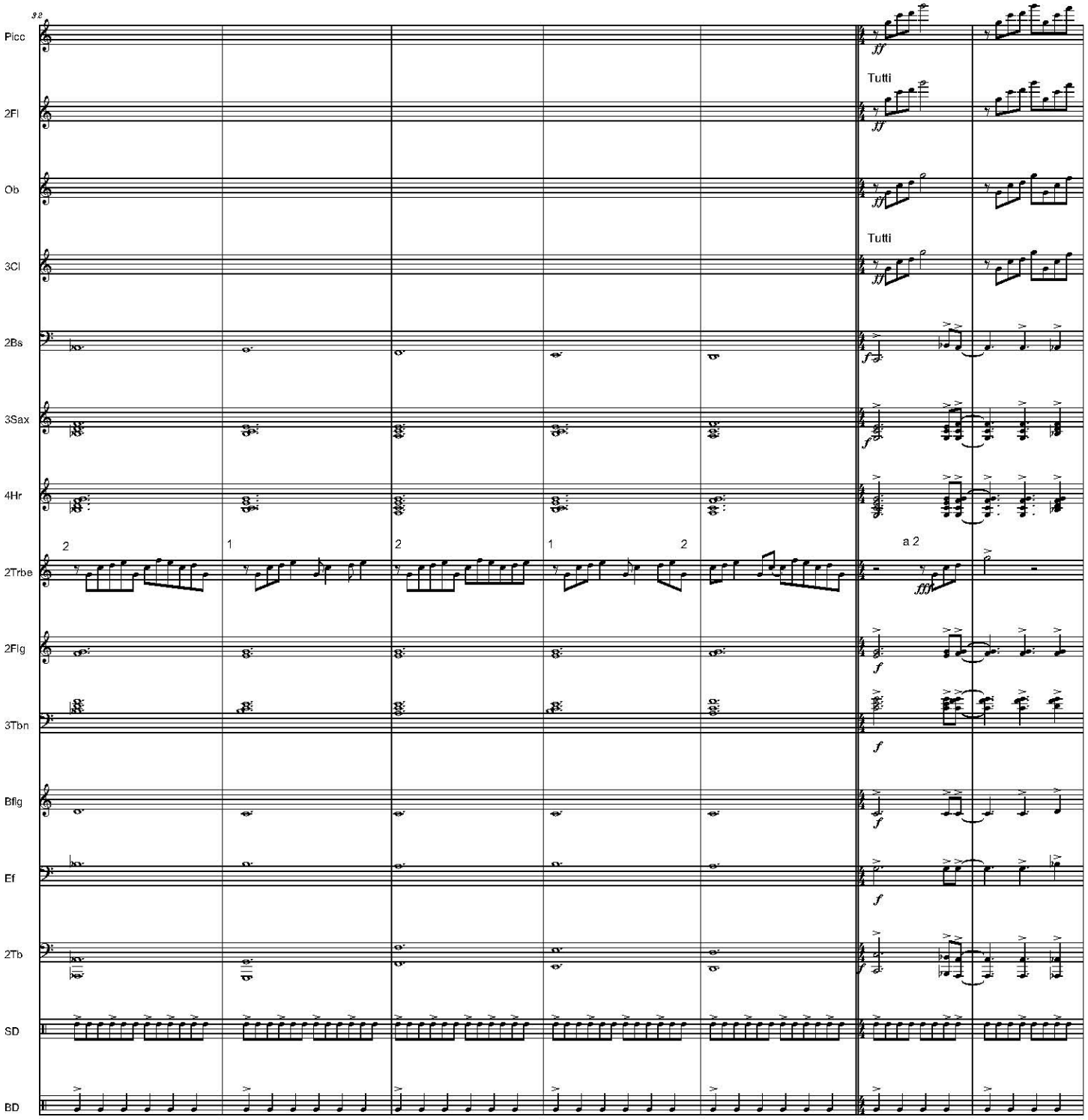

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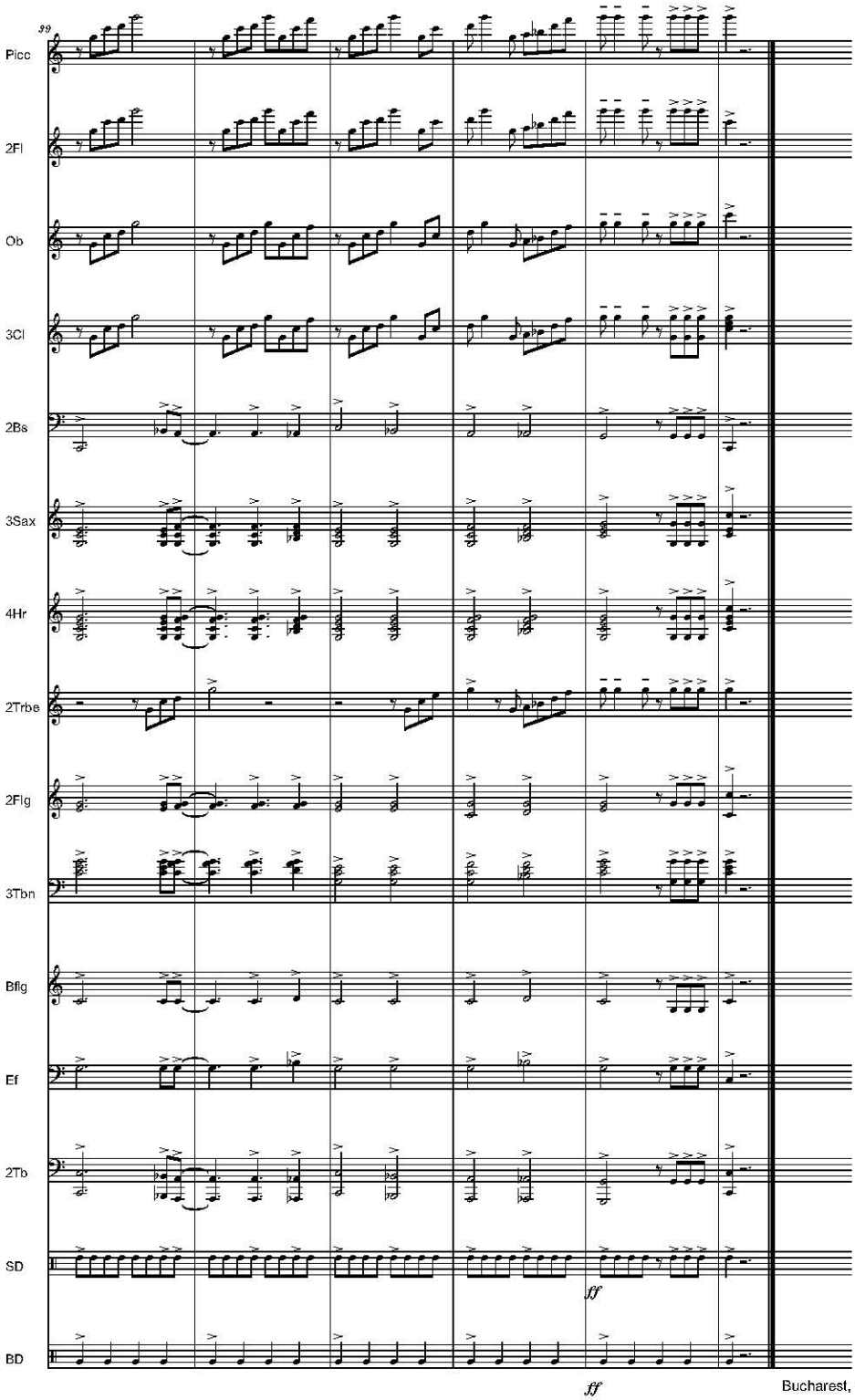

Bucharest, 17 March 2014

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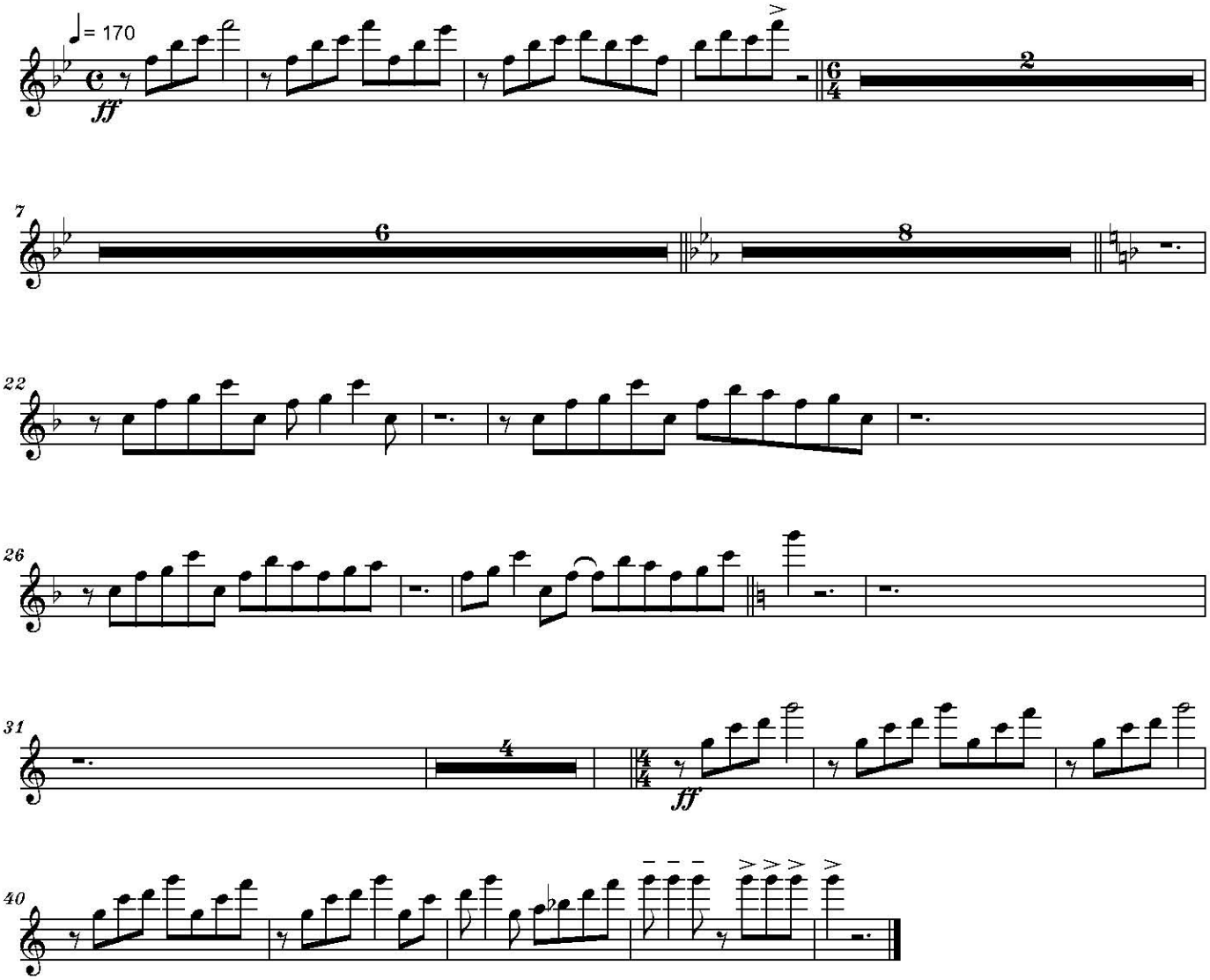
VICTORIE ! / VICTORY!

Flute Piccolo

Serban Nichifor

Vivace, ben marcato



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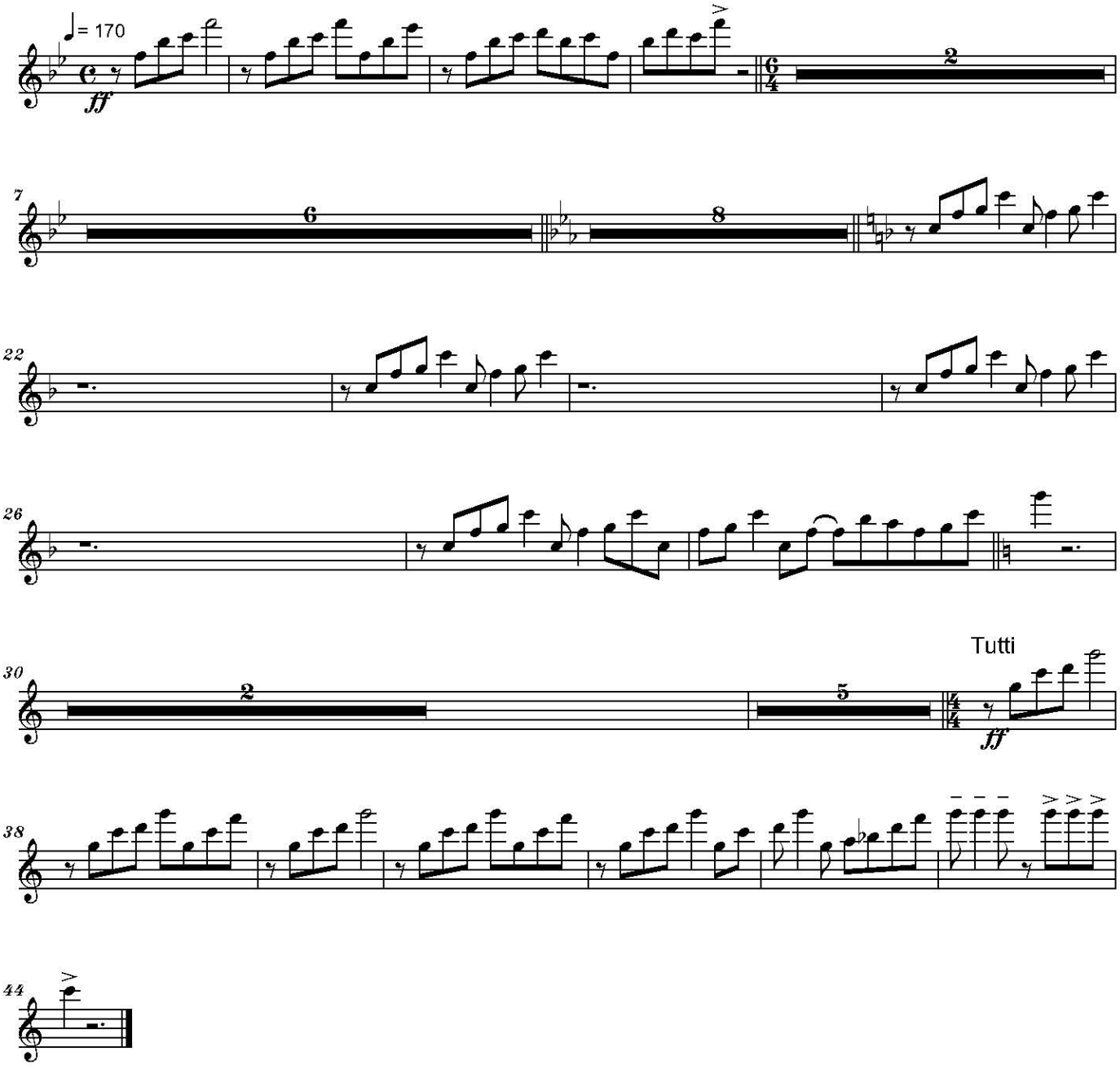
VICTORIE ! / VICTORY!

Serban Nichifor

Vivace, ben marcato

Flutes 1-2



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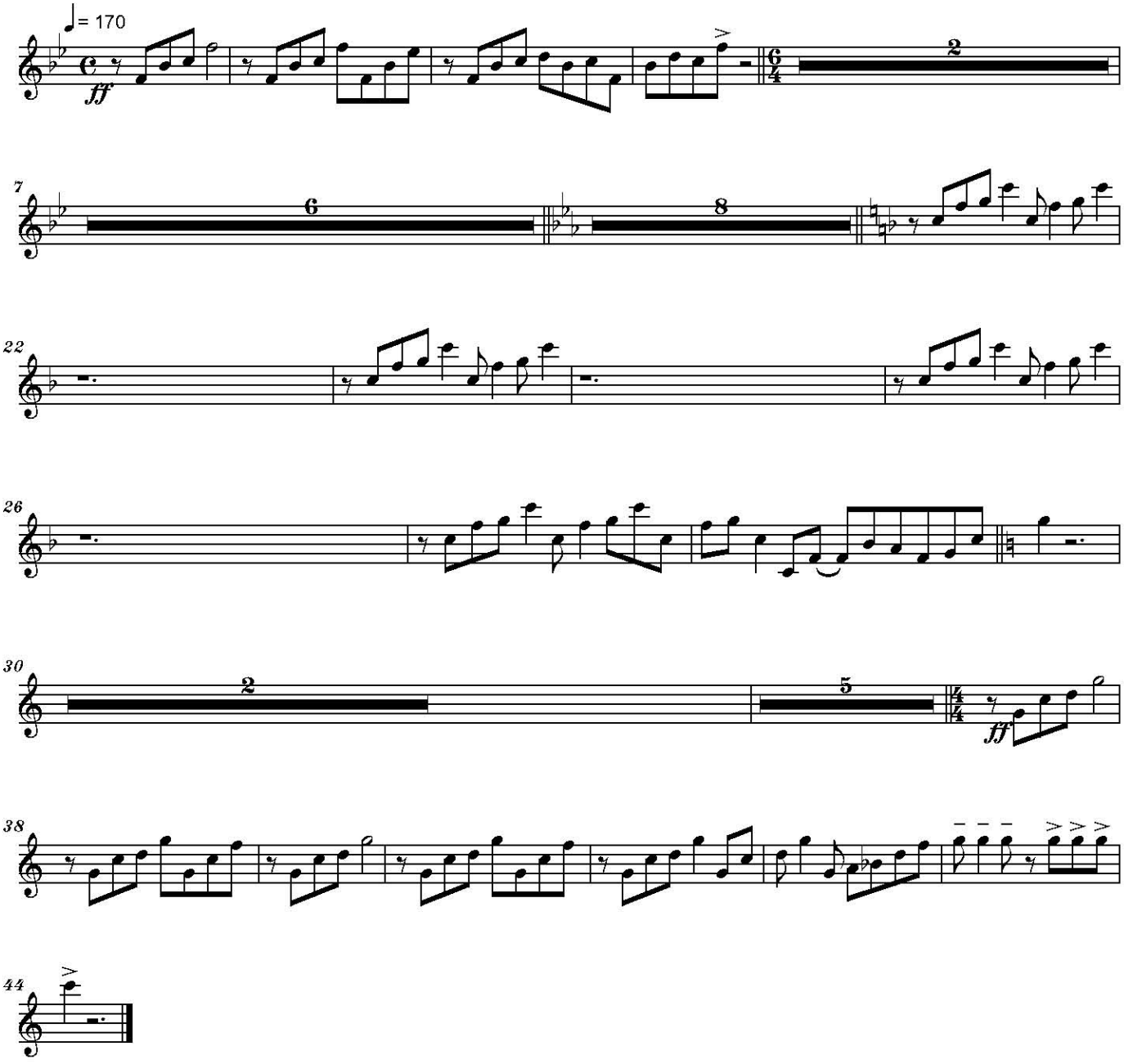
VICTORIE ! / VICTORY!

Oboe

Serban Nichifor

Vivace, ben marcato



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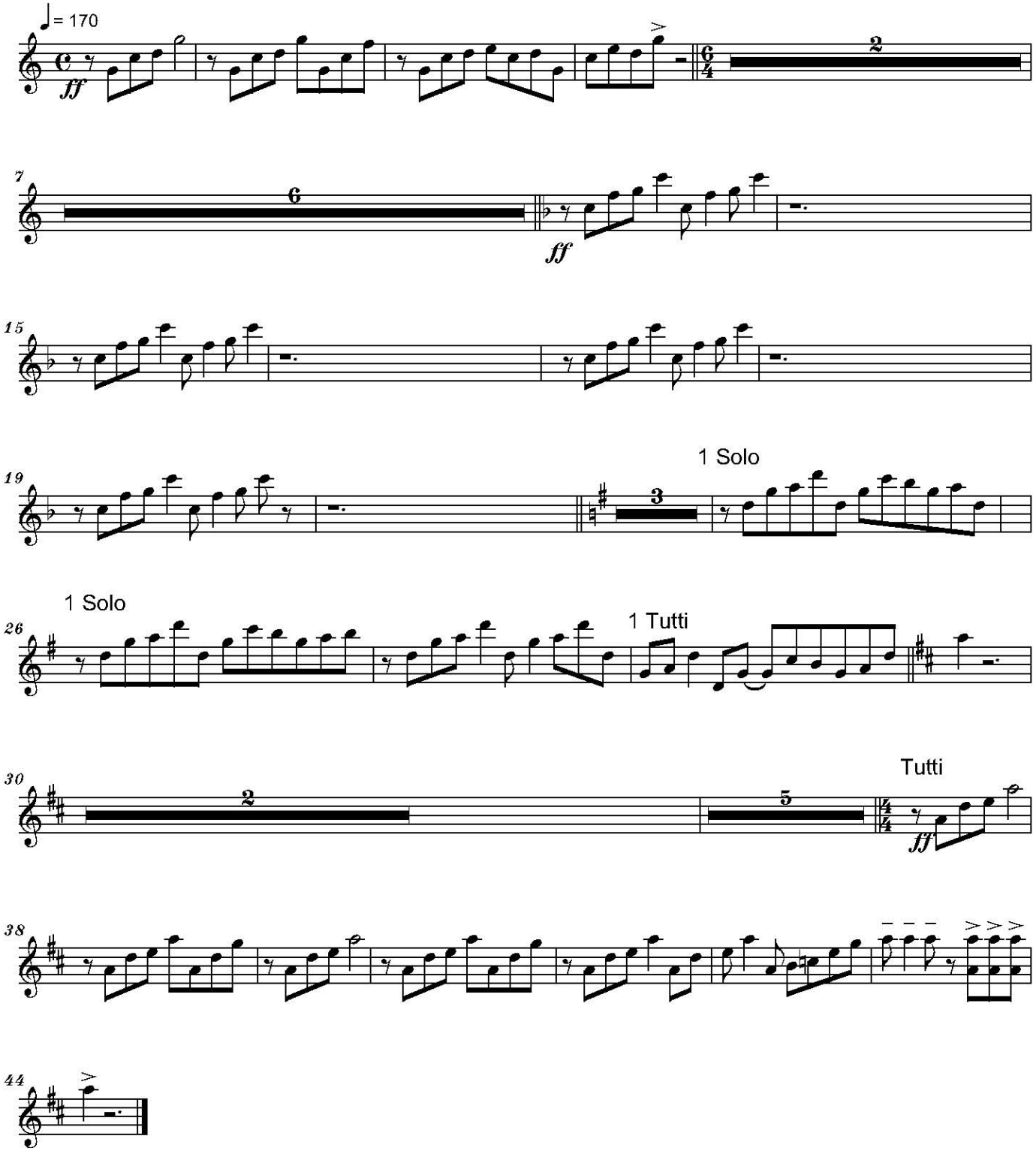
VICTORIE ! / VICTORY!

Clarinet 1 in B

Serban Nichifor

Vivace, ben marcato



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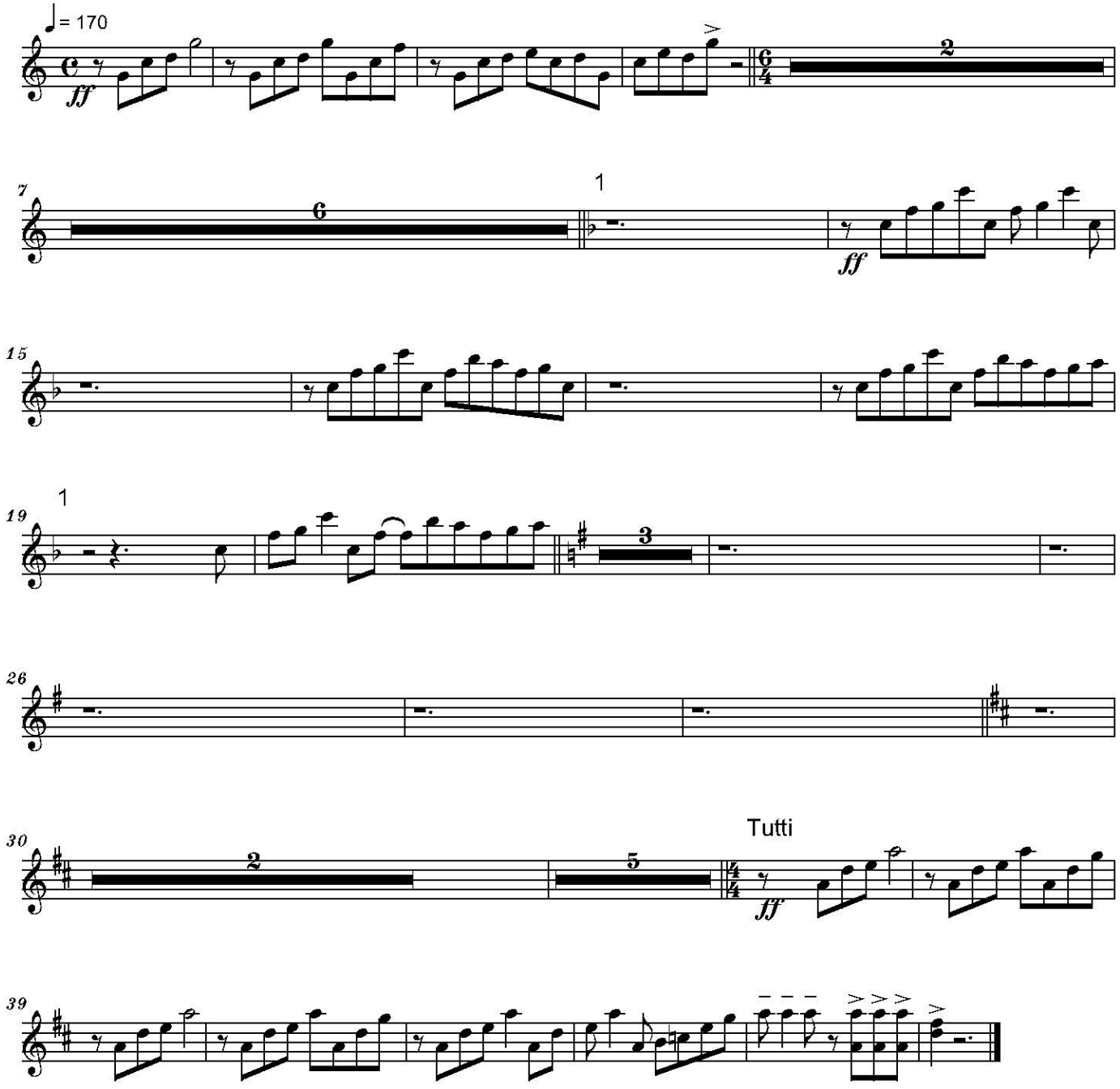
Clarinets 2-3 in B

Serban Nichifor

Vivace, ben marcato



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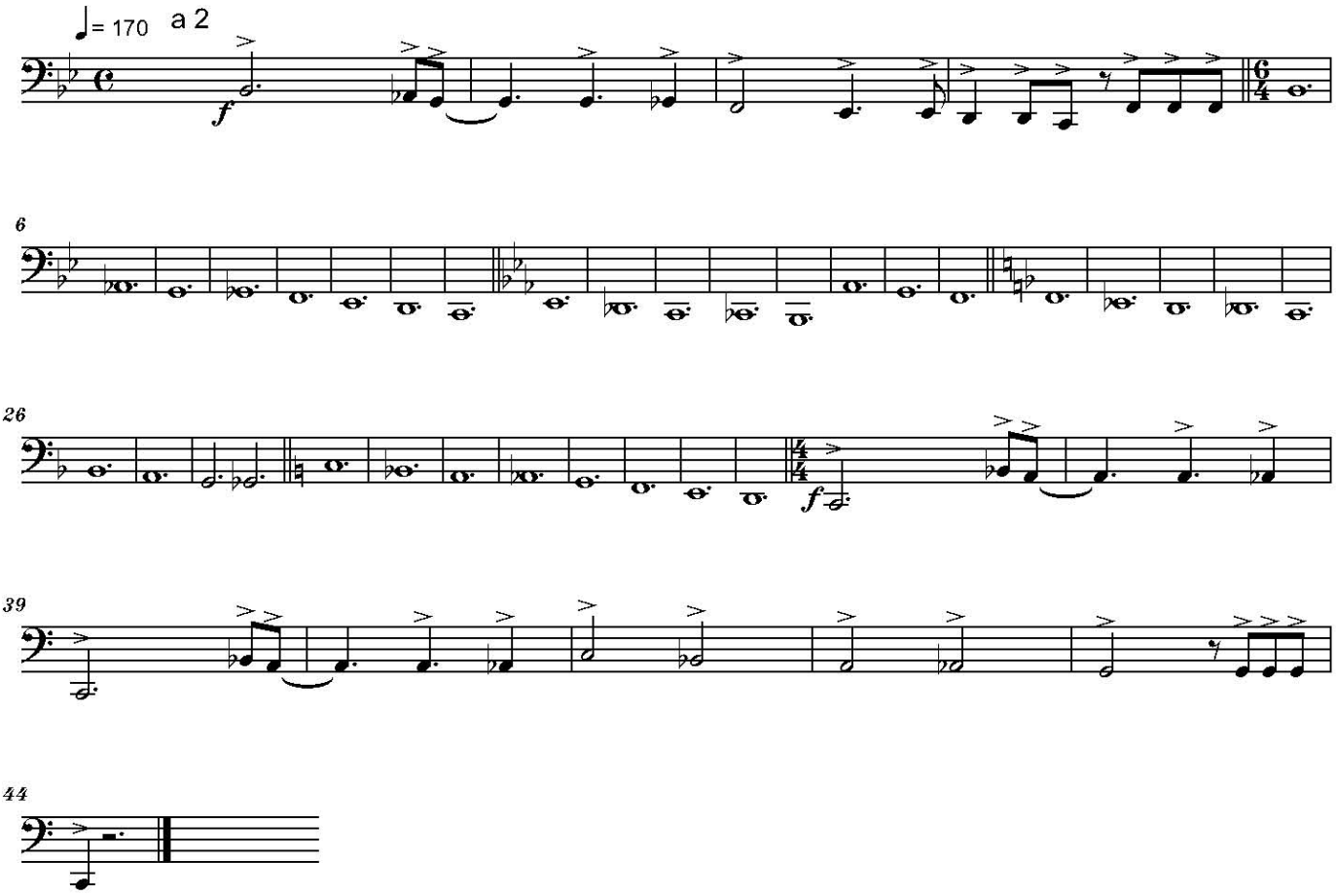
Bassons 1-2

Serban Nichifor

Vivace, ben marcato



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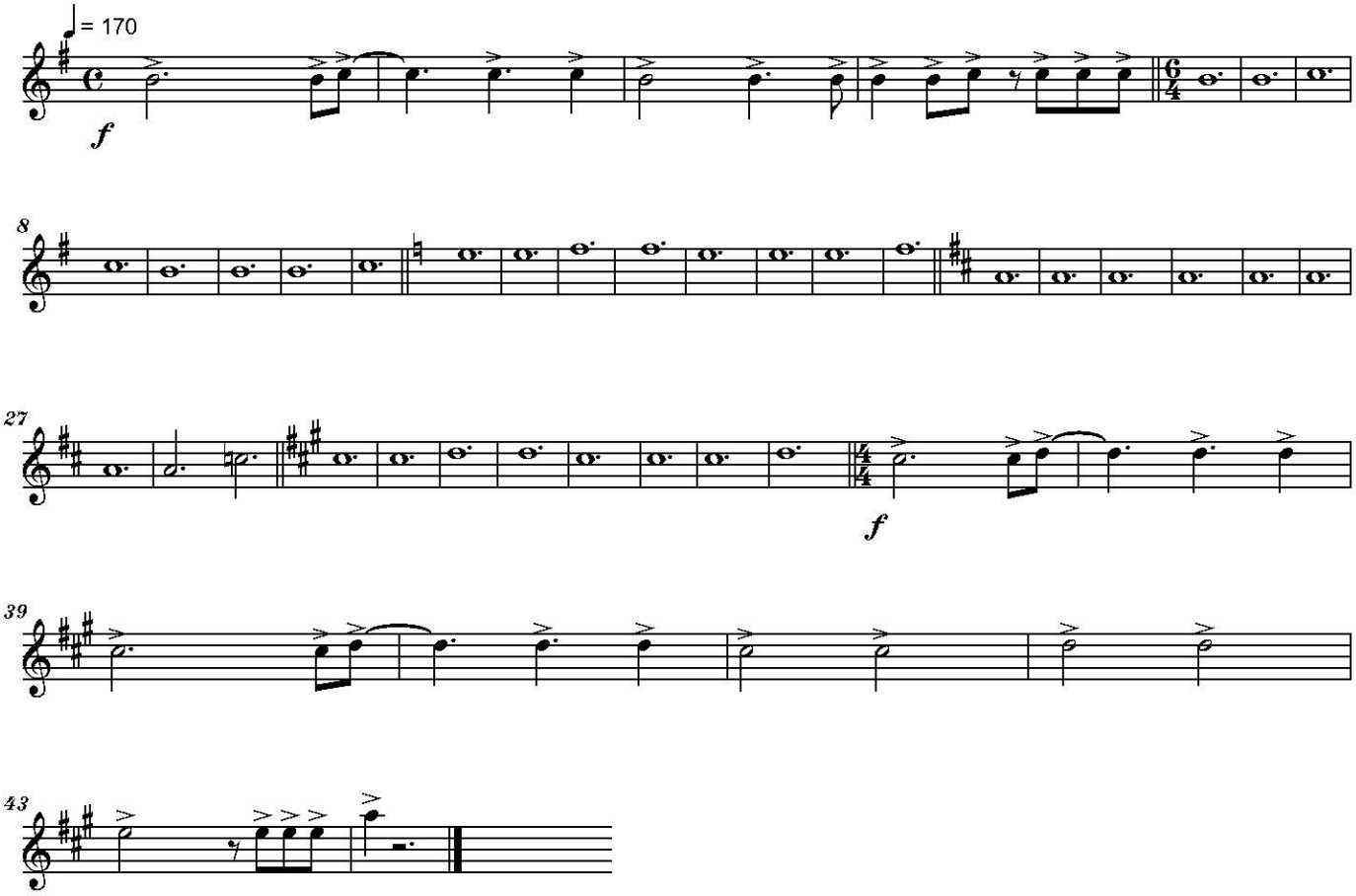
Sax 1 Alto in Eb

Serban Nichifor

Vivace, ben marcato



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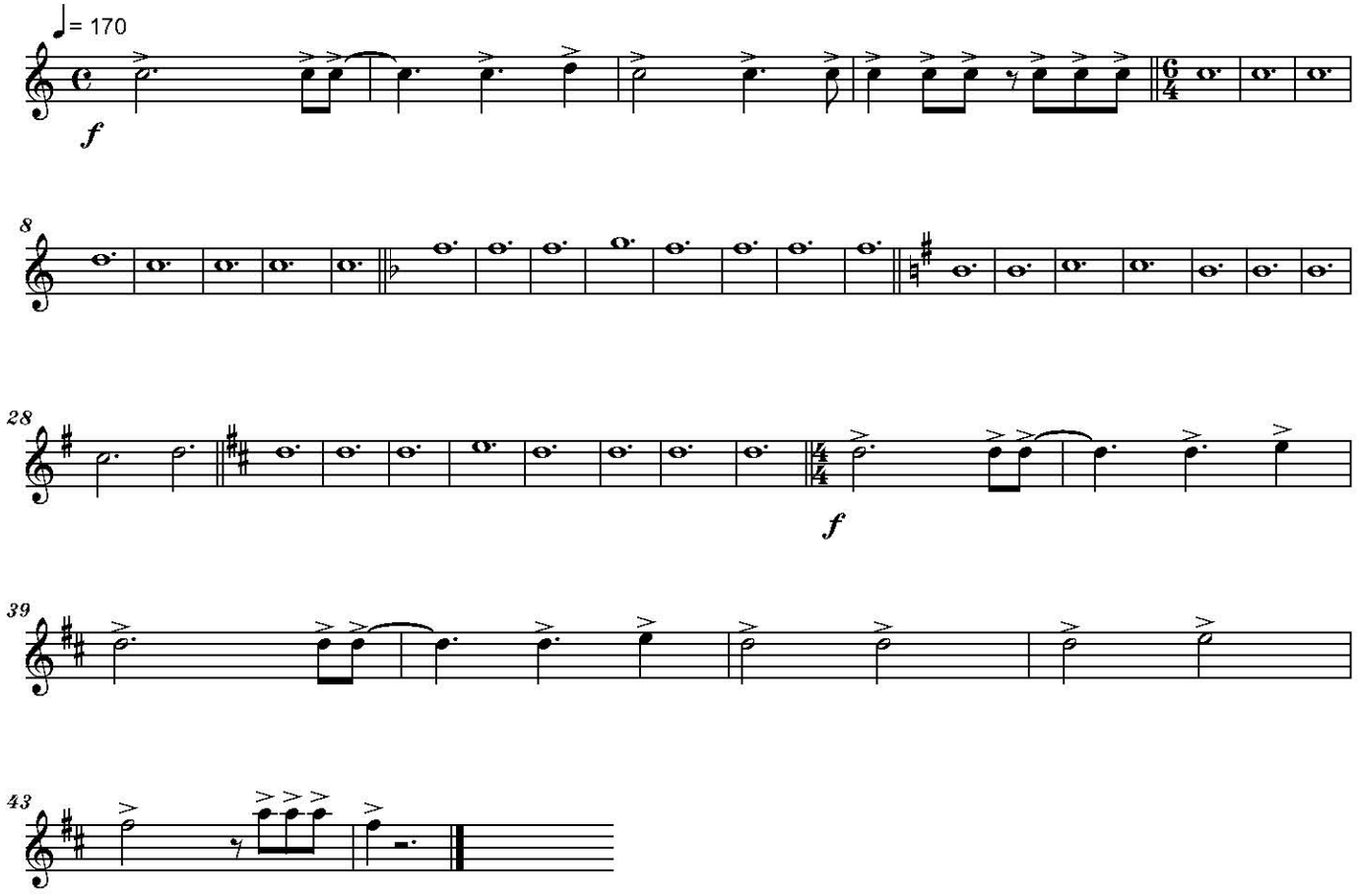
Serban Nichifor

Vivace, ben marcato

Sax 2 Tenor in Bb



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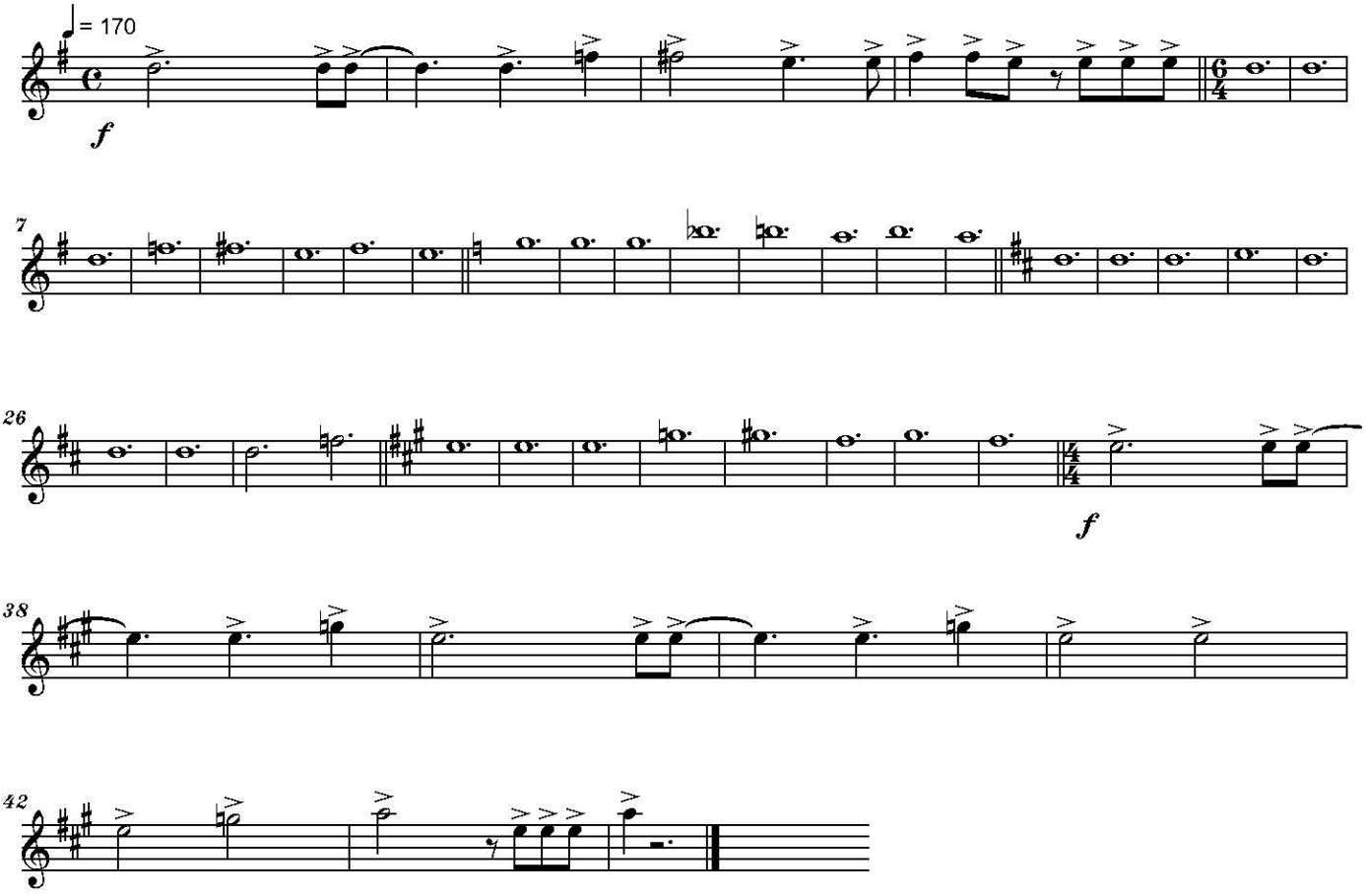
VICTORIE ! / VICTORY!

Sax 3 Bar. in Eb

Serban Nichifor

Vivace, ben marcato



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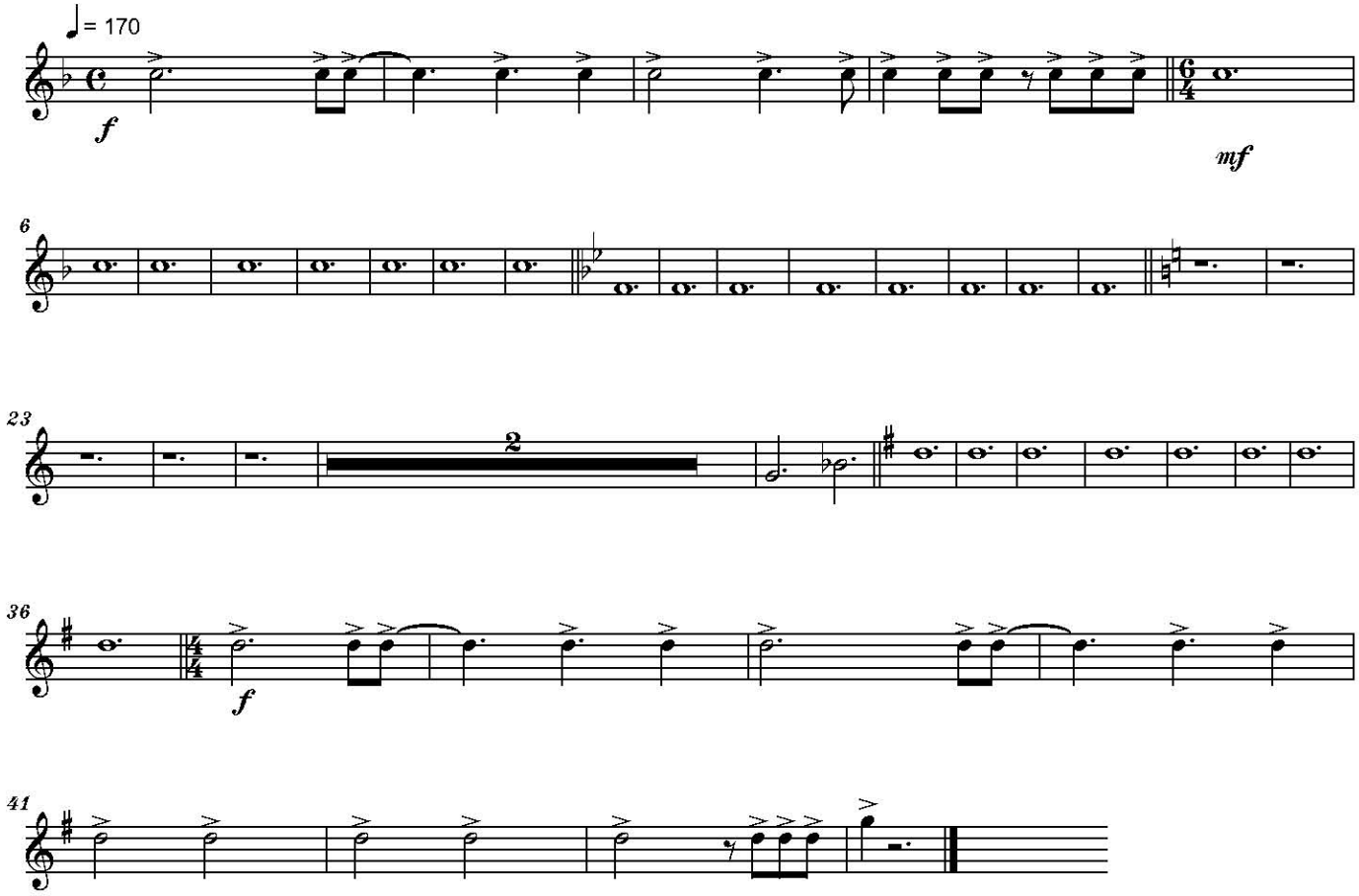
VICTORIE ! / VICTORY!

French Horn 1 in F

Serban Nichifor

Vivace, ben marcato



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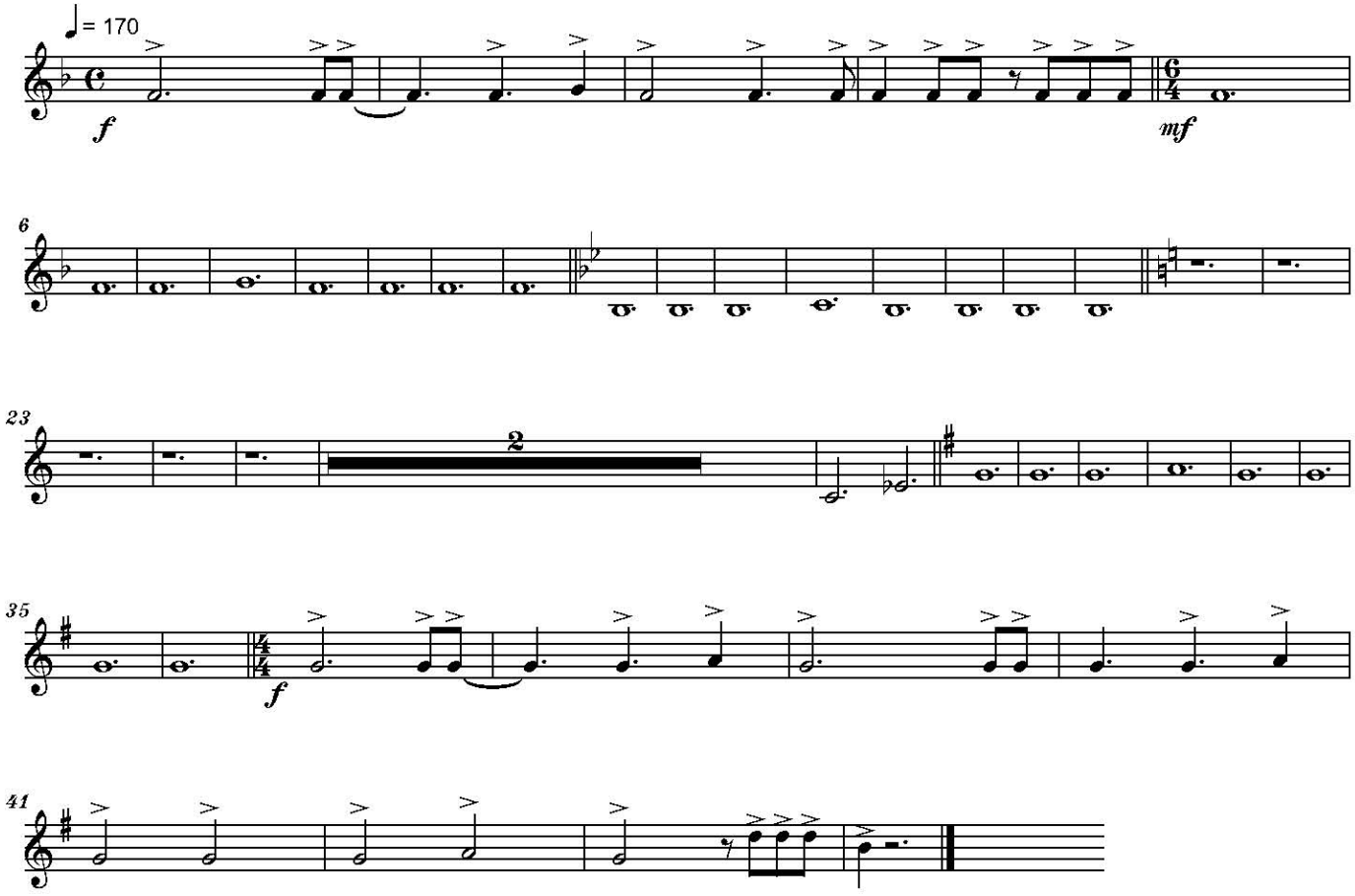
VICTORIE ! / VICTORY!

French Horn 2 in F

Serban Nichifor

Vivace, ben marcato



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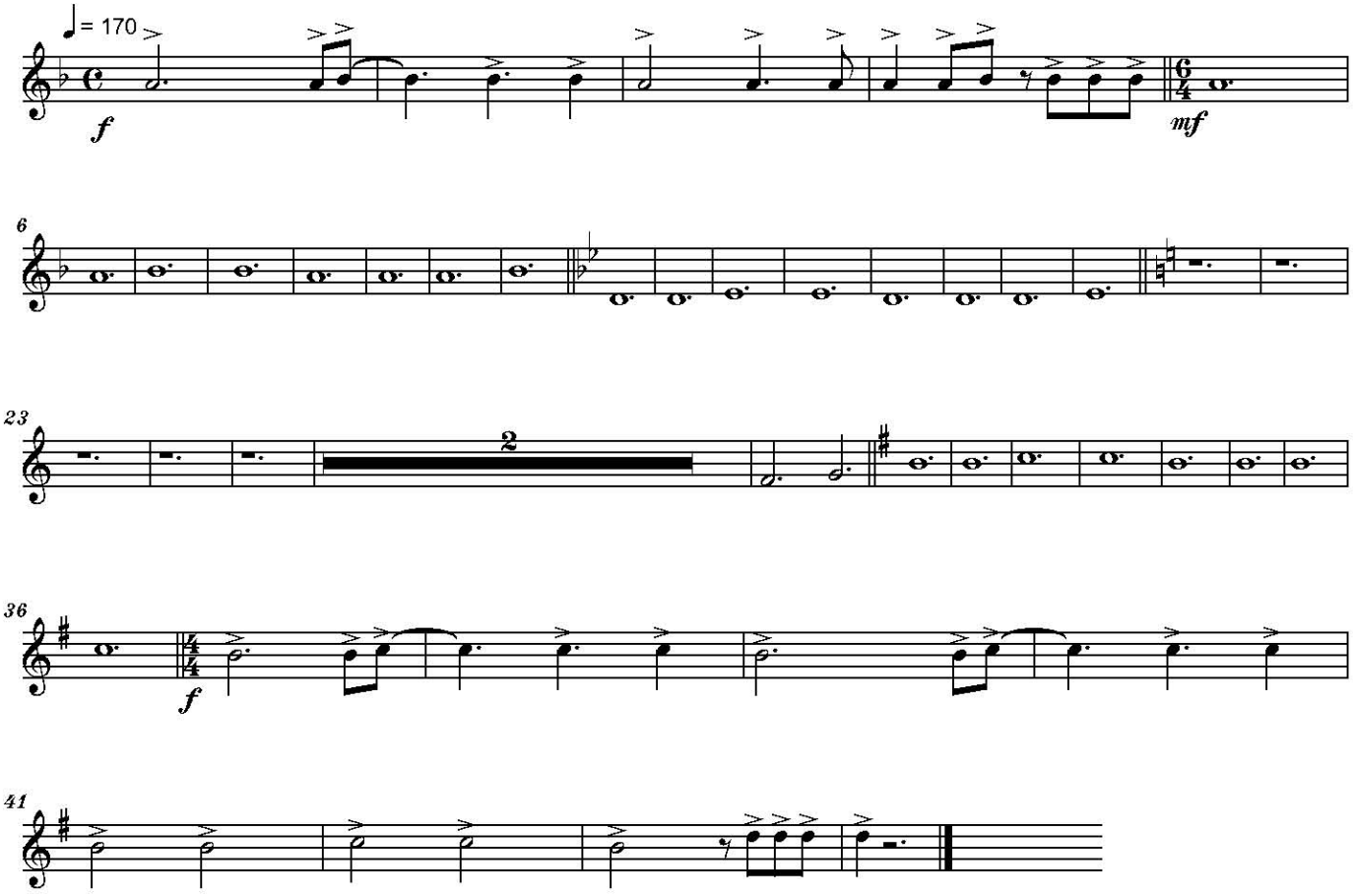
VICTORIE ! / VICTORY!

French Horn 3 in F

Serban Nichifor

Vivace, ben marcato



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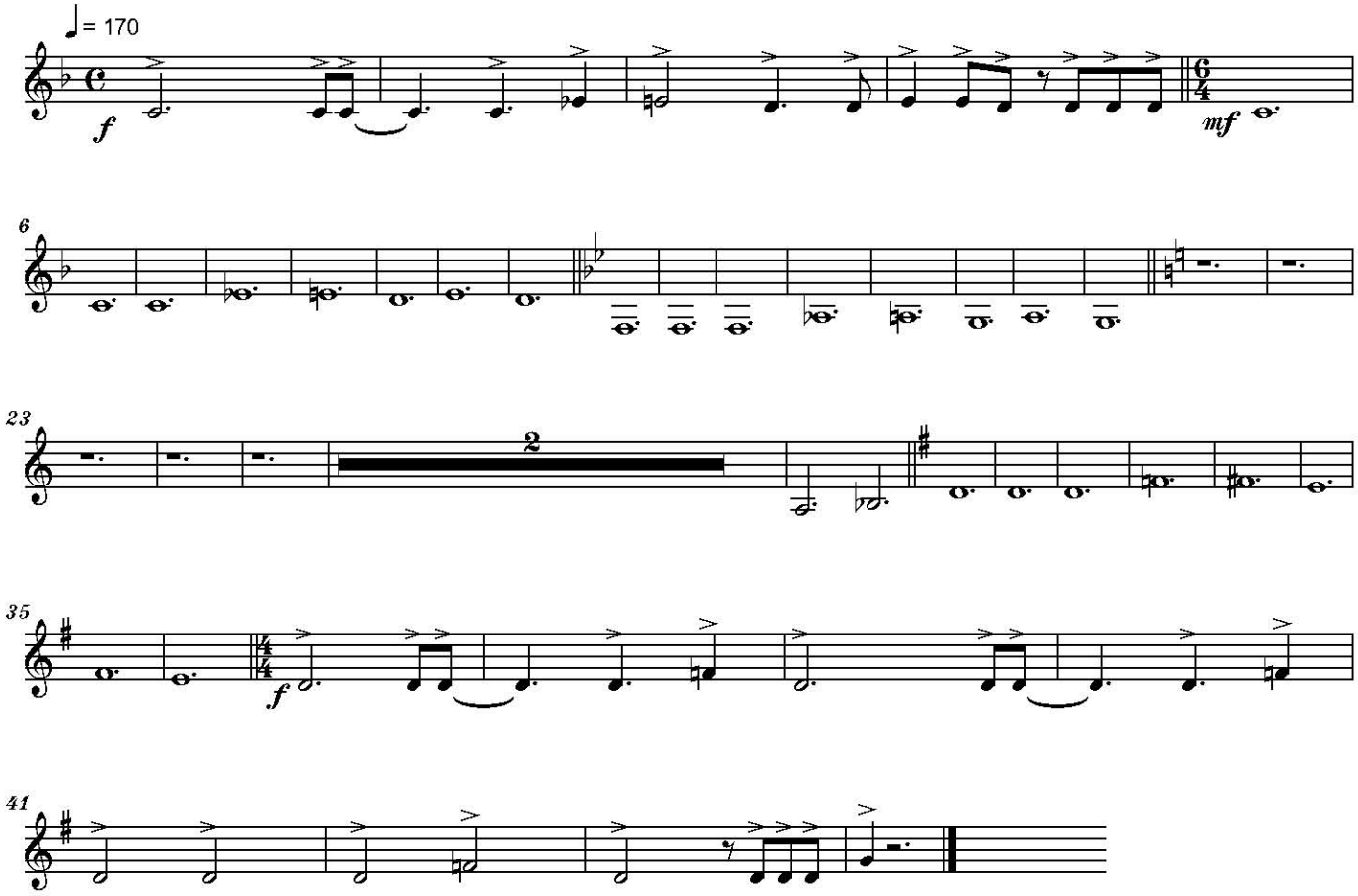
VICTORIE ! / VICTORY!

French Horn 4 in F

Serban Nichifor

Vivace, ben marcato



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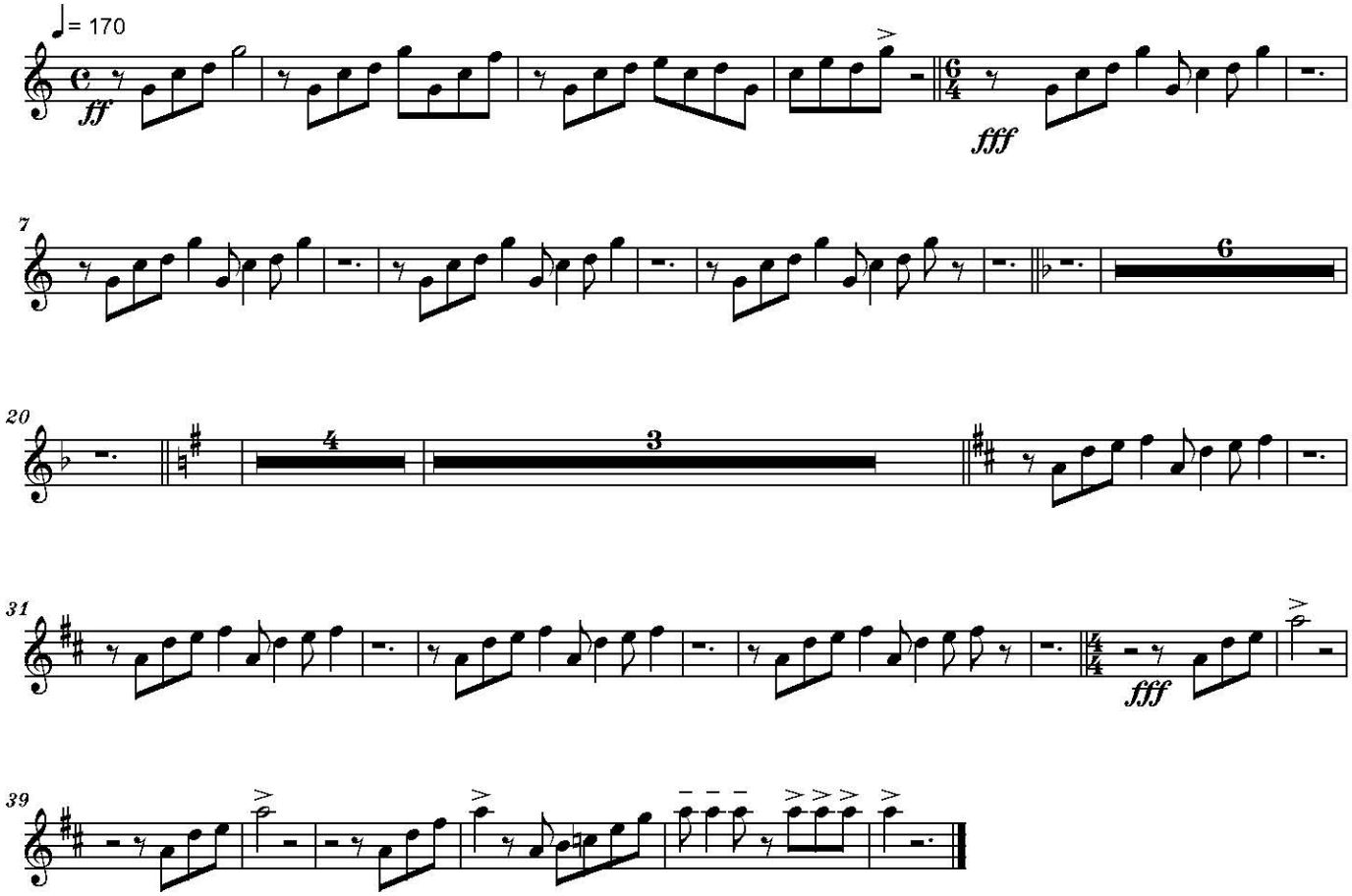
VICTORIE ! / VICTORY!

Trumpet 1 in B

Serban Nichifor

Vivace, ben marcato



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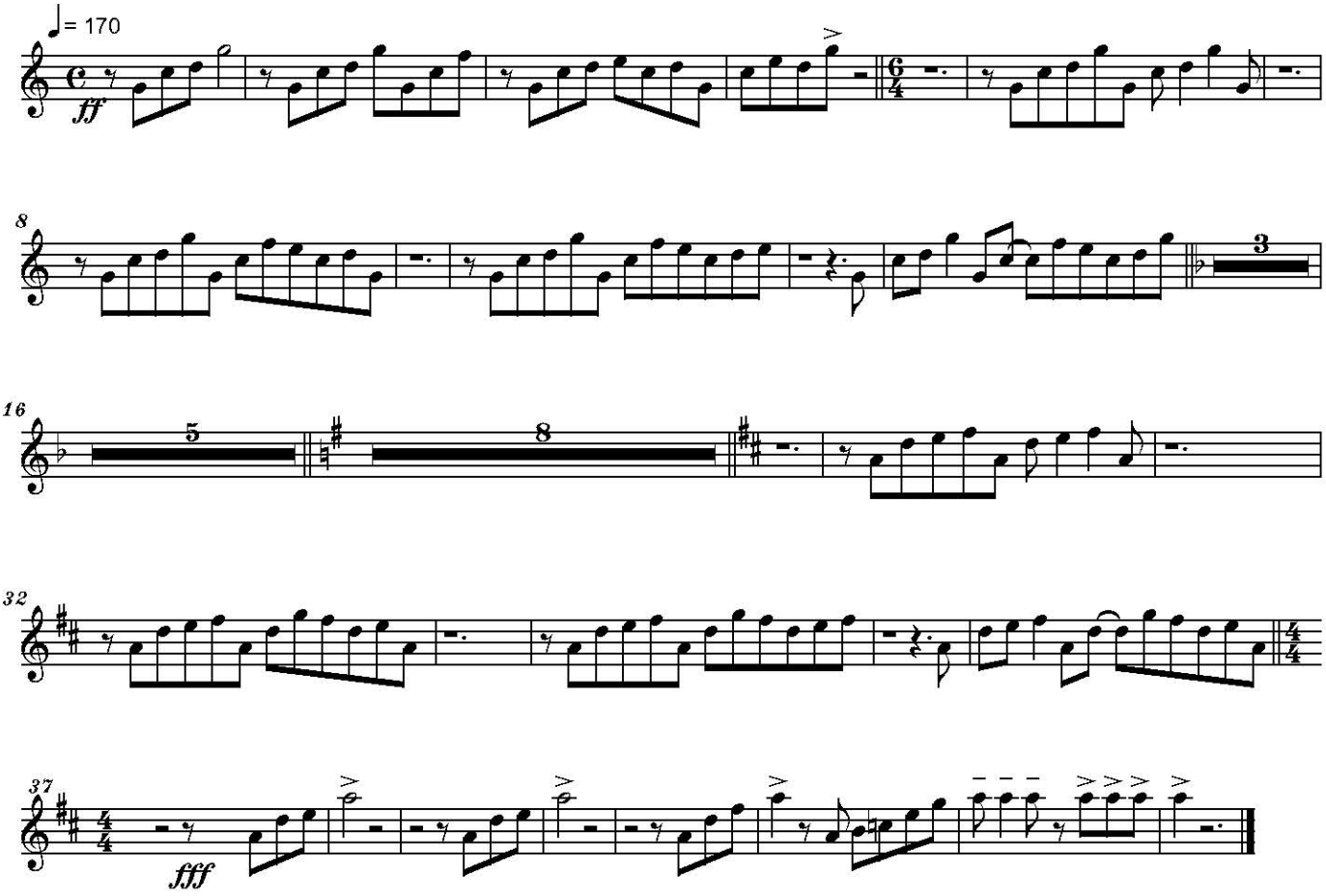
VICTORIE ! / VICTORY!

Trumpet 2 in B

Serban Nichifor

Vivace, ben marcato



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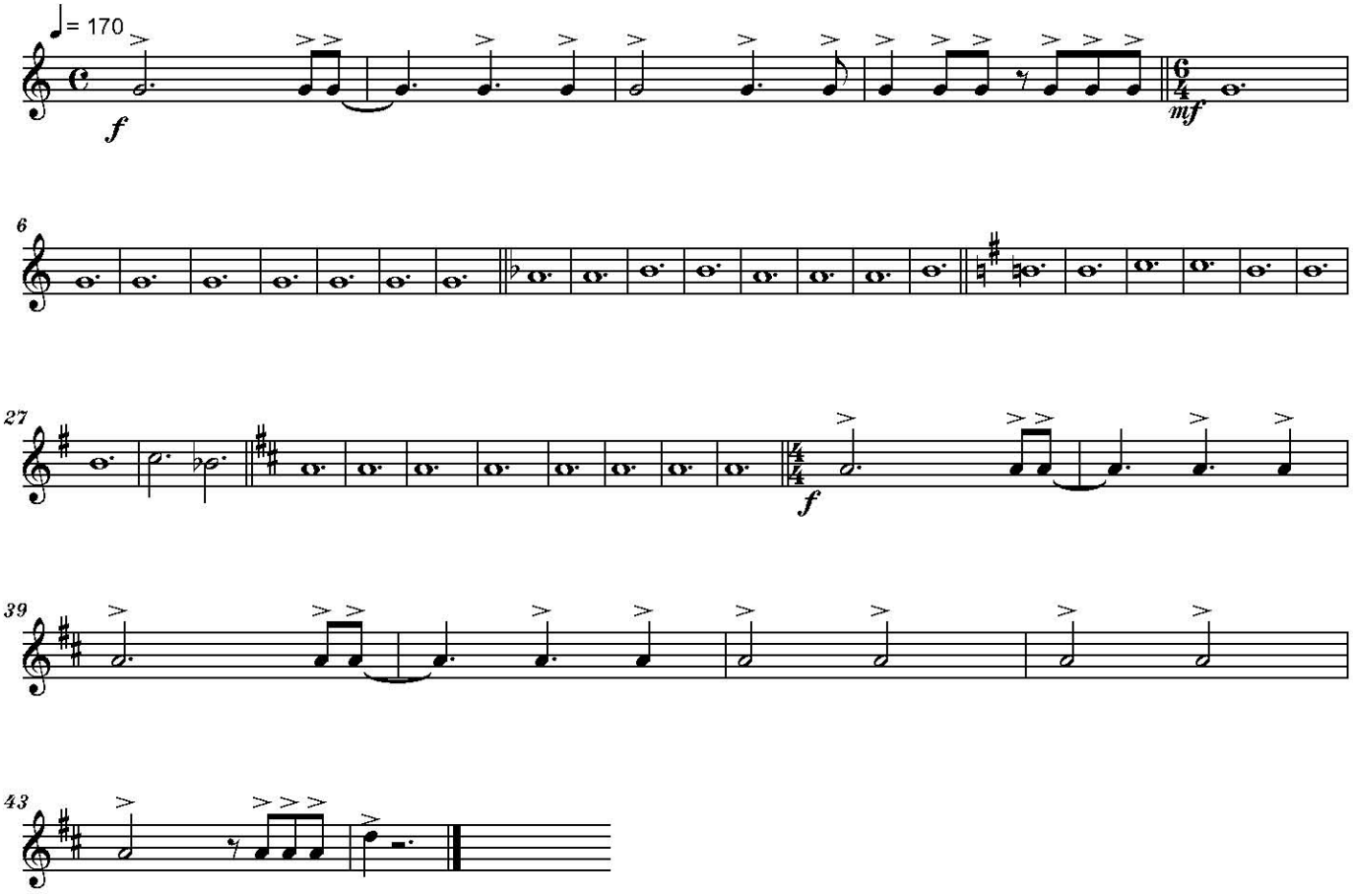
VICTORIE ! / VICTORY!

Flugelhorn 1 in B

Serban Nichifor

Vivace, ben marcato



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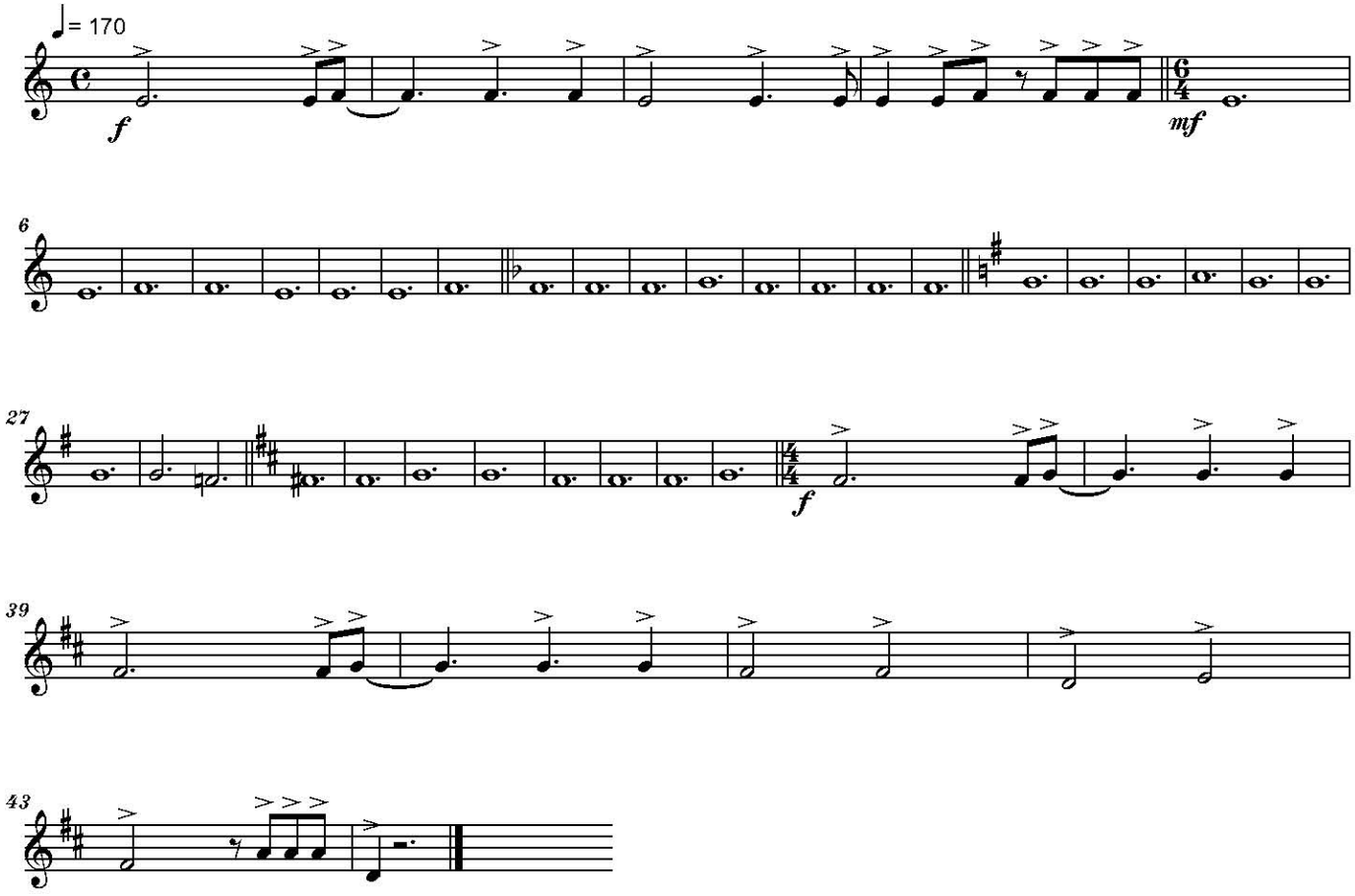
VICTORIE ! / VICTORY!

Flugelhorn 2 in B

Serban Nichifor

Vivace, ben marcato



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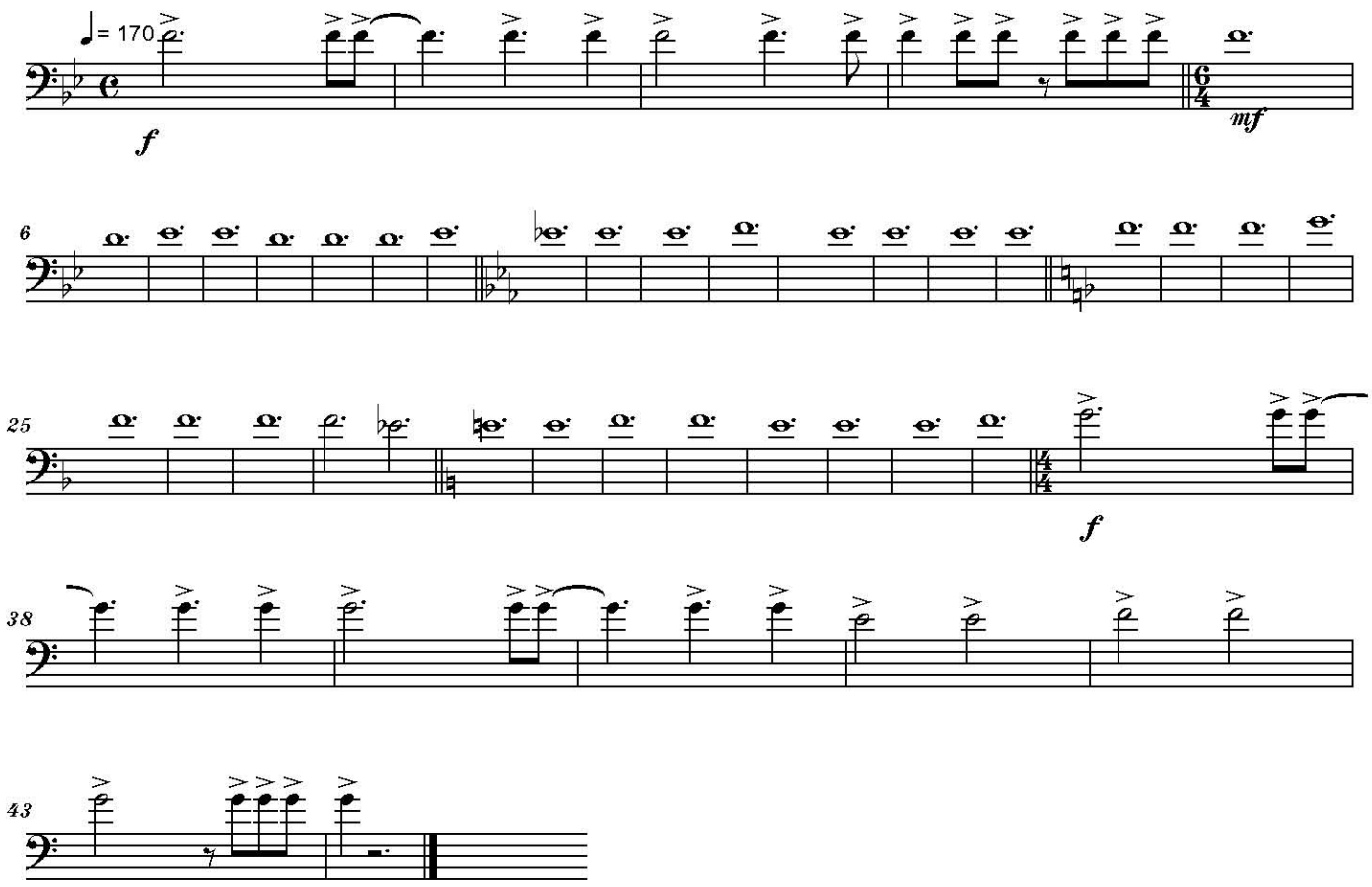
VICTORIE ! / VICTORY!

Trombone 1

Serban Nichifor

Vivace, ben marcato



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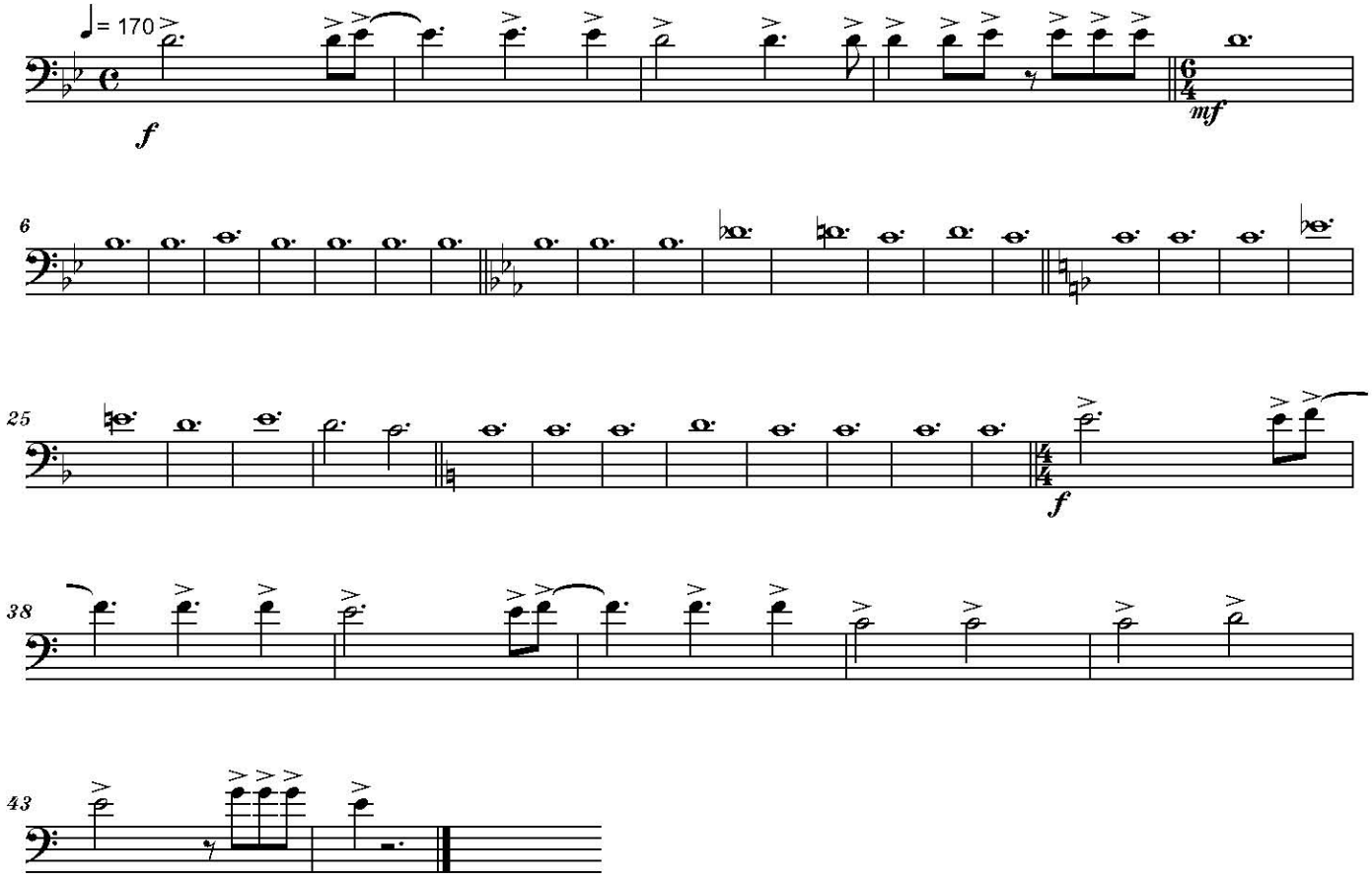
VICTORIE ! / VICTORY!

Trombone 2

Serban Nichifor

Vivace, ben marcato



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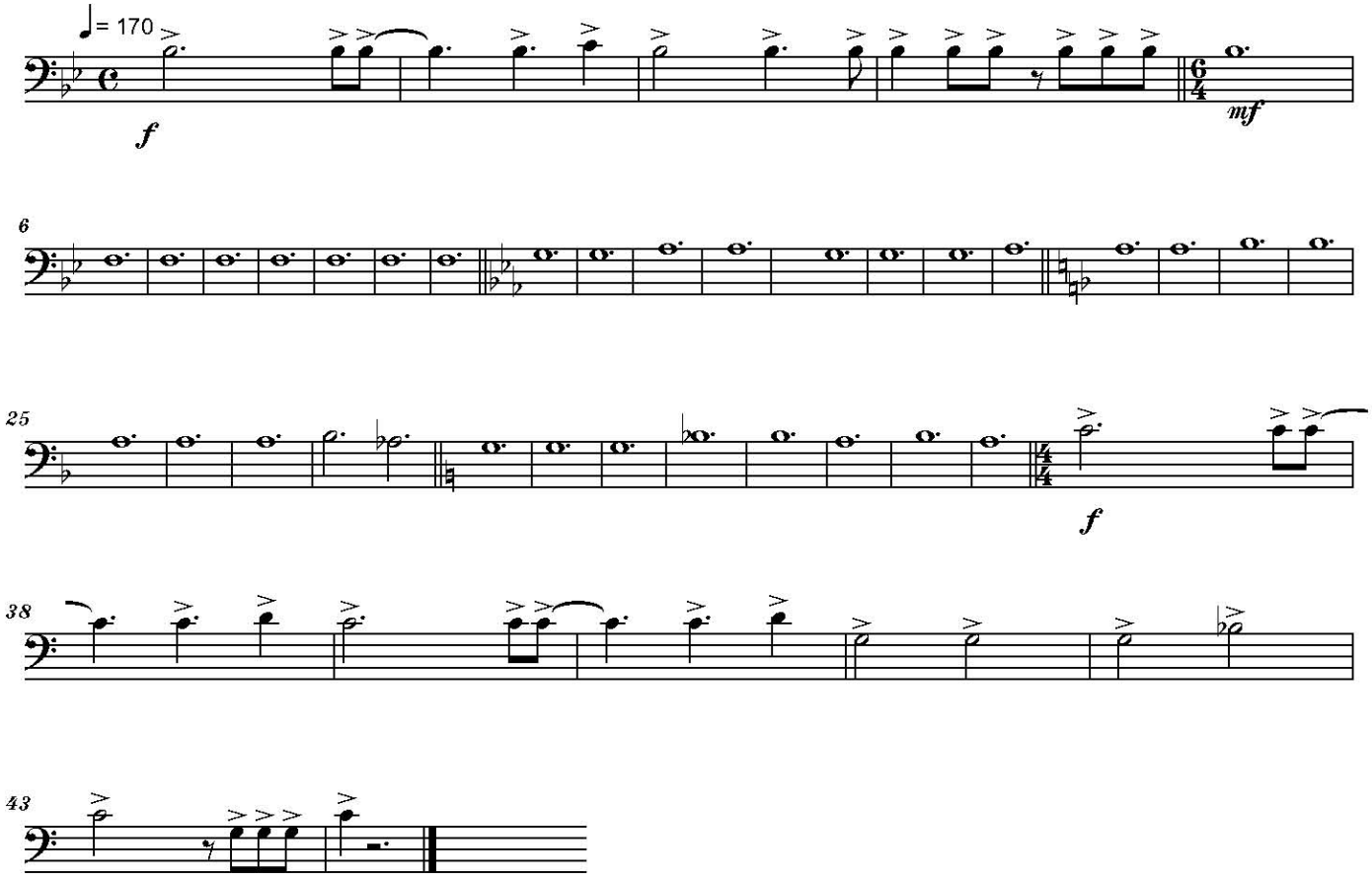
VICTORIE ! / VICTORY!

Trombone 3

Serban Nichifor

Vivace, ben marcato



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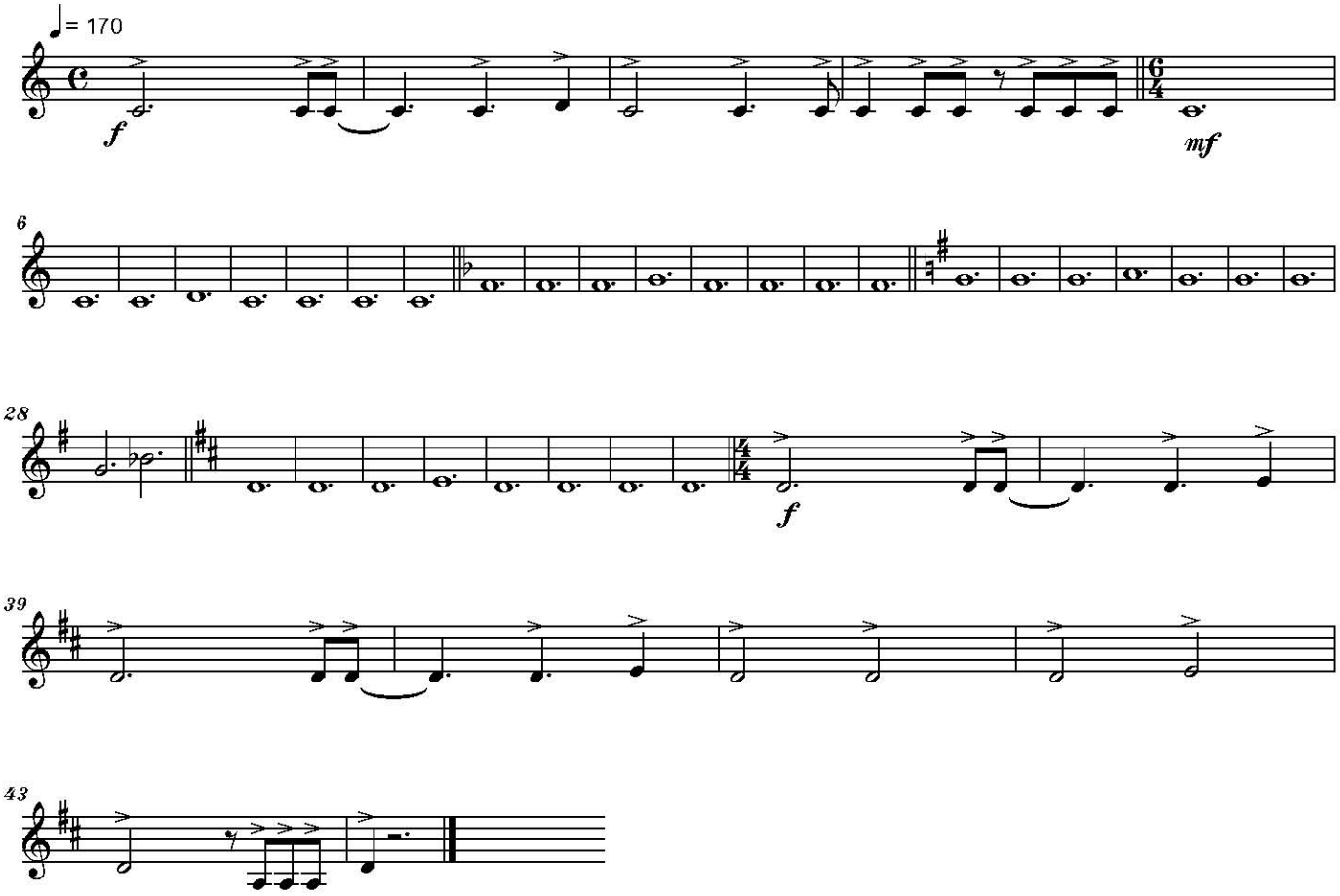
VICTORIE ! / VICTORY!

Serban Nichifor

Vivace, ben marcato

Bass Flugelhorn in B



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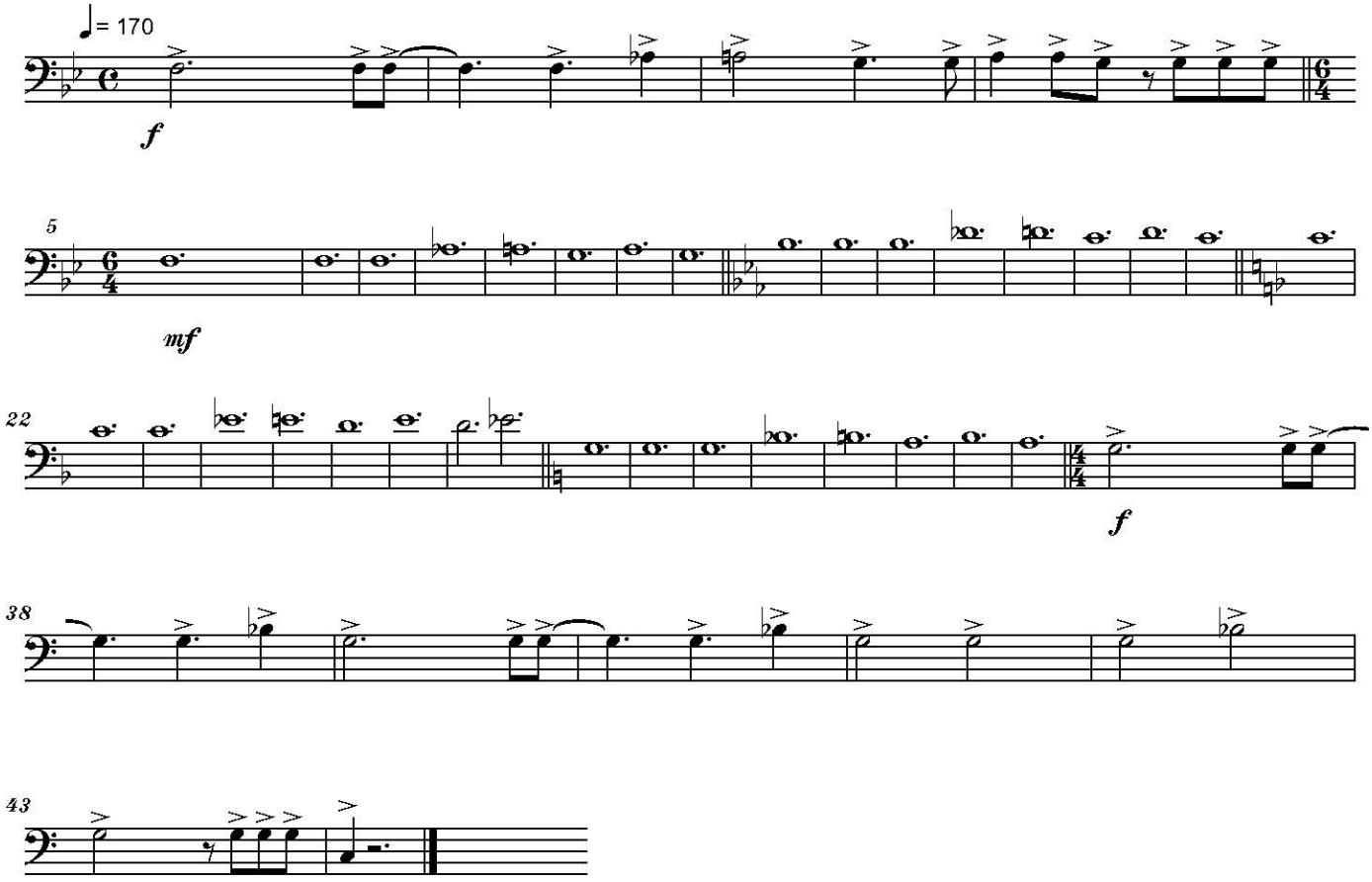
VICTORIE ! / VICTORY!

Euphonium

Serban Nichifor

Vivace, ben marcato



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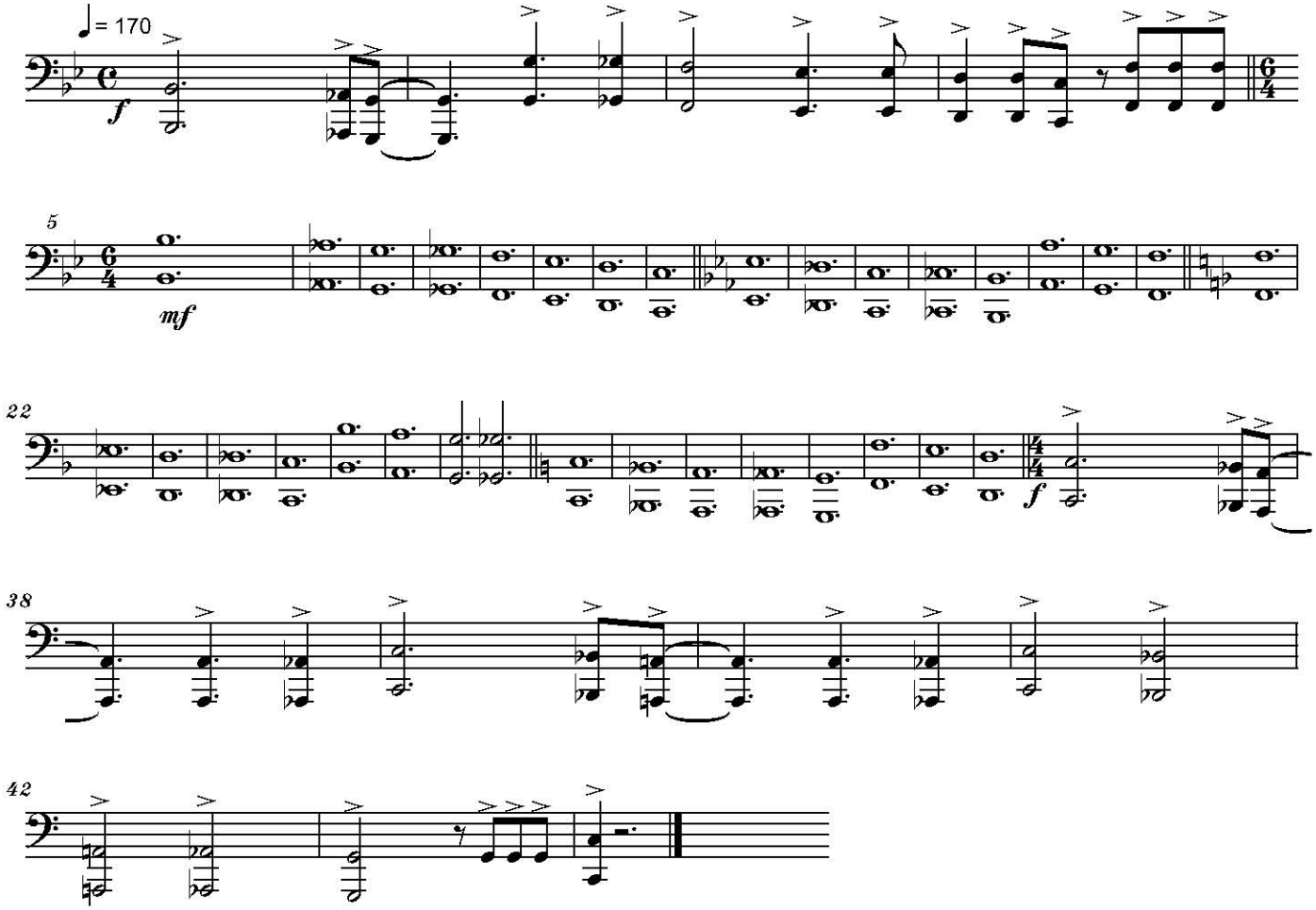
VICTORIE ! / VICTORY!

Tubas 1-2

Serban Nichifor

Vivace, ben marcato



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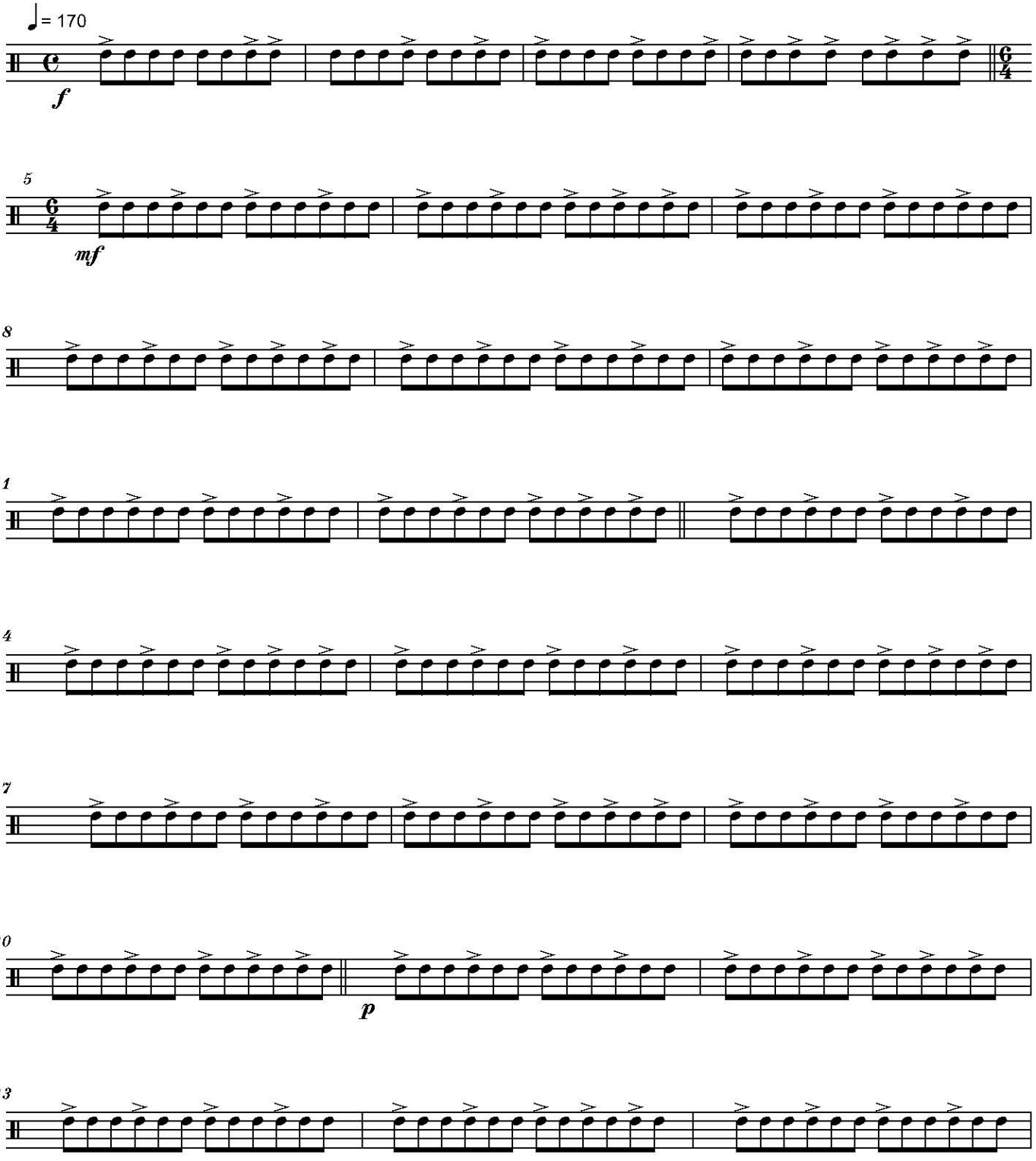
VICTORIE ! / VICTORY!

Percussion I
Snare Drum

Serban Nichifor

Vivace, ben marcato



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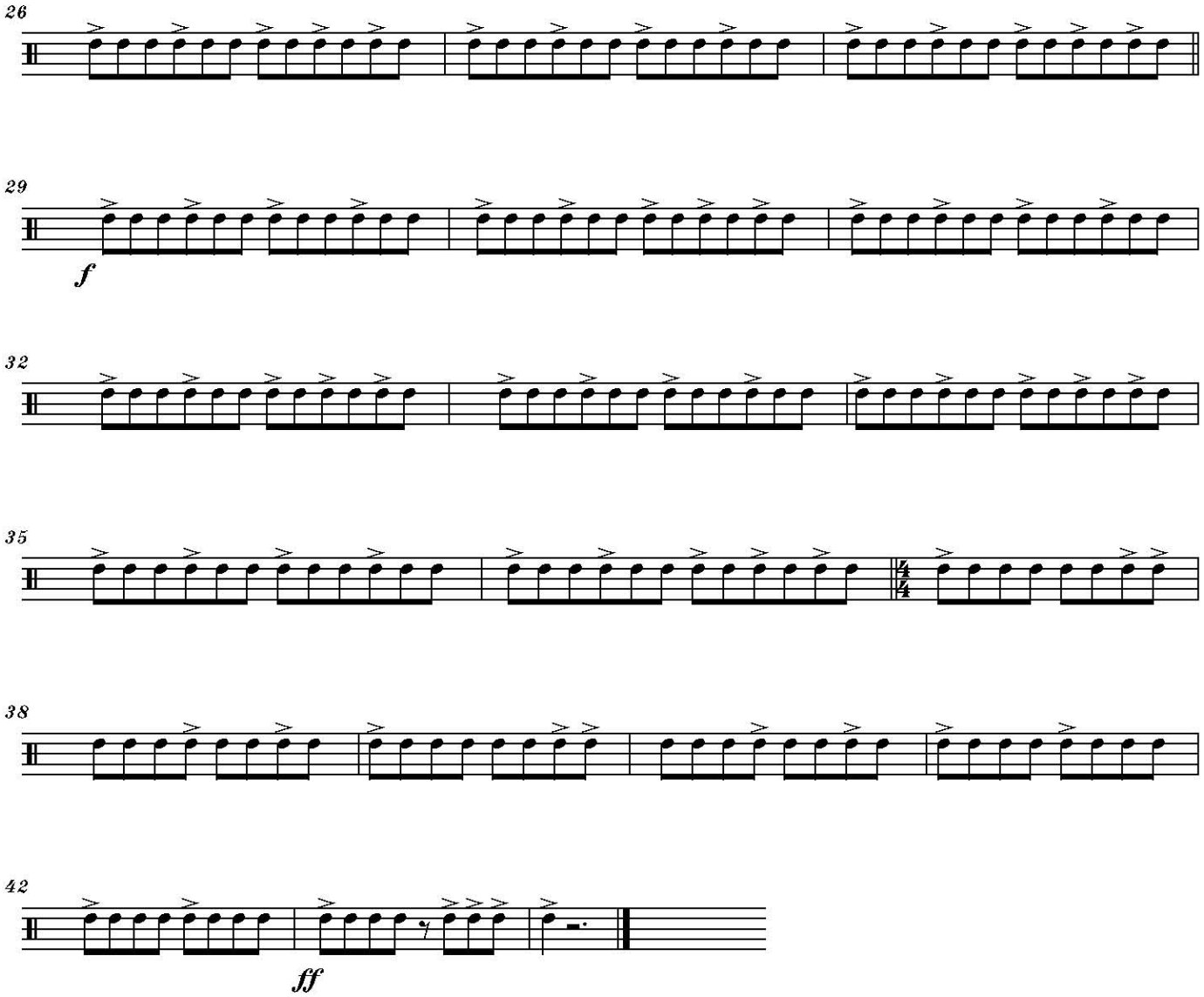
File: 14Perc1



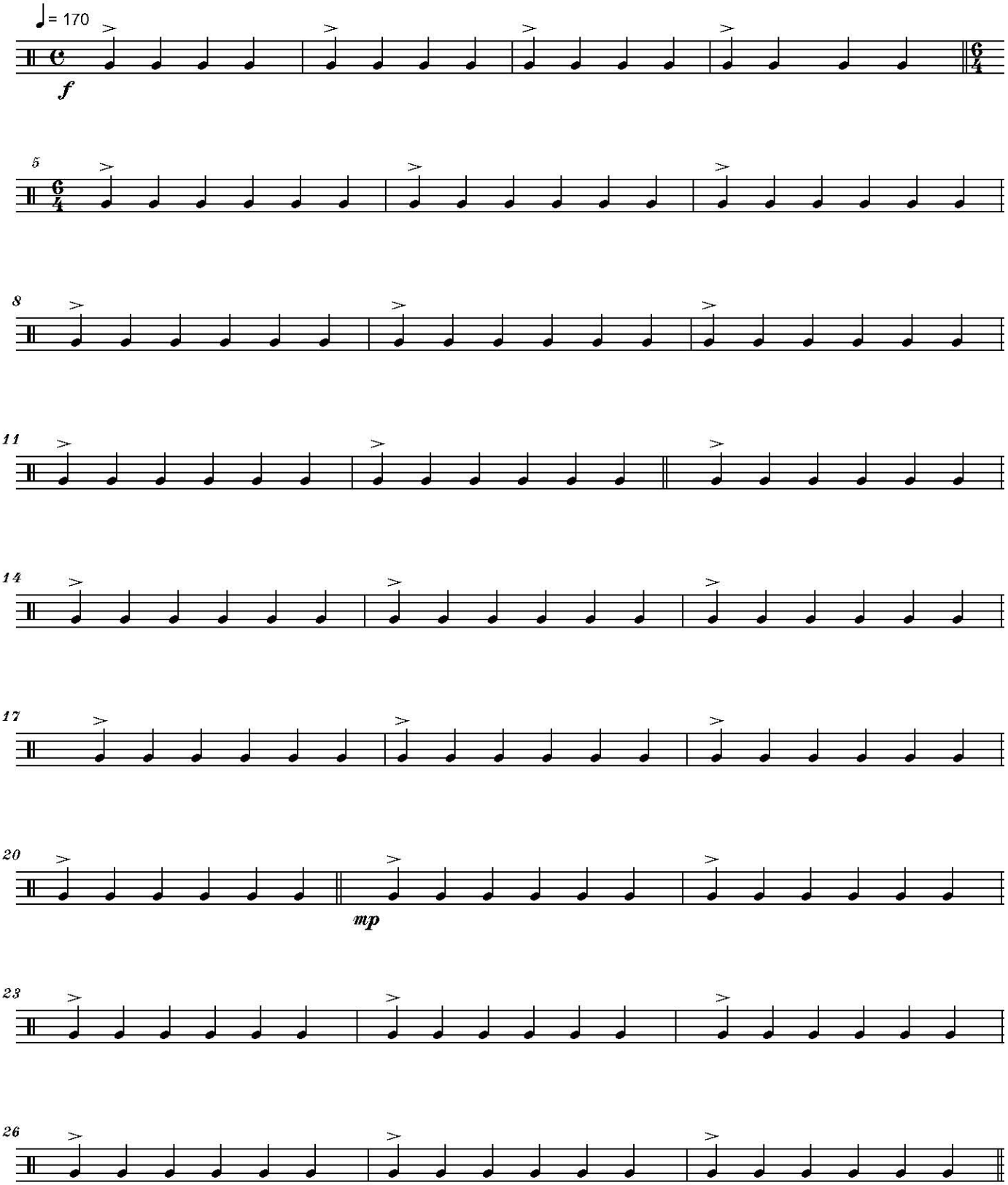
free-scores.com

VICTORIE ! / VICTORY!

Percussion II
Bass Drum

Serban Nichifor

Vivace, ben marcato



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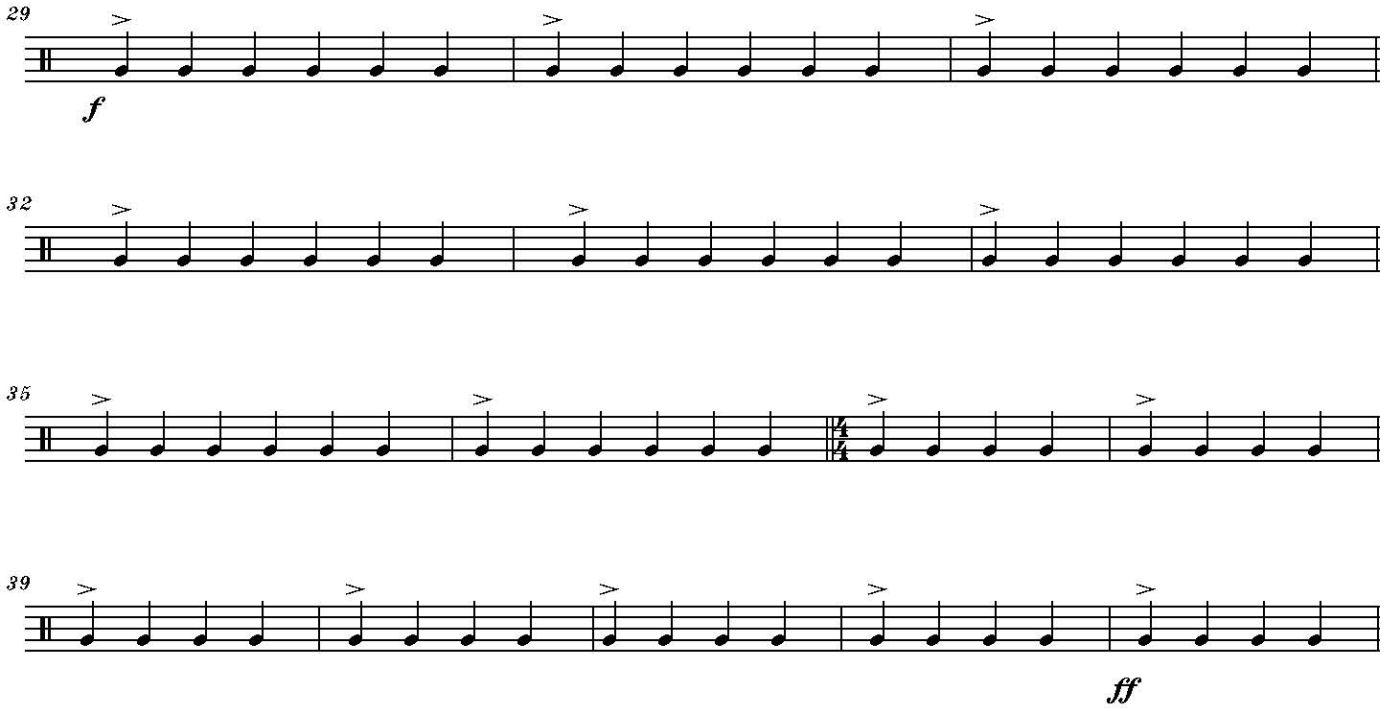

free-scores.com

Serban Nichifor

VICTORY !
dedicated to
U.S. Navy SEAL
& SWCC Scout Team

Version for Piano 4 Hands

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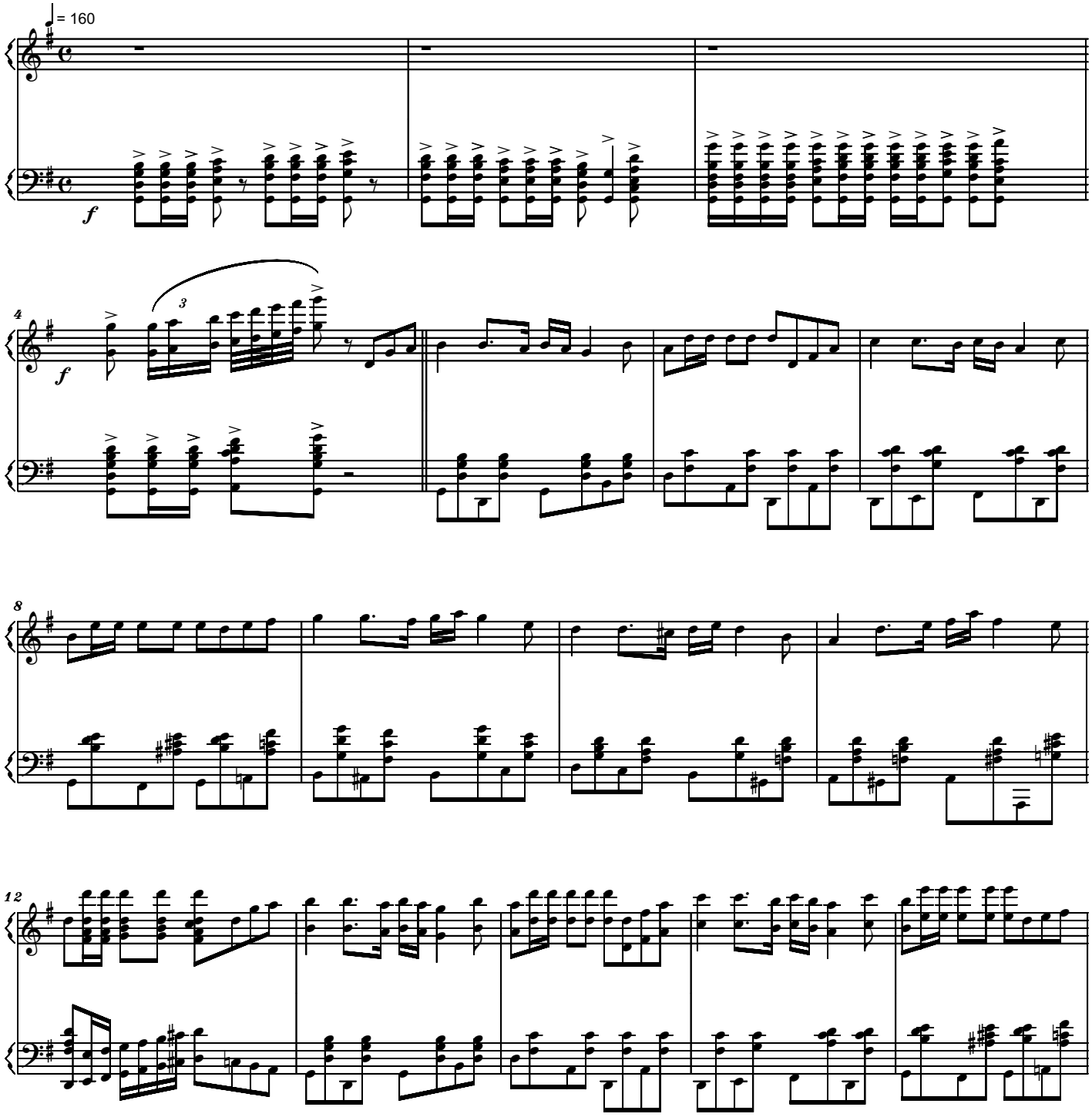
File: 4h.mz

VICTORY !
dedicated to
U.S. Navy SEAL & SWCC Scout Team

March
Allegro Vivo

for Piano 4 Hands

Serban NICHIFOR



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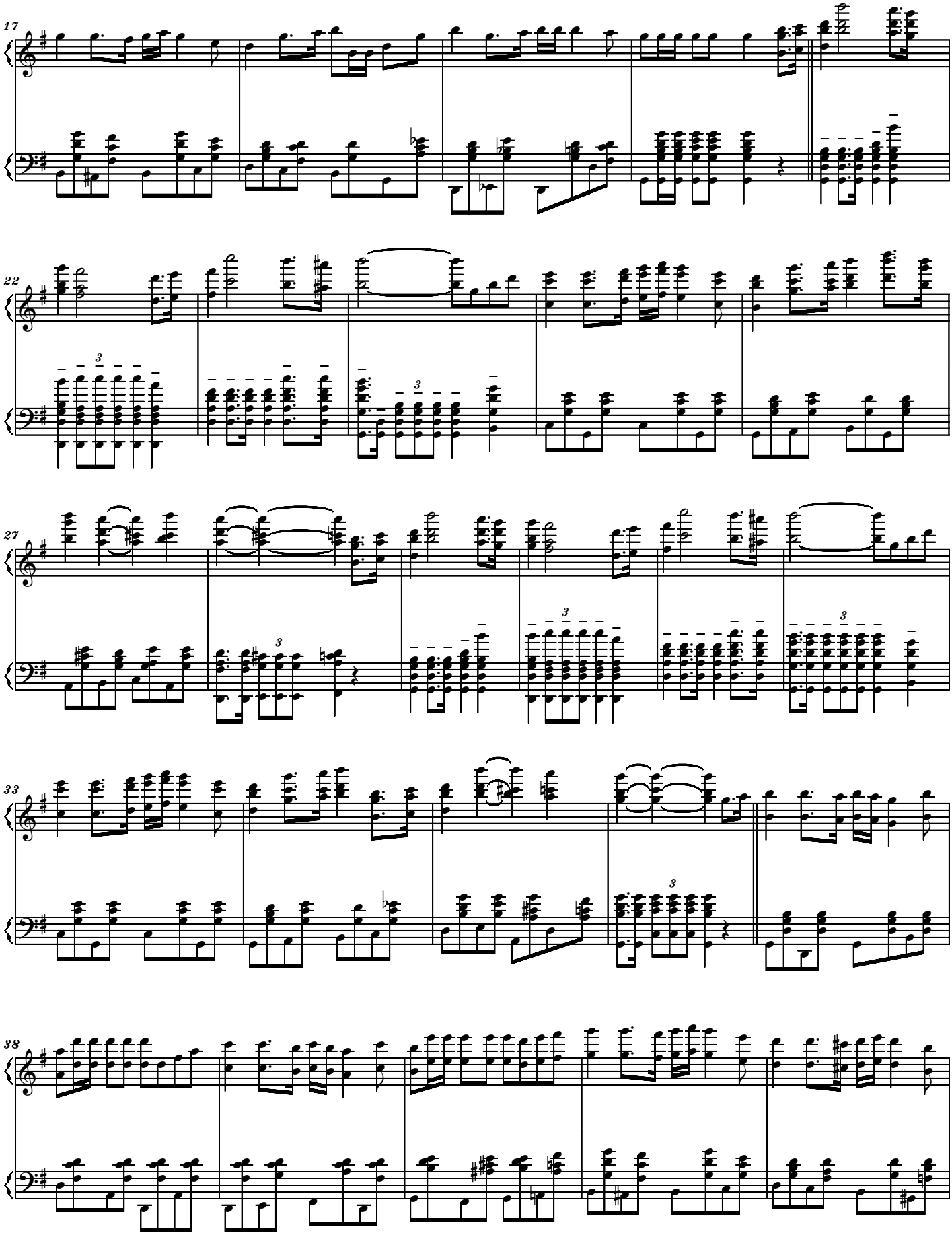
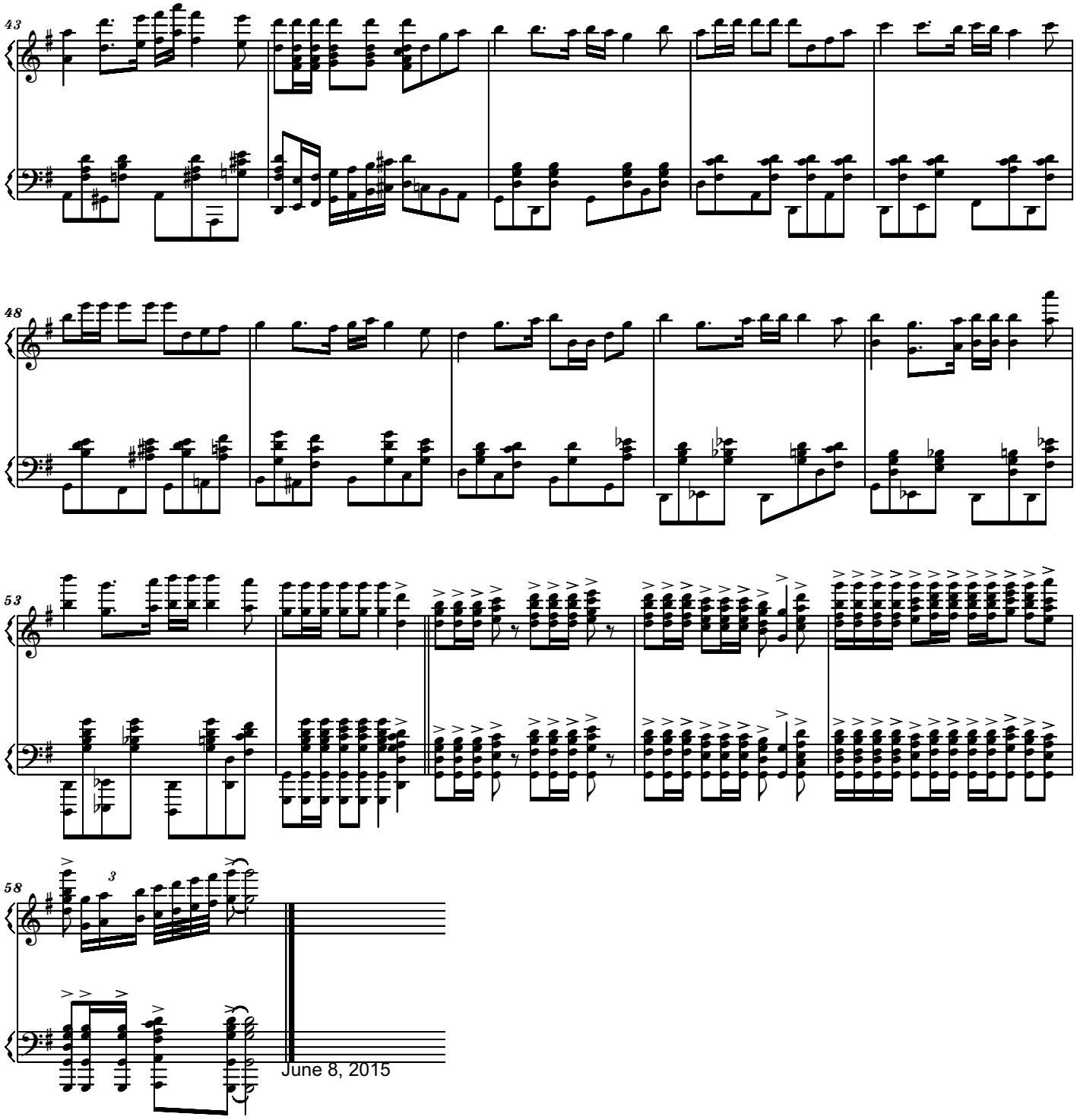
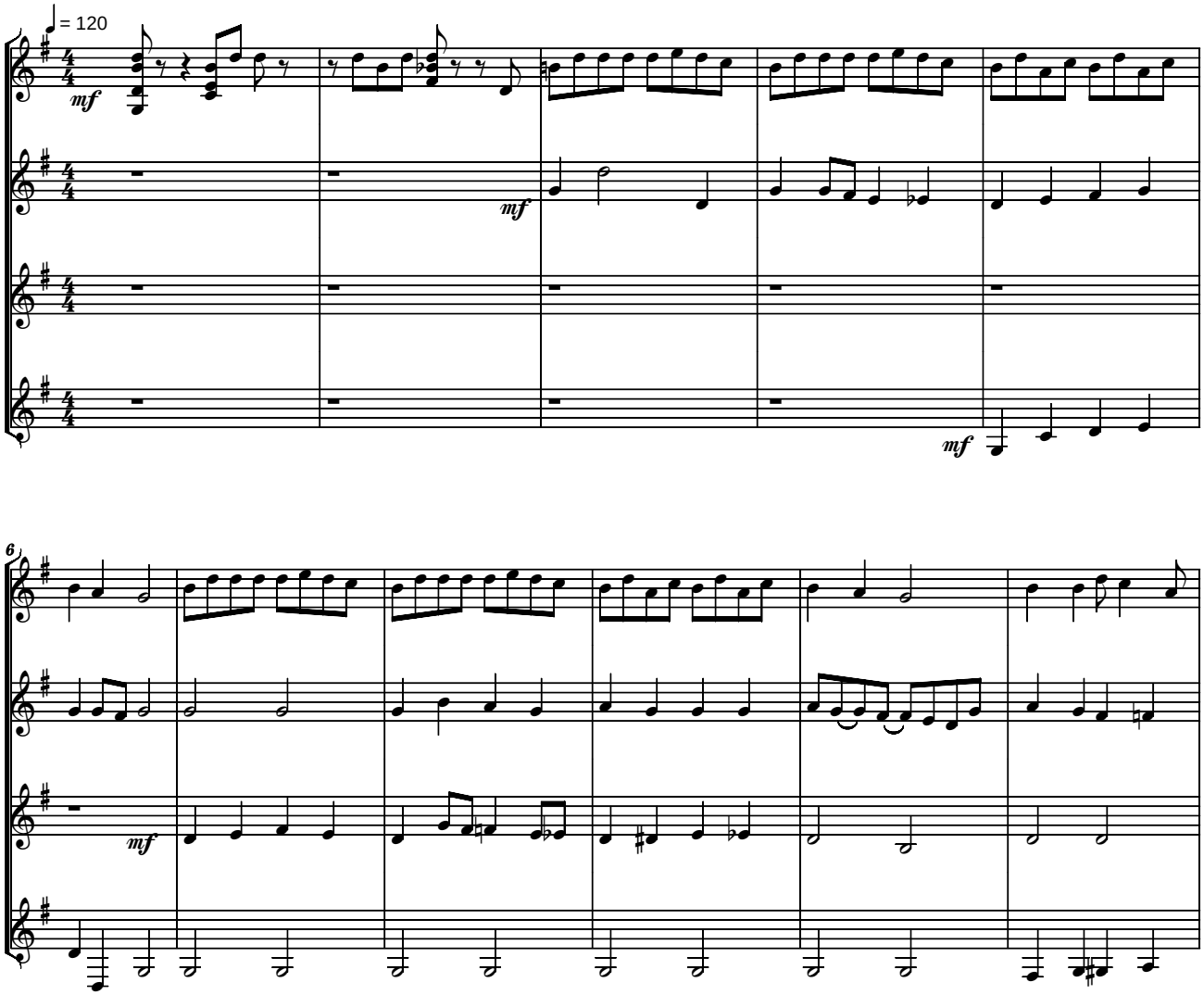

17
22
27
33
38

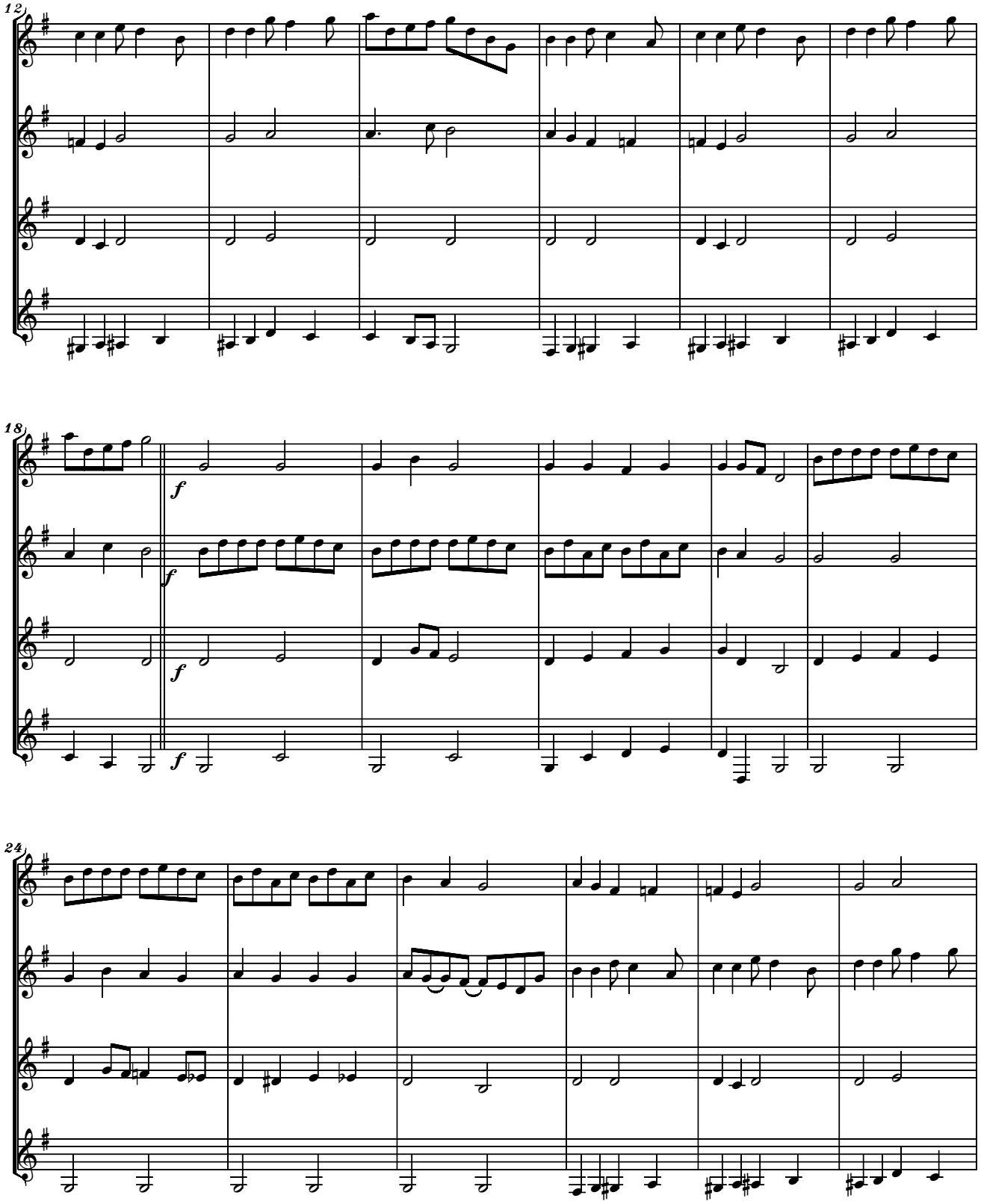

43
48
53
58
3
June 8, 2015

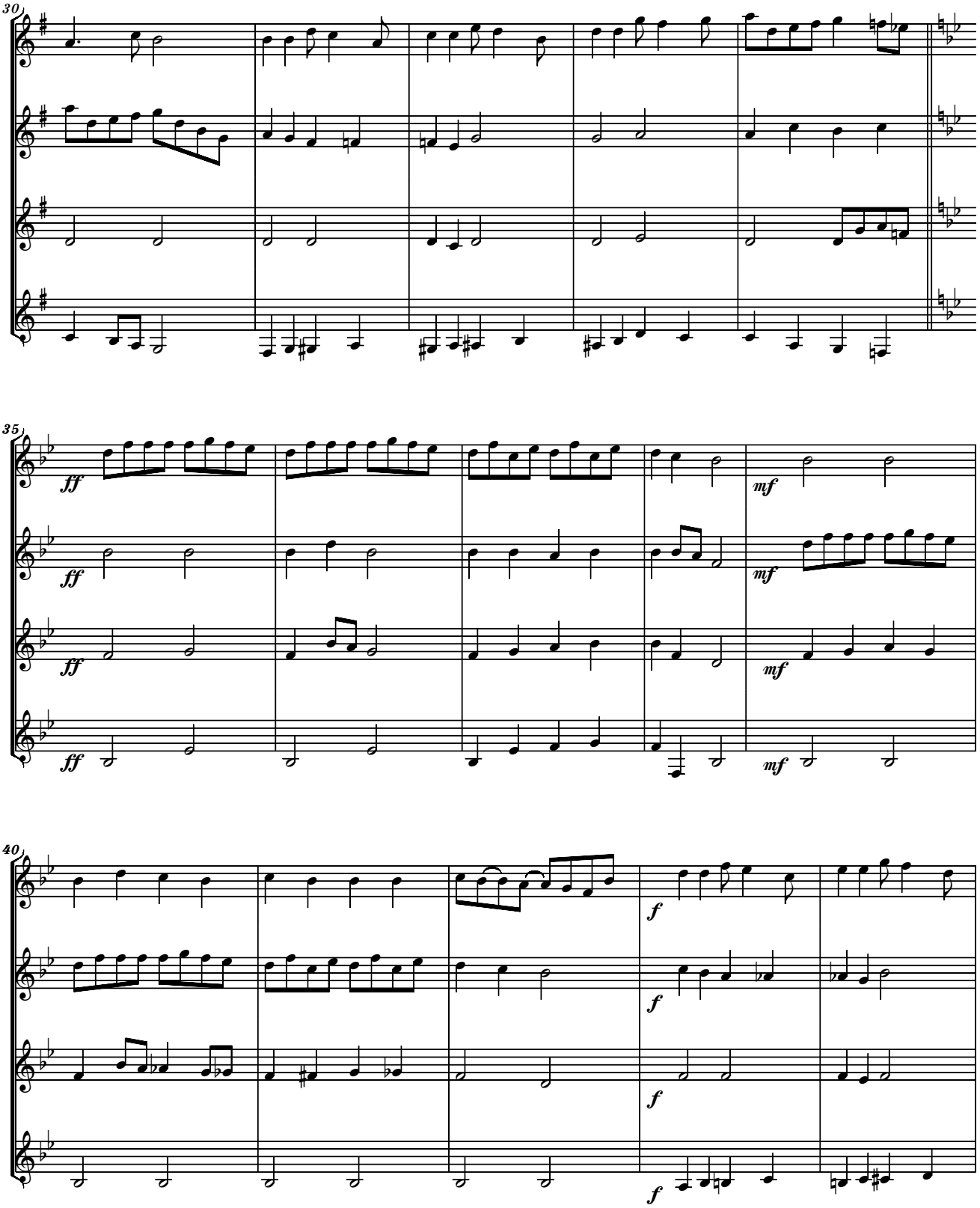
DAYENU (PESAHK)
for 4 guitars

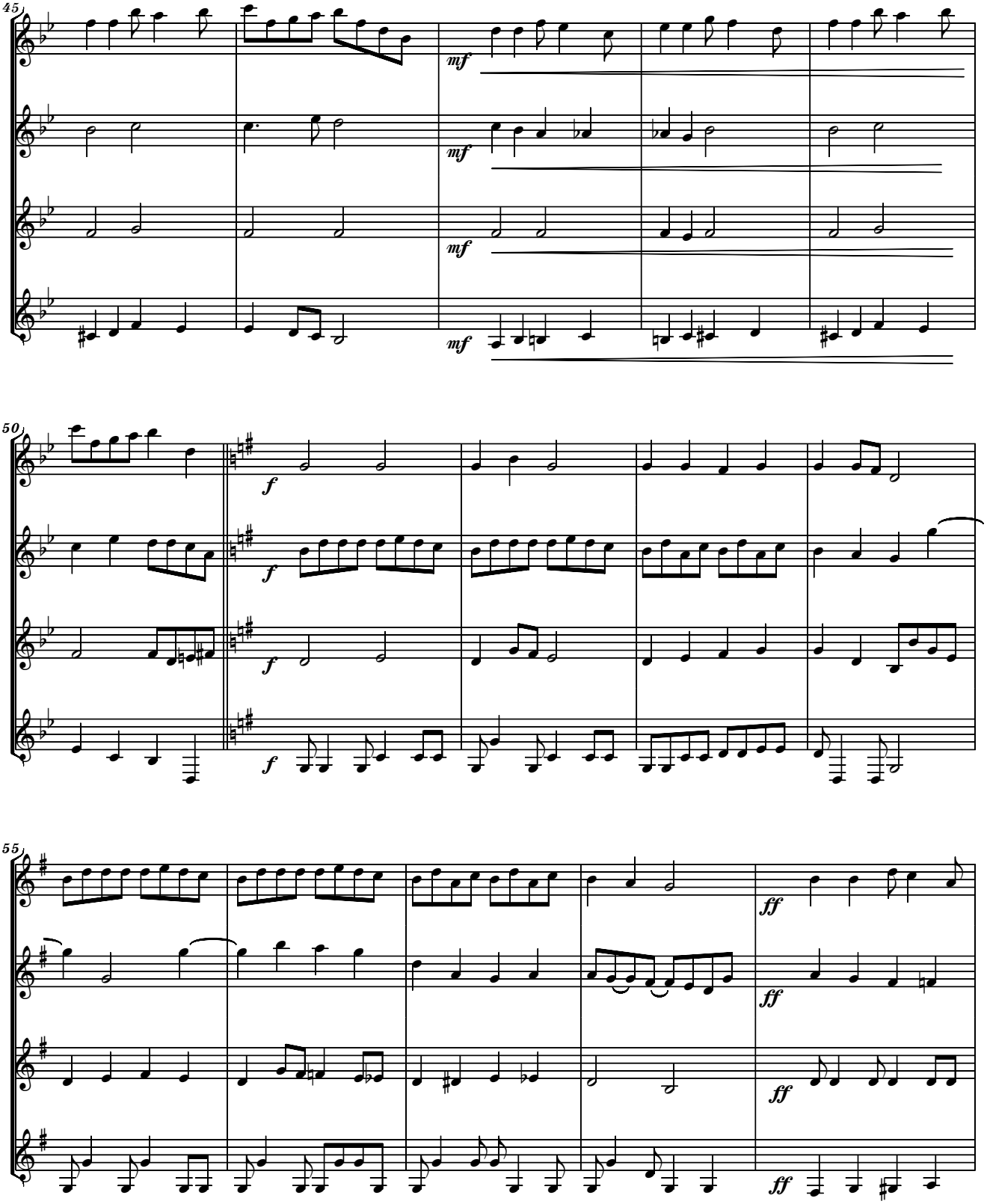
Allegro Moderato, molto cantabile

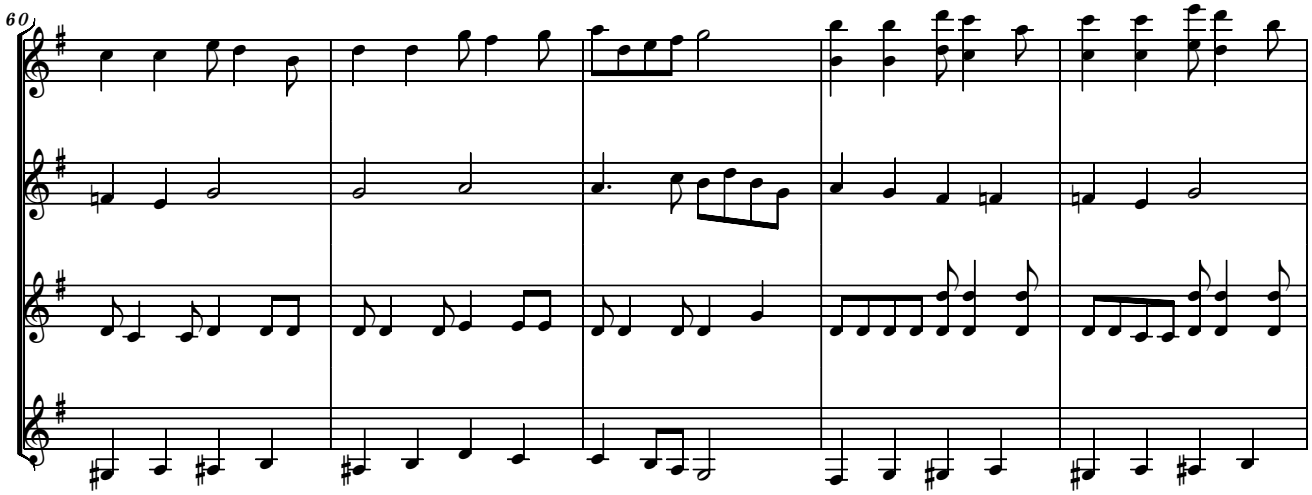
JEWISH FOLKLORE
arr. Serban NICHIFOR

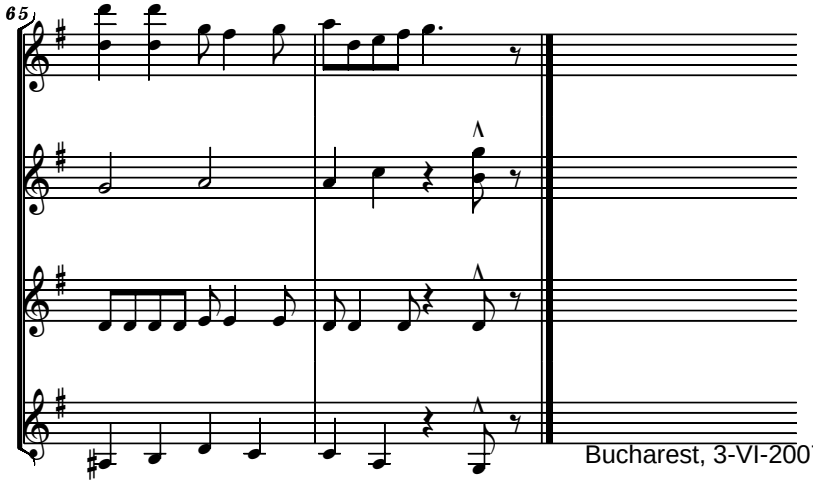



12
18
f
f
f
f
24


30
35
ff
mf
40
f


45
mf
mf
mf
mf
50
f
f
f
f
55
ff
ff
ff
ff





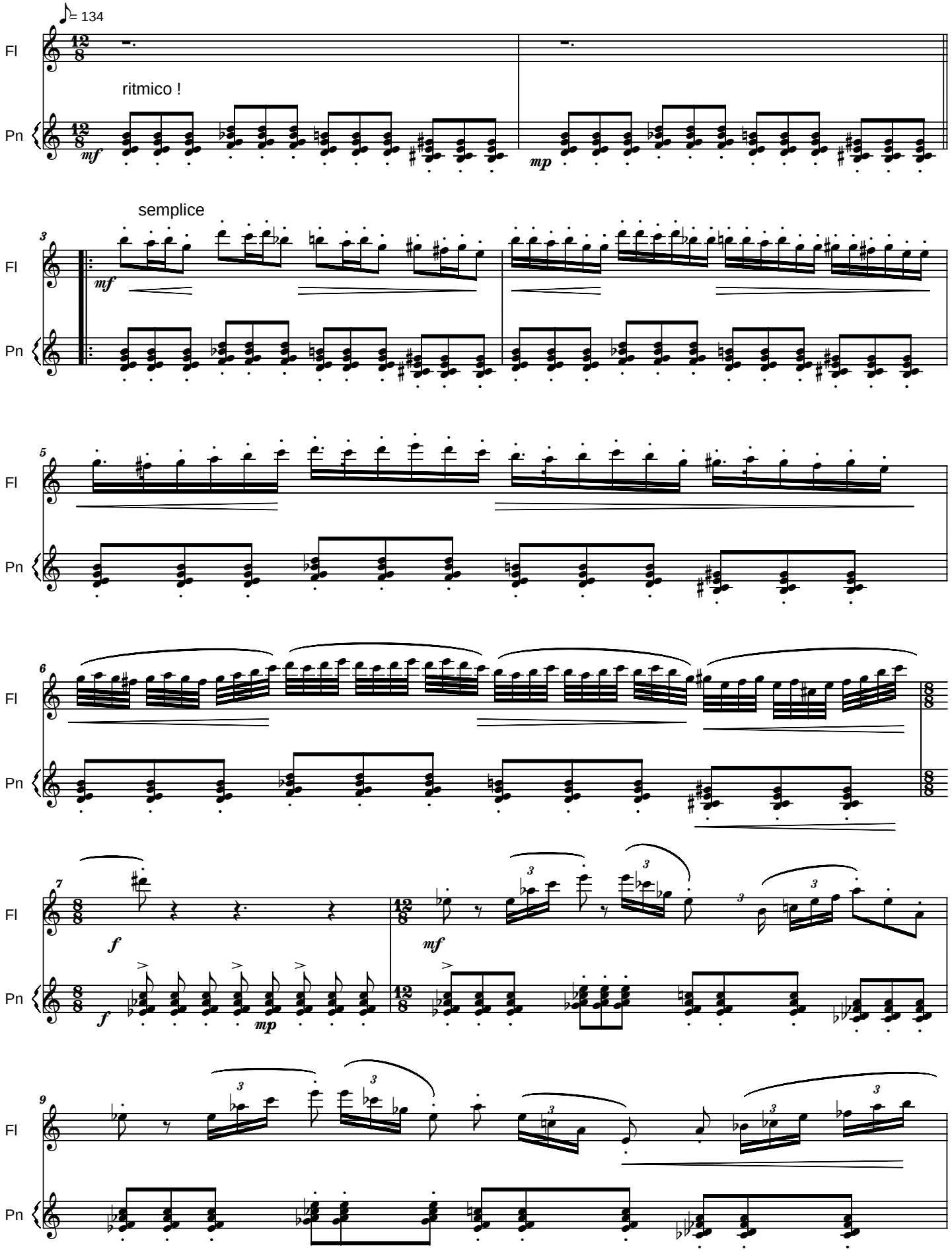
Bucharest, 3-VI-2007

GIOCOSO

for Flute and Piano (or Harpsichord)

Con Spirito

Serban Nichifor (1985)



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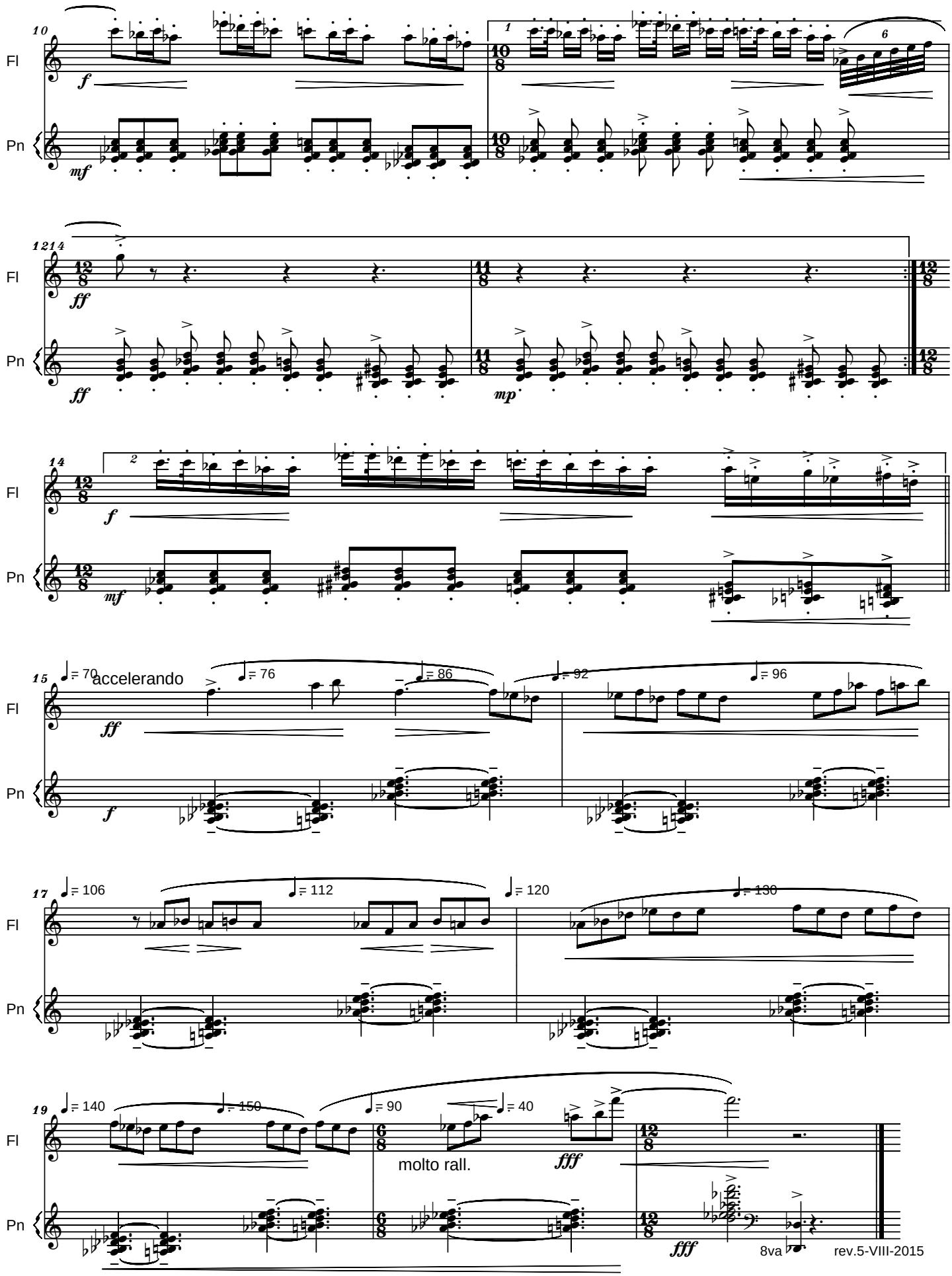
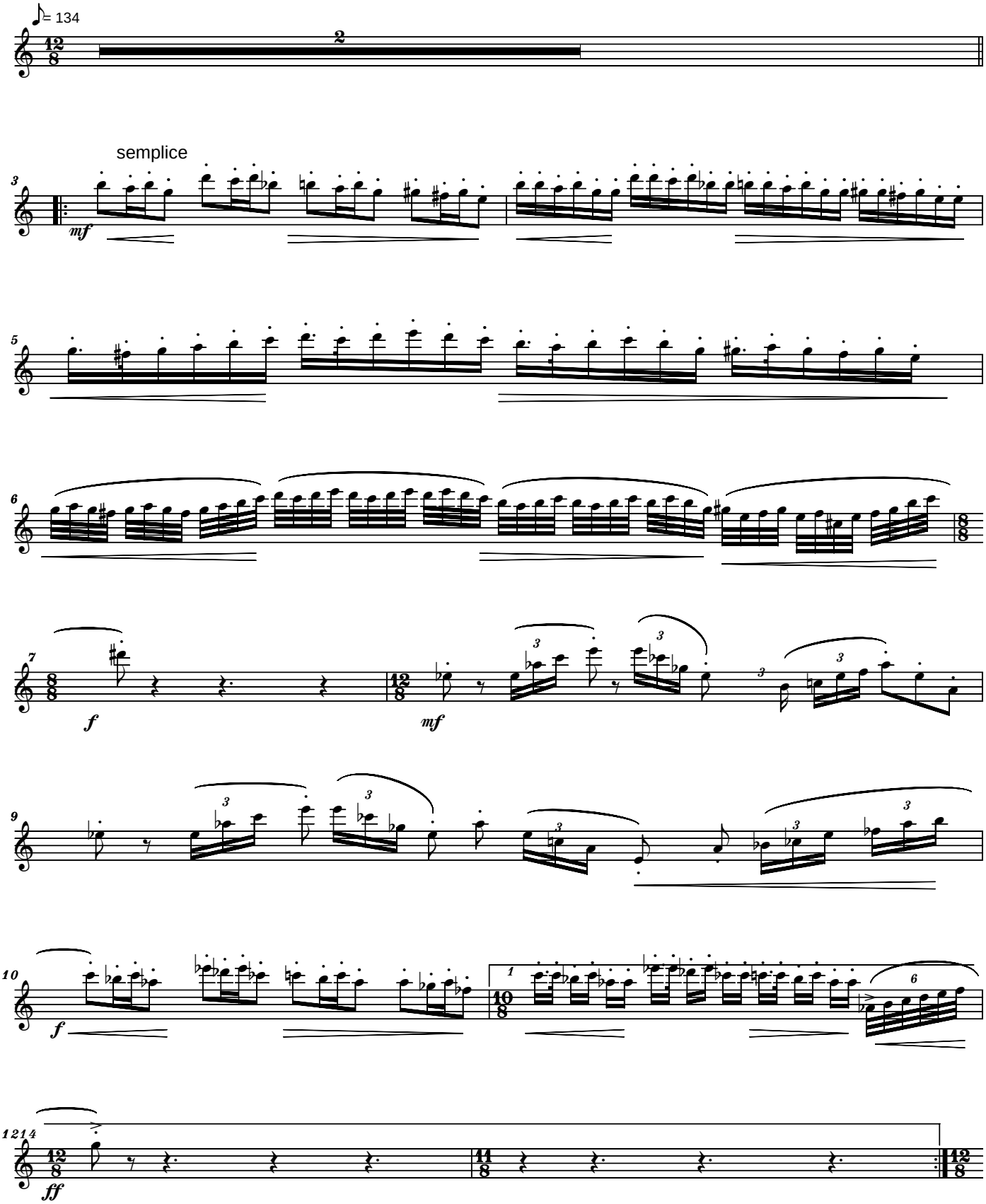

10
Fl
Pn
f
mf
1
6
12 14
ff
mp
2
accelerando
♩= 70
♩= 76
♩= 86
♩= 92
♩= 96
♩= 106
♩= 112
♩= 120
♩= 130
♩= 140
♩= 150
♩= 90
♩= 40
molto rall.
fff
8va
rev.5-VIII-2015

GIOCOSO
for Flute and Piano (or Harpsichord)
FLUTE PART

Con Spirito

Serban Nichifor (1985)



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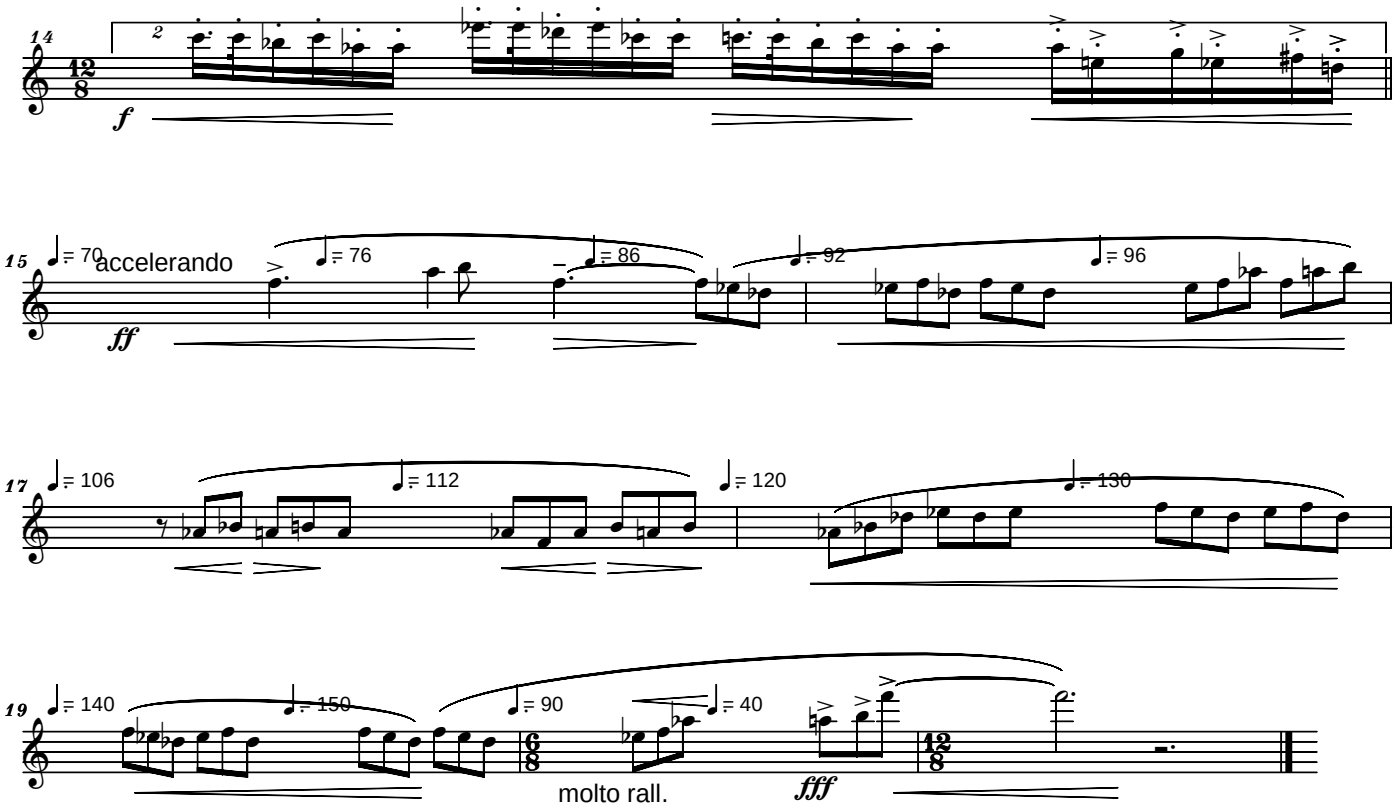

14
2
f
15
♩= 70
accelerando
♩= 76
♩= 86
♩= 92
♩= 96
ff
17
♩= 106
♩= 112
♩= 120
♩= 130
19
♩= 140
♩= 150
♩= 90
molto rall.
♩= 40
fff

SERBAN NICHIFOR

IN MAZE

IN LABIRINT

suite

from the homonymous film score

(IATC Romania, 1976)

Dedicated to the film director

Horia Constantin

Copyright (c) 1976
by Serban Nichifor (SABAM, UCMR-ADA)

ESECUTORI

Flute

Clarinet in B-flat

Basoon

Guitar

Cello

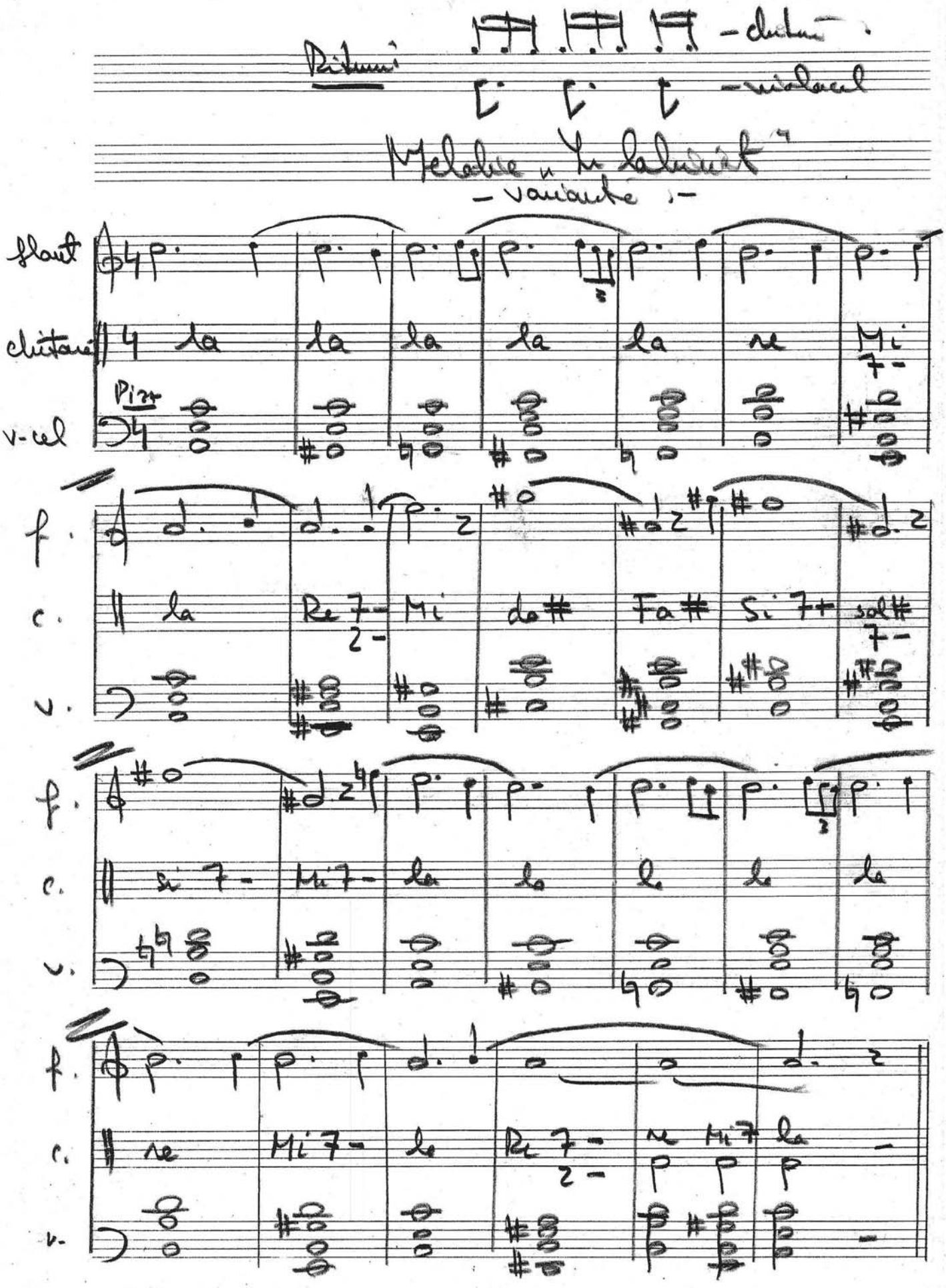
Piano

Pian (y mim)

ŞERBAN NICHIFOR

ÎN LABIRINT

– muzică la filmul
de diplomă al lui Horia Constantin –
I - V - 1976



Ritmi

- chitare

- violoncel

Melodie „Tu labiriat"

- variante :-

flaut

chitare la la la la la re Mi 7-

Pizz

v-cel

f.

c. la Re 7- 2- Mi do# Fa# Si 7+ sol# 7-

v.

f.

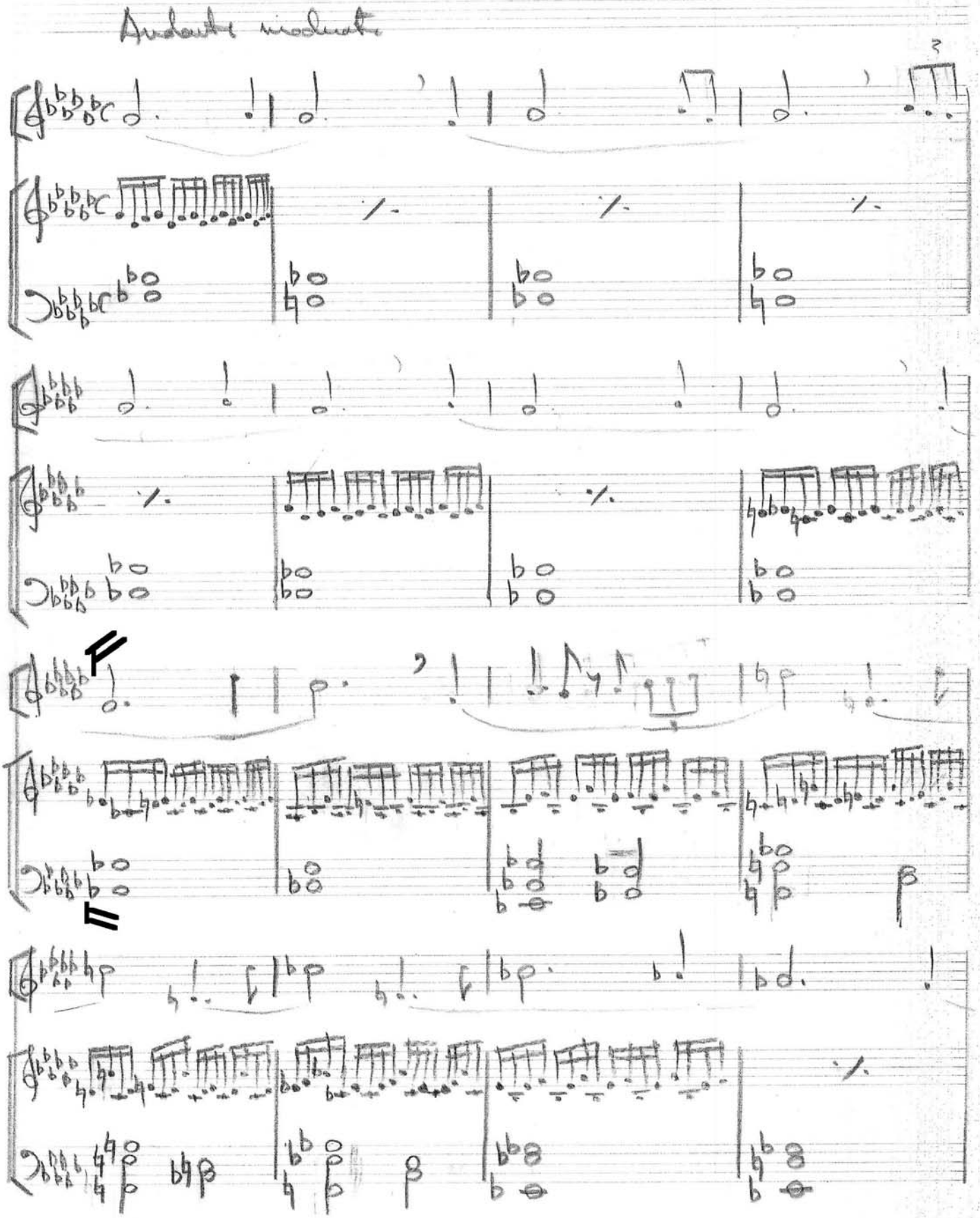
c. si 7- Mi 7- la la la la la

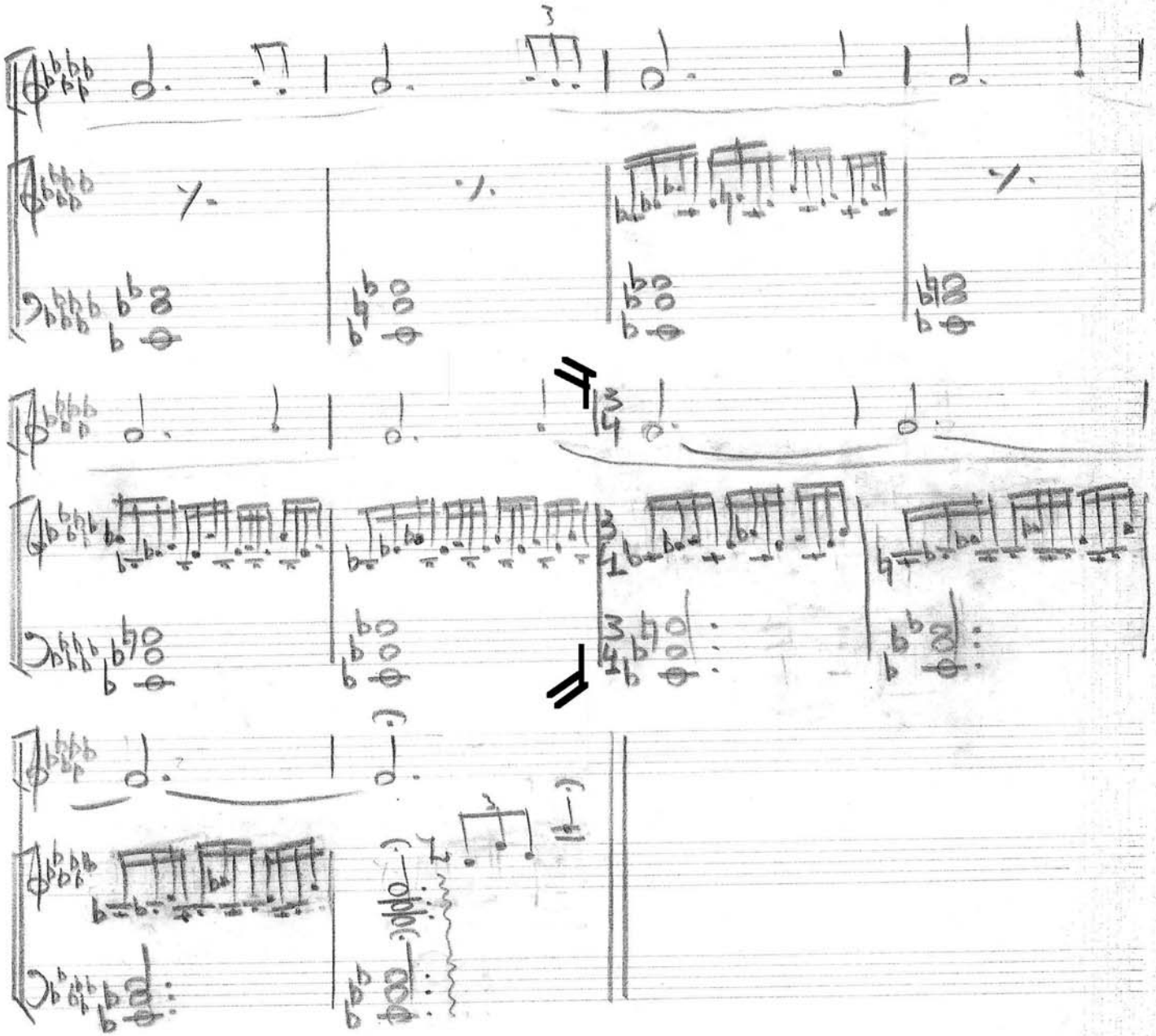
v.

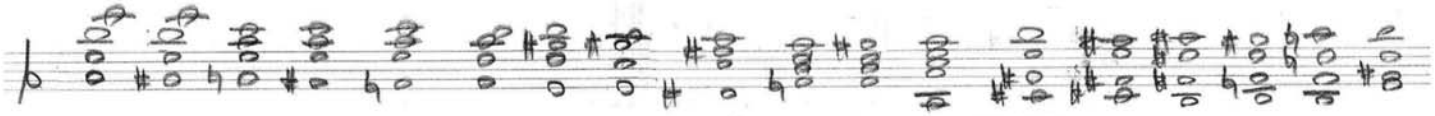
f.

c. re Mi 7- la Re 7- 2- re Mi 7 la -

v. -


Andante moderato

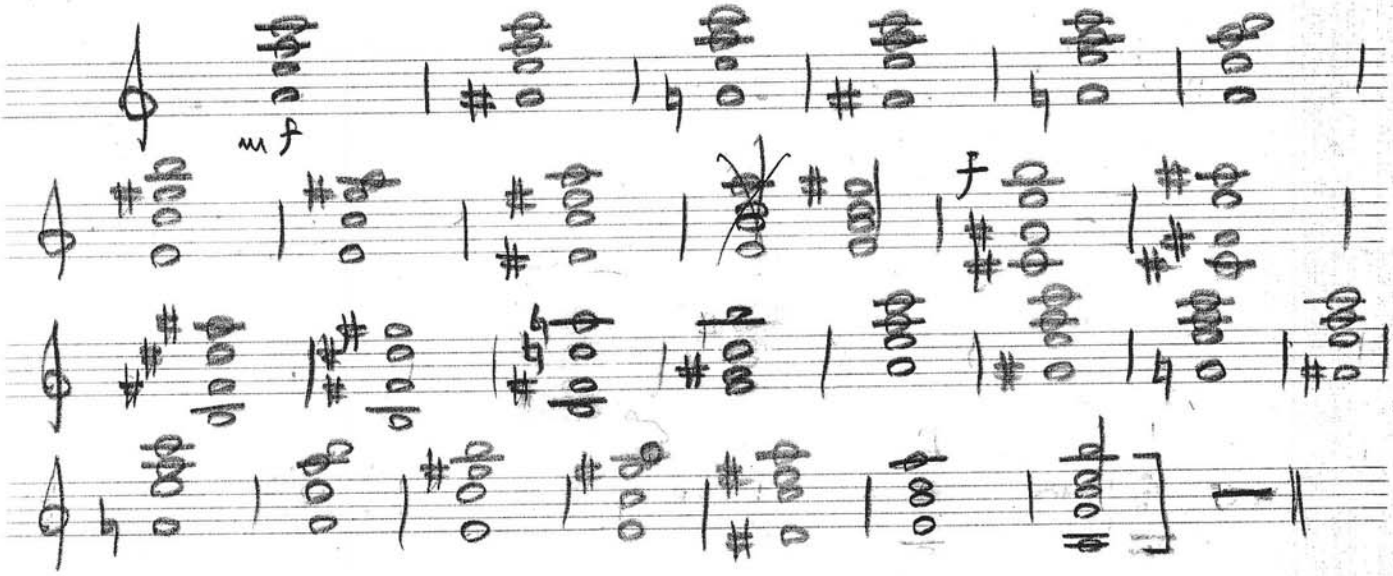




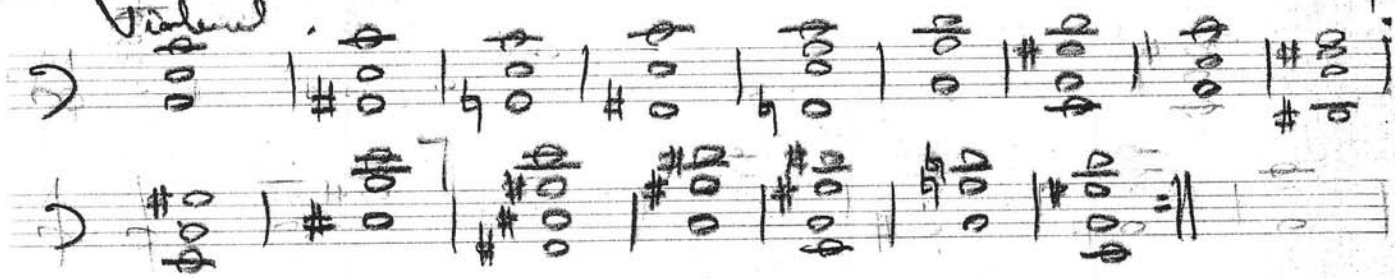
Guitare

Rythm

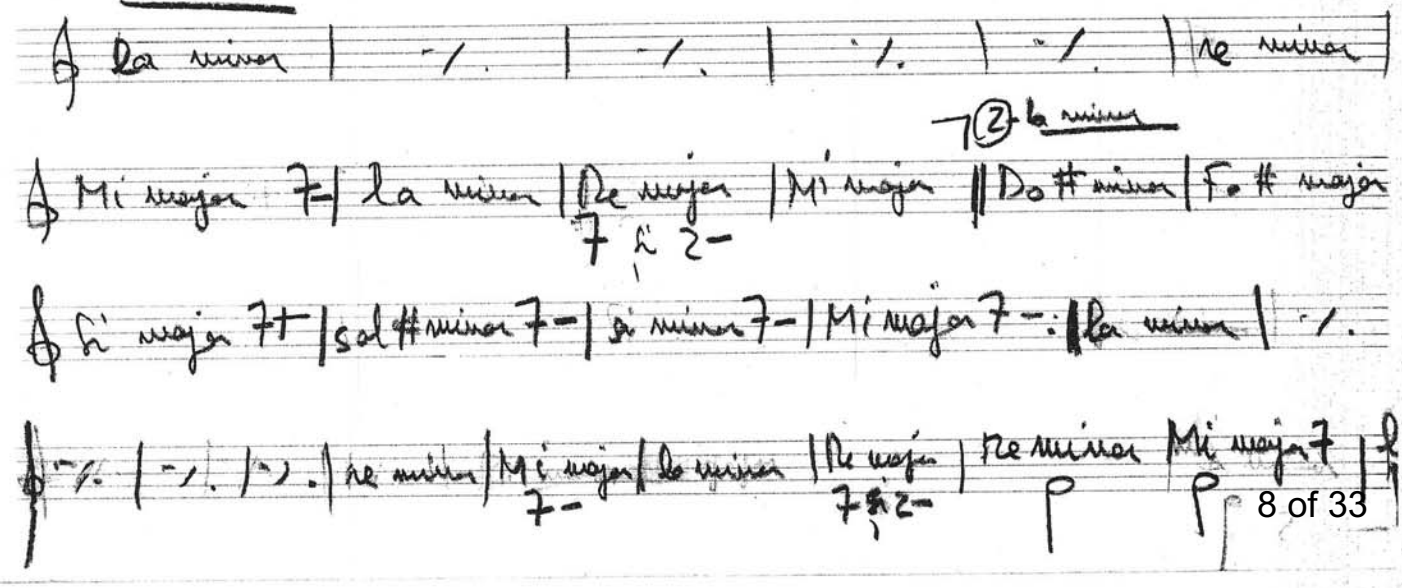
Tempo: Andante



Violoncelle



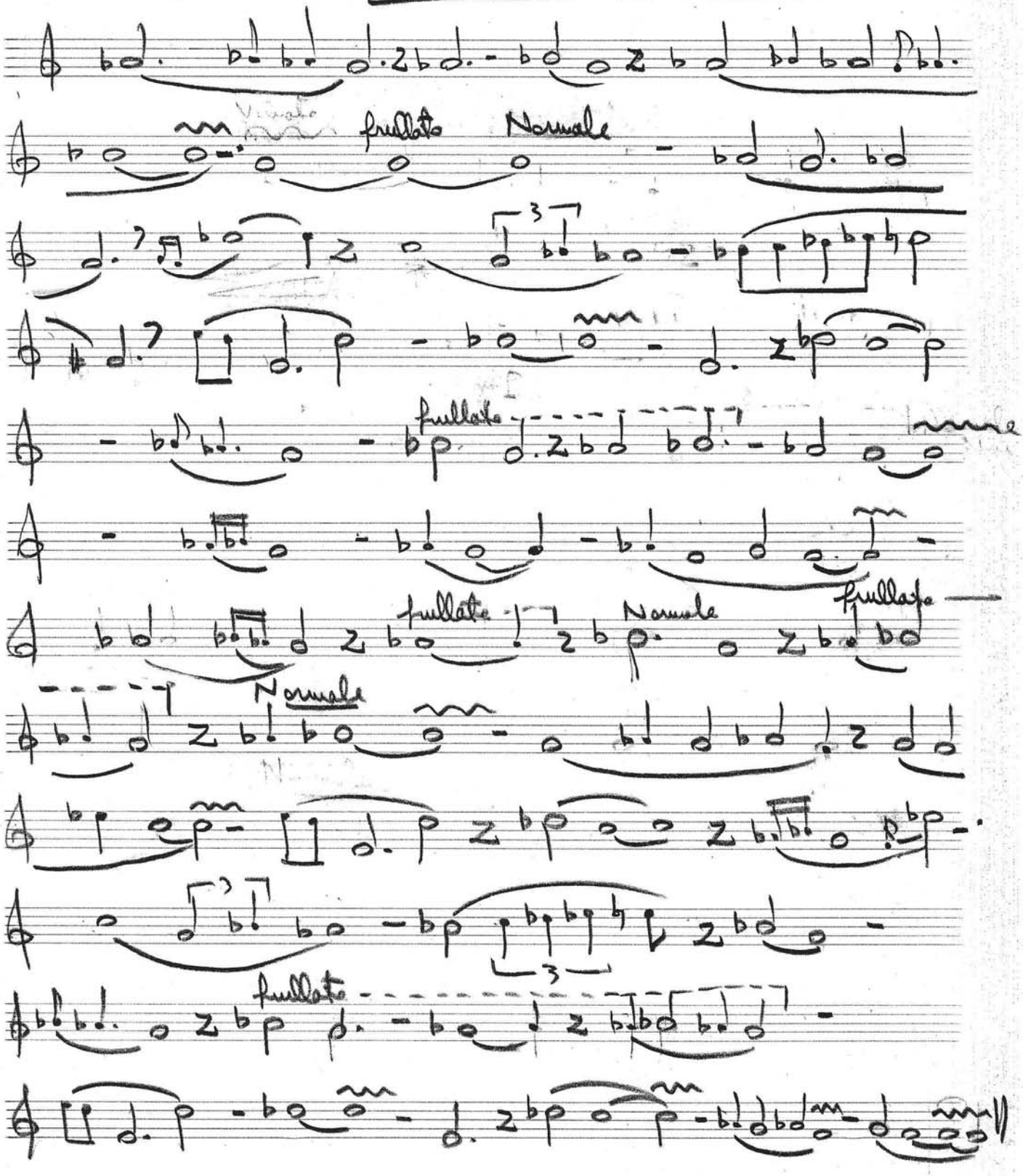
Guitare



FLAUT

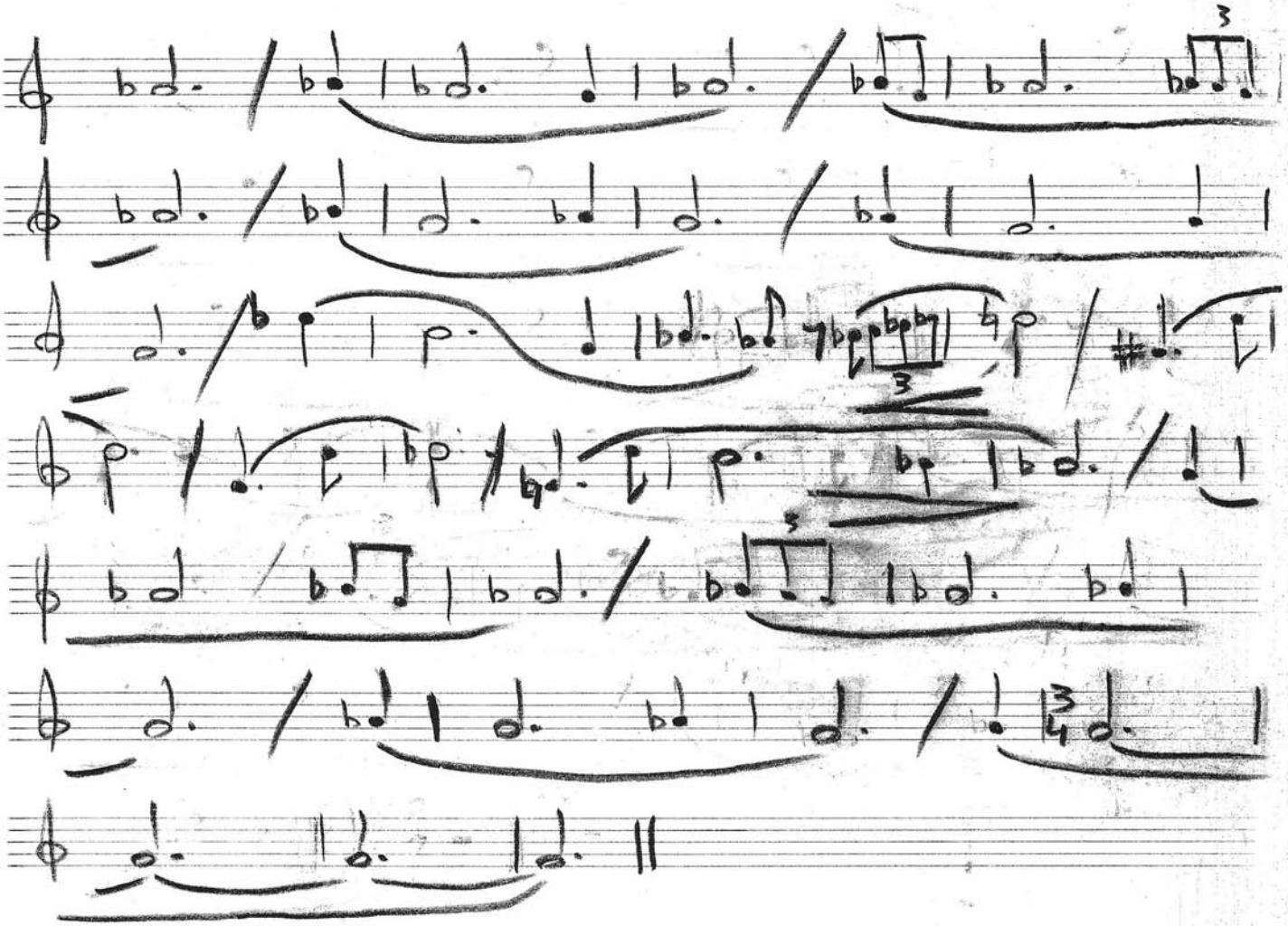
SOLO

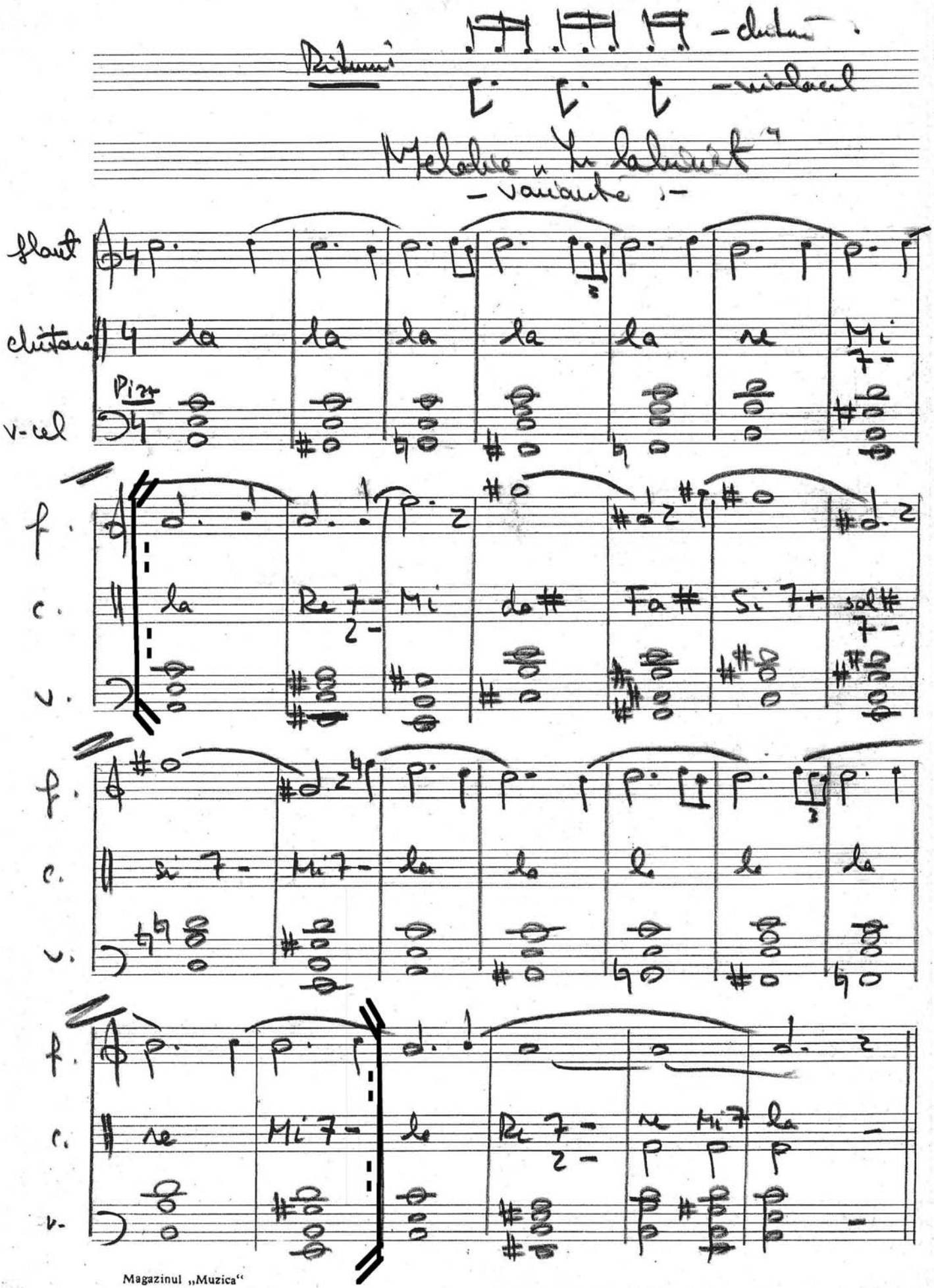
IN LABIRINT



Clarinet

A-tk and. IN LABIRINT





Ritmi

- chitare

- violoncel

Melodie „Tu labiriat"

- variante :-

flaut

chitare la la la la la re Mi 7-

Pizz

v-cel

f.

c. la Re 7- 2- Mi do# Fa# Si 7+ sol# 7-

v.

f.

c. si 7- Mi 7- la la la la la

v.

f.

c. re Mi 7- la Re 7- 2- re Mi 7 la -

v.

APPENDIX

(sequences variants)

Cu toată dragostea, prietenului meu
Ioan Nedelcin

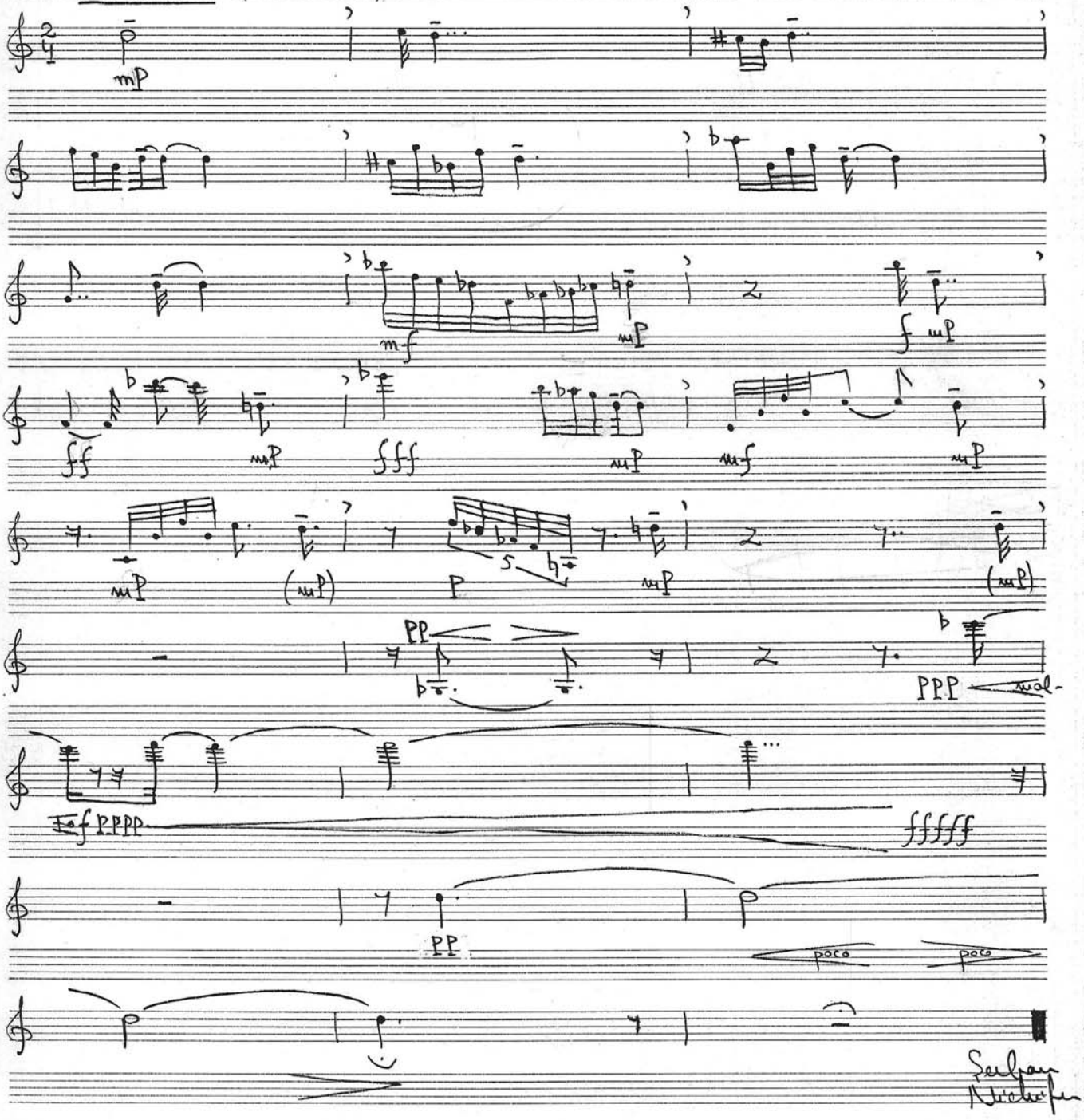
P.A.

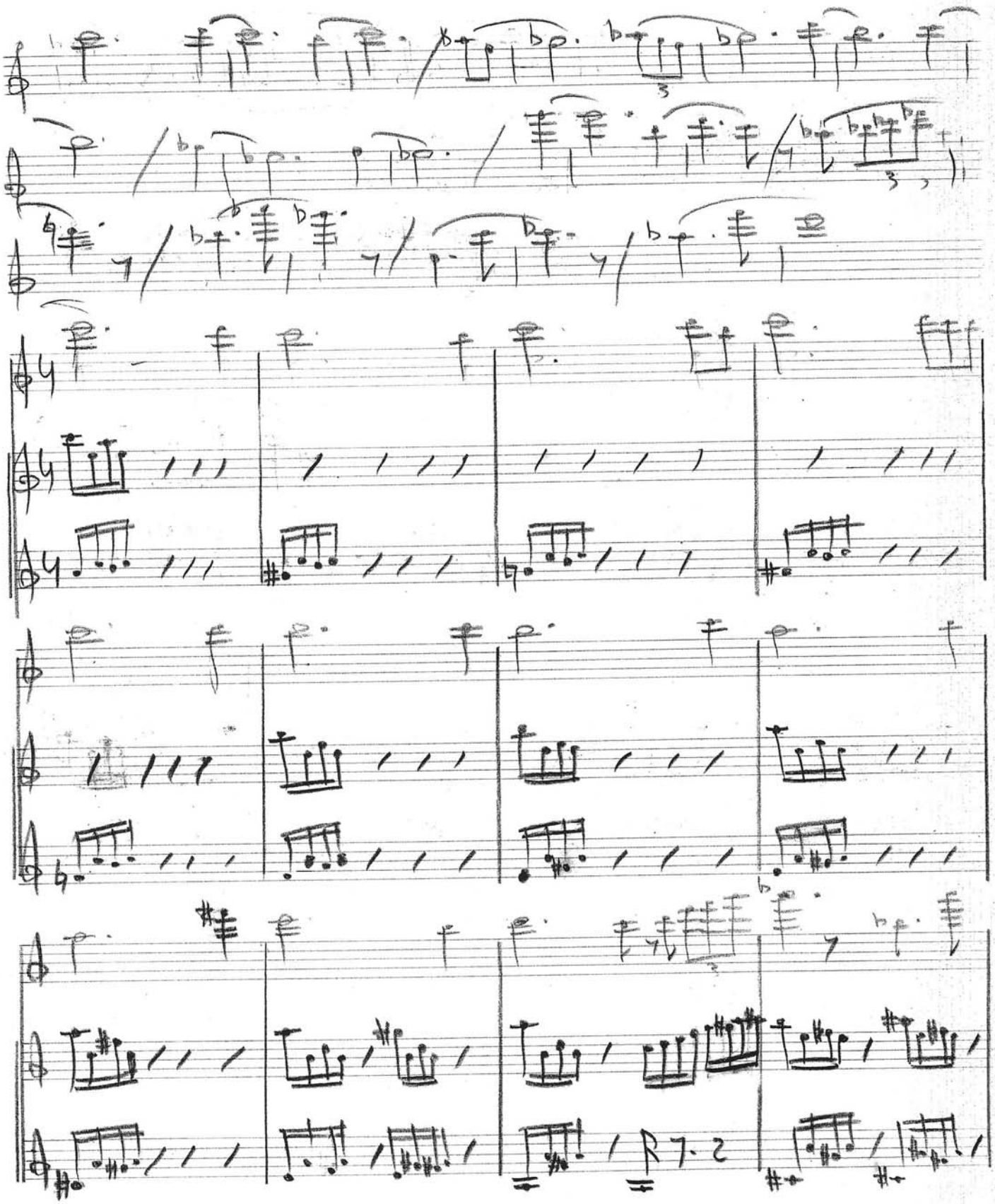
ORNAMENTE

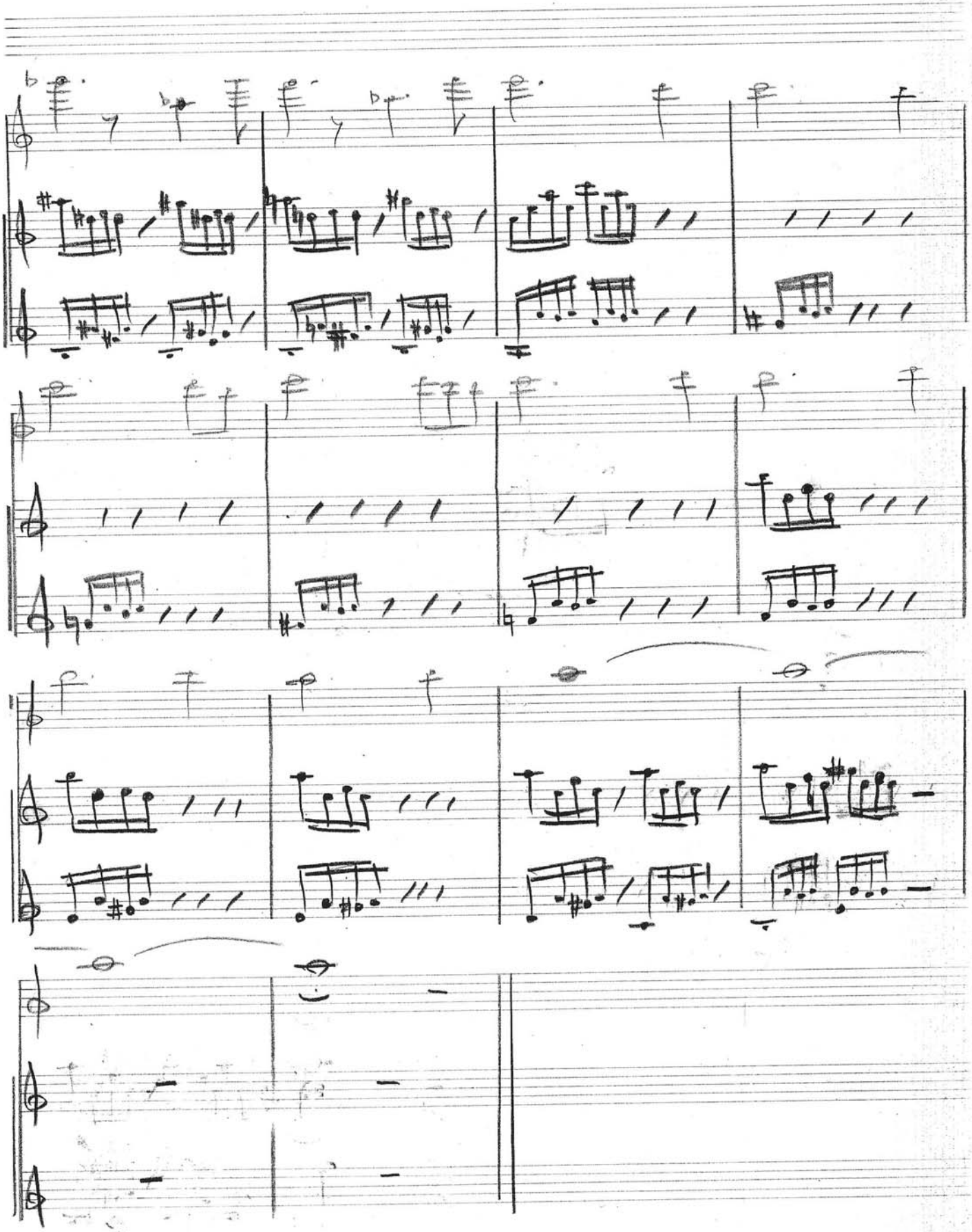
ŞERBAN NICHIFOR
(19-X-1975)

CLARINET ÎN SI b

ANDANTE (♩ = cca 60)





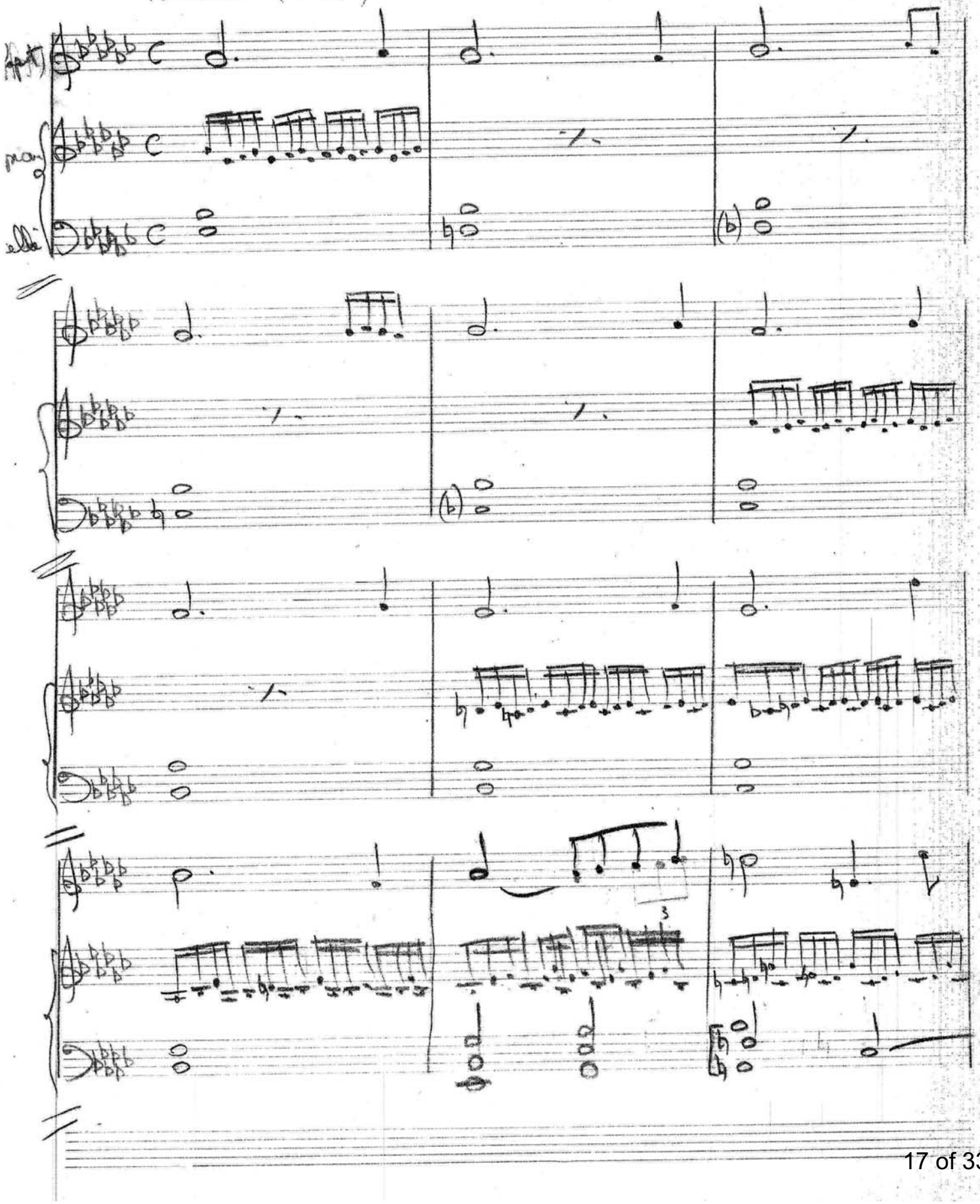


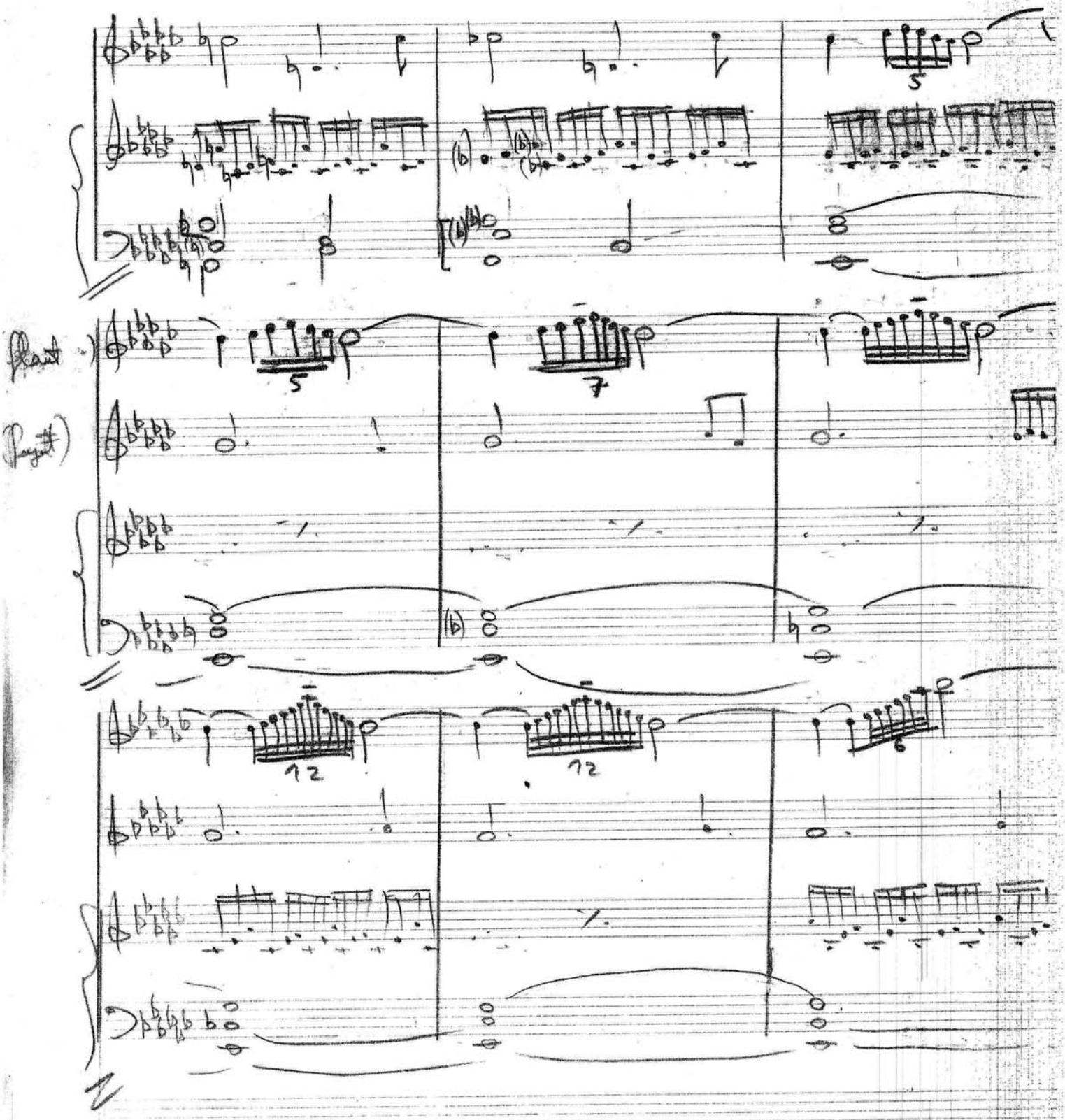
B.

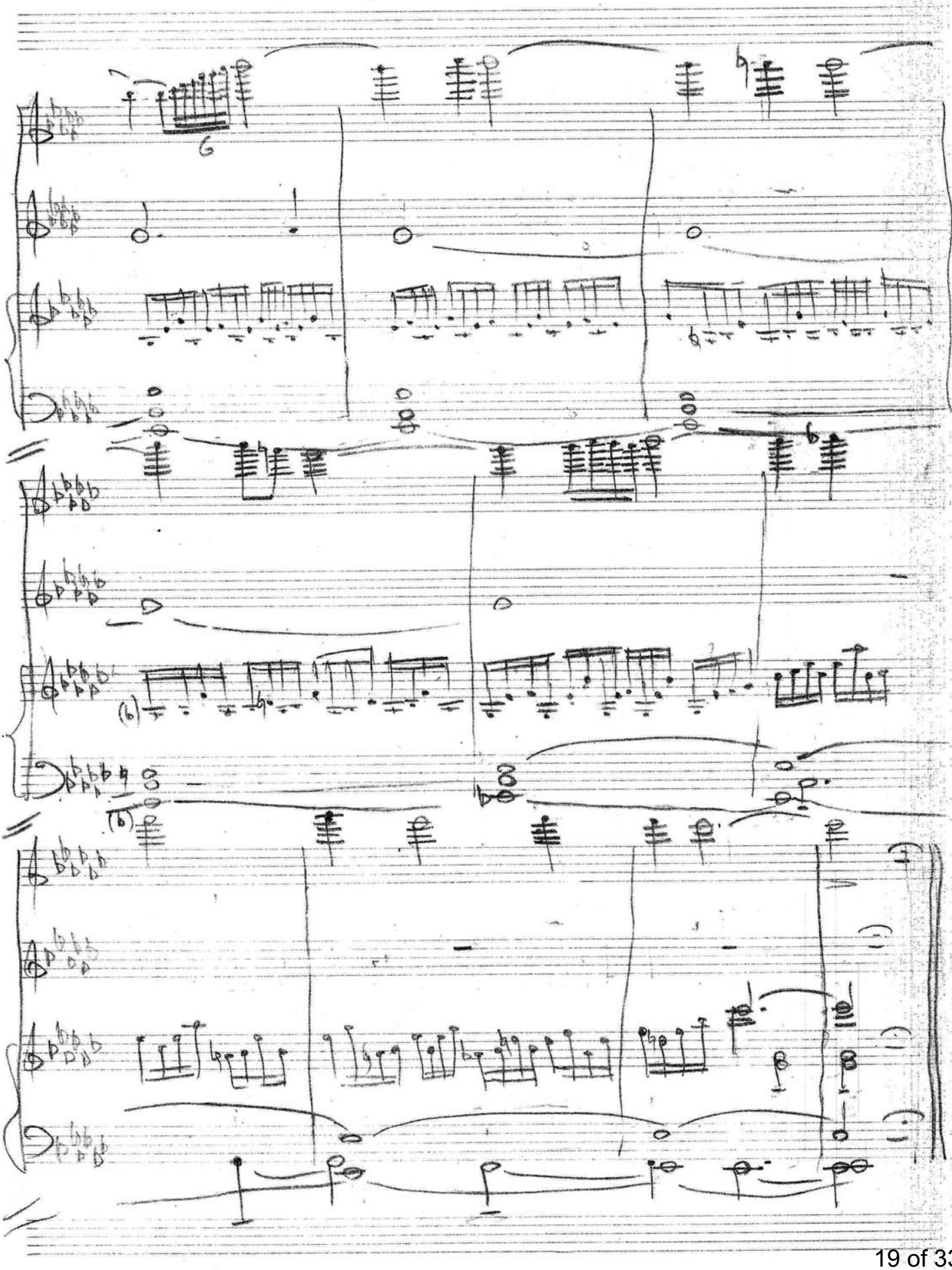
Durata: 2'

UN LABIRINT

Andante (♩=60)




flaut
(flaut)



D.

IN CABIRINT

(quasi una toccata) – [illegible]

Durata – 2'

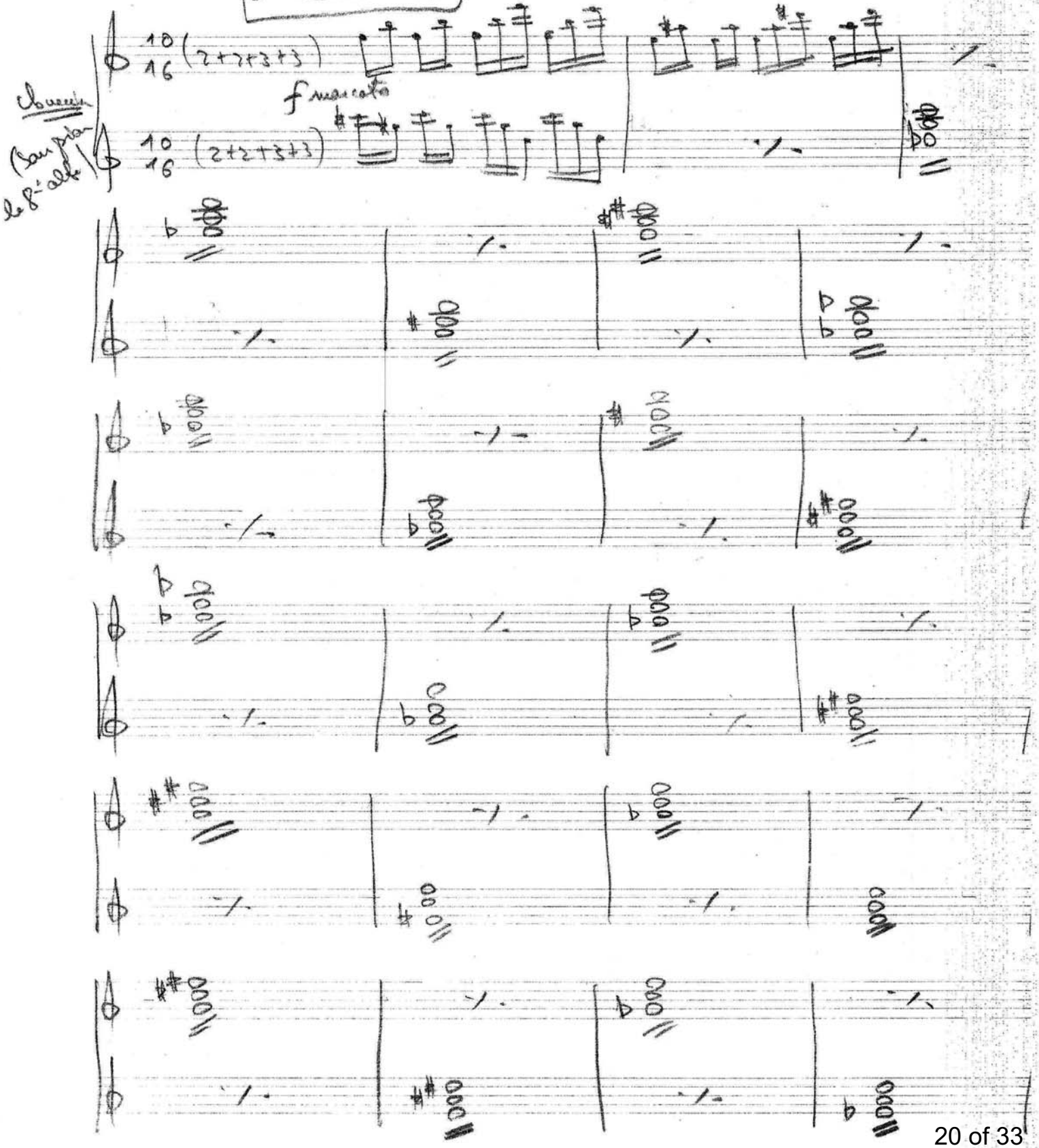
o mesura = 2"

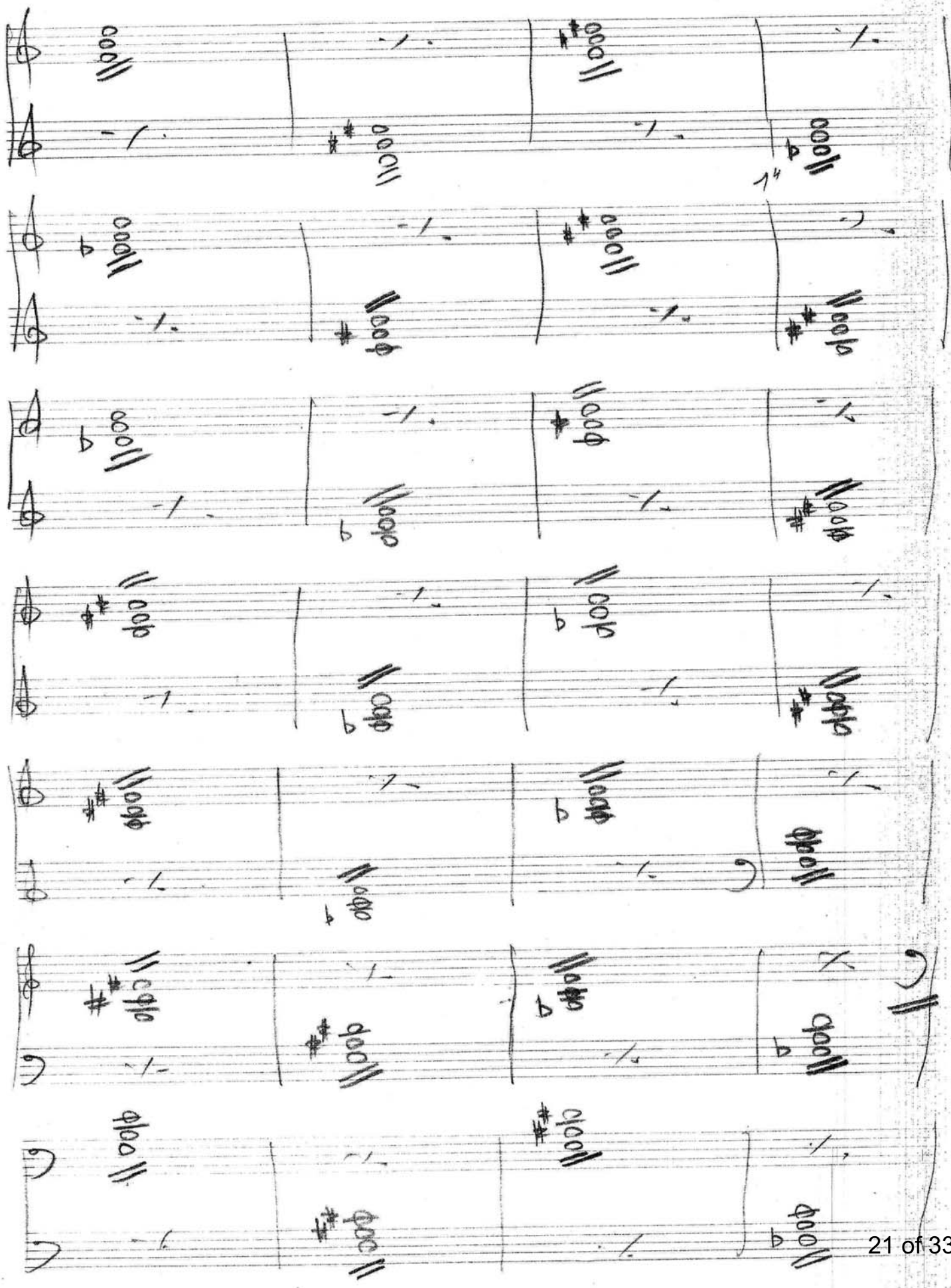
Clavecin (Sempre la 8ª alta)

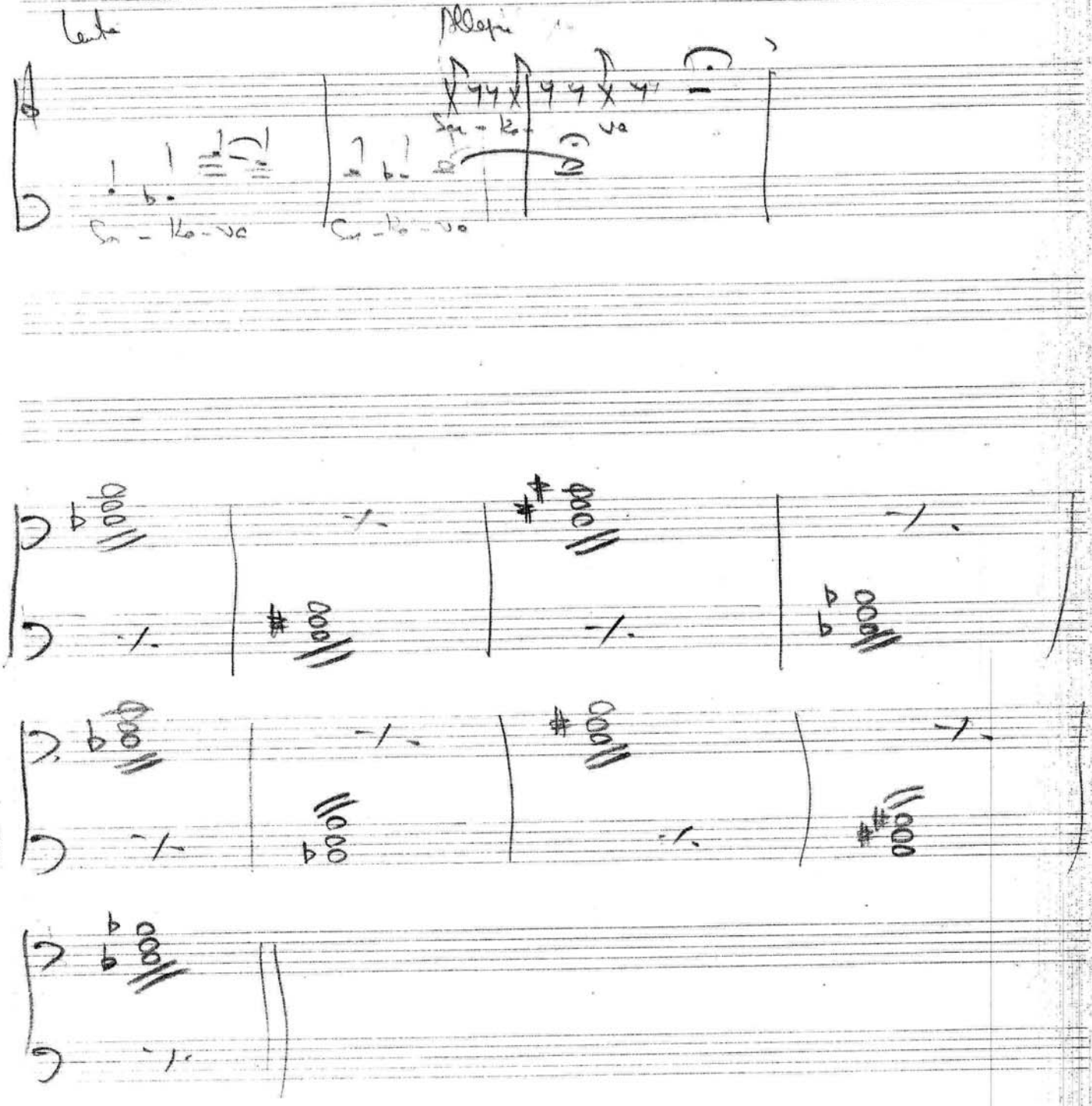
10/16 (2+2+3+3)

f marcato

10/16 (2+2+3+3)






Lento
Allegro
Sin - ko - va
Sin - ko - va
Sin - ko - va
va

b.

Percussion

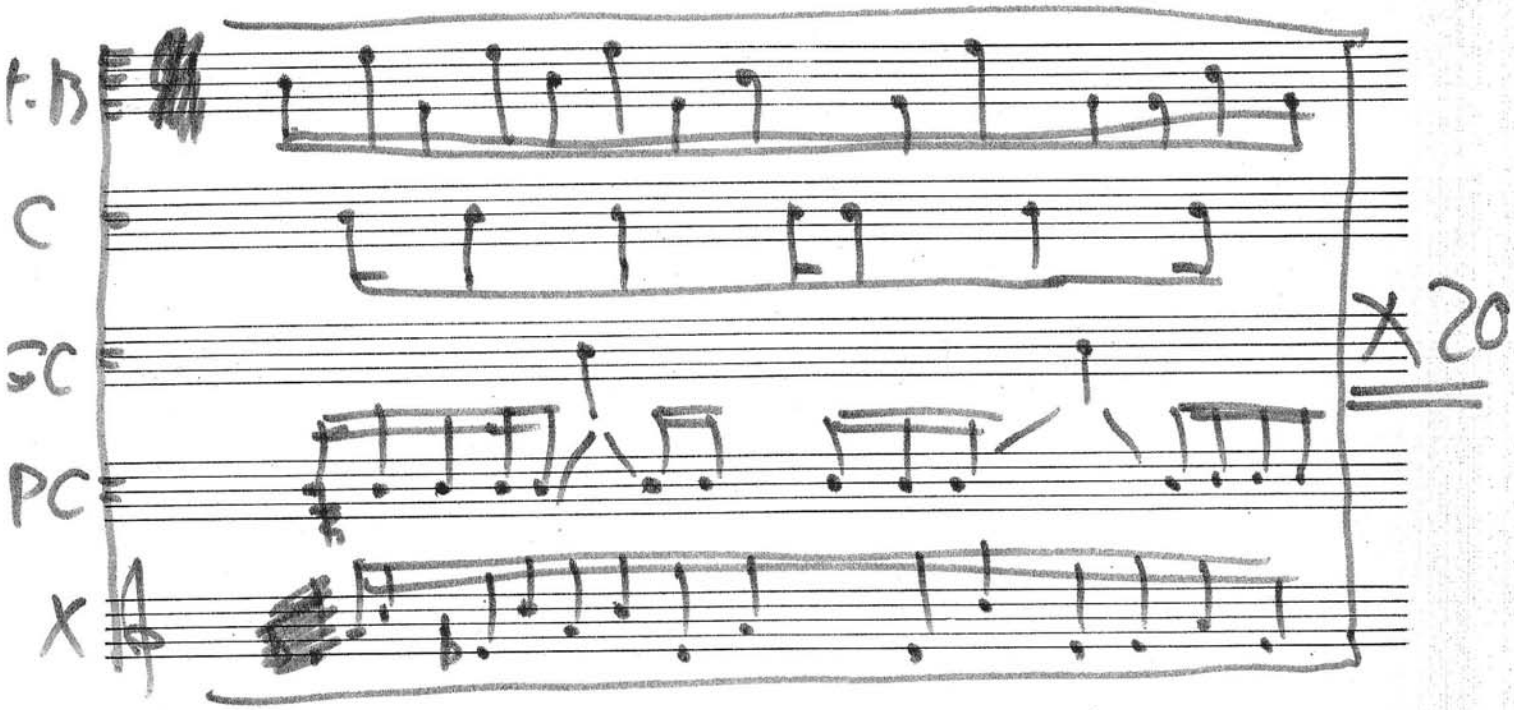
3 temple block-ini

cuelli

Grand Cassa

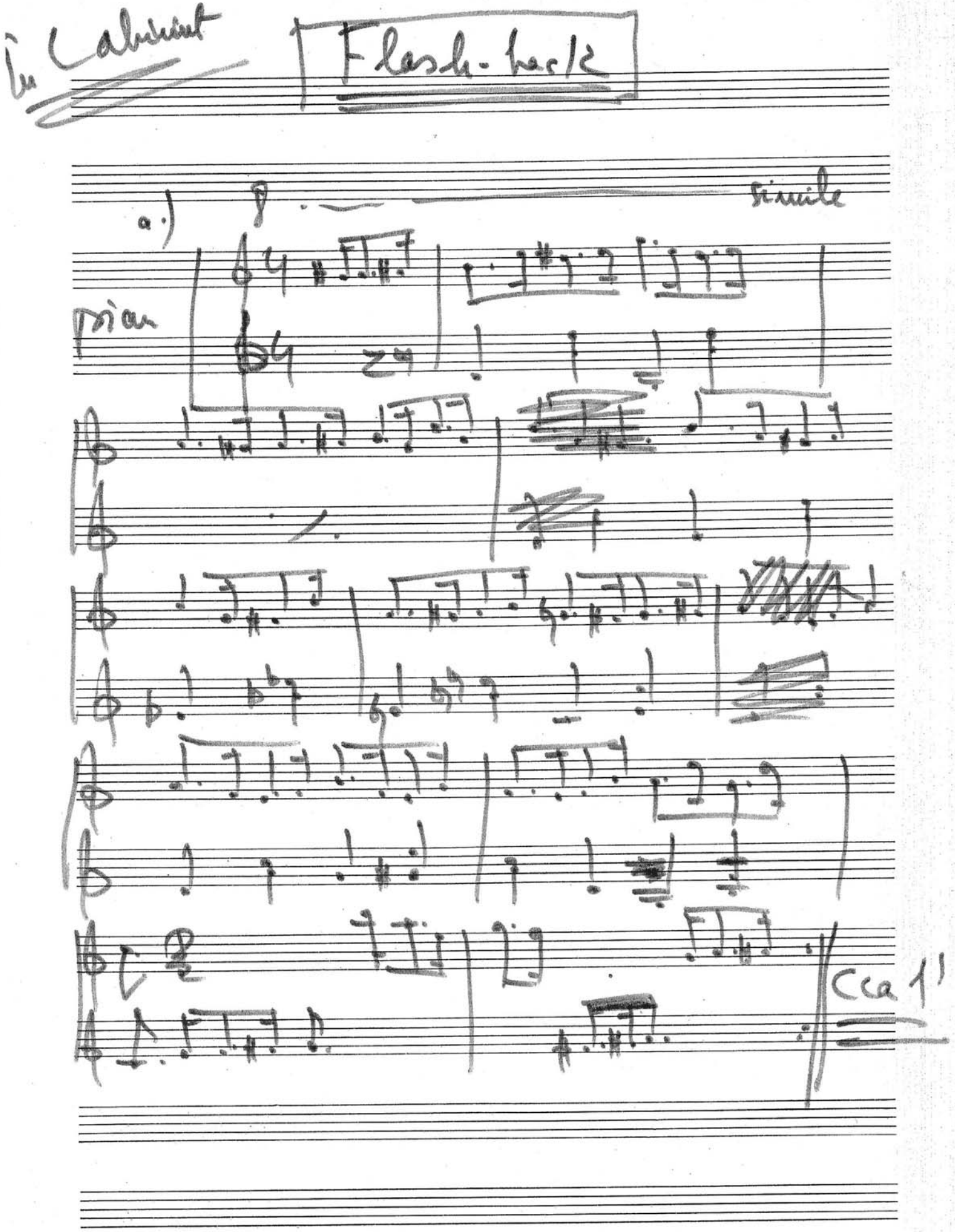
Piccole Casse

Xilofon.



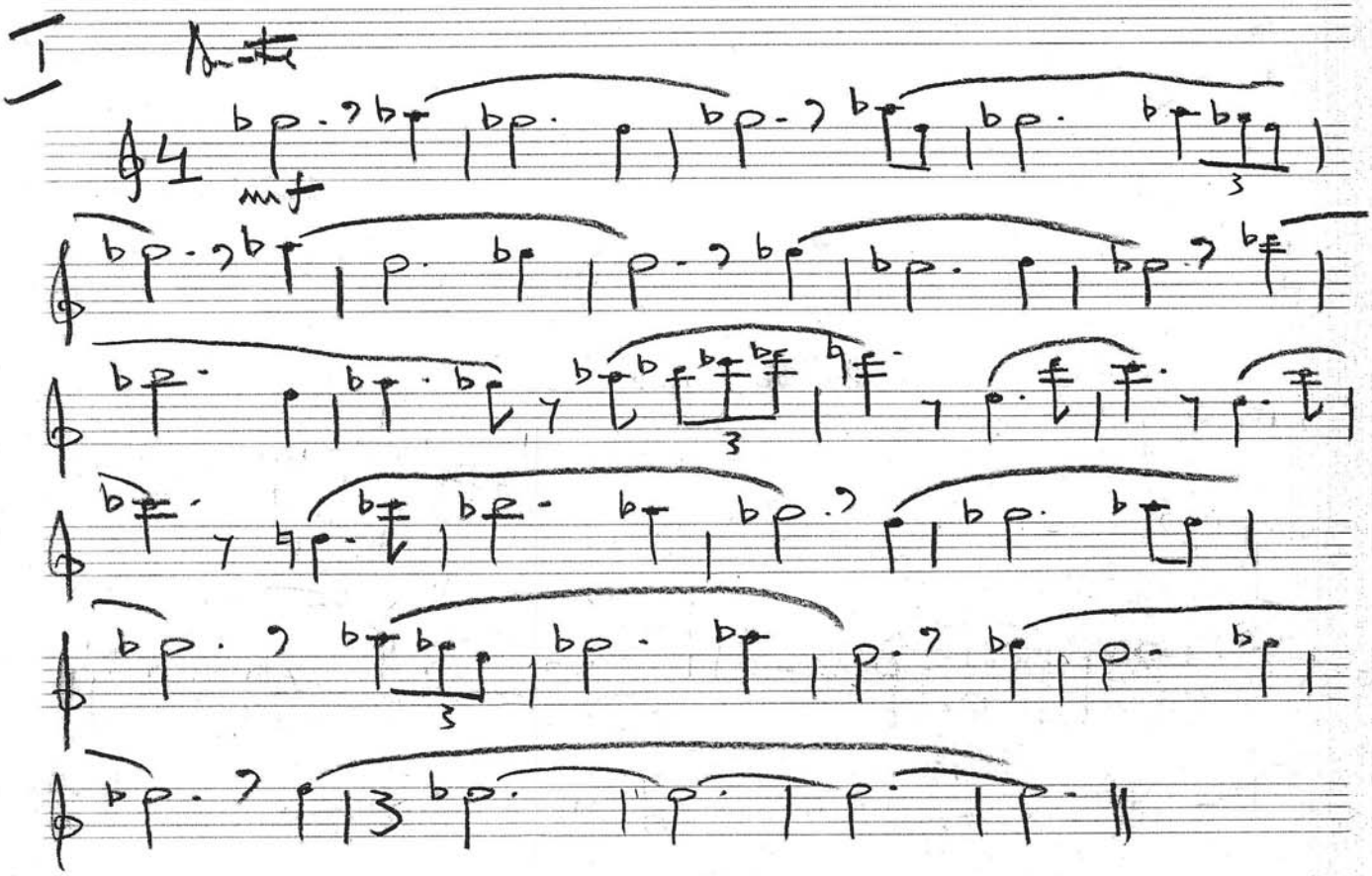
de prelucrat !!!

(attention - picture de cupé !)

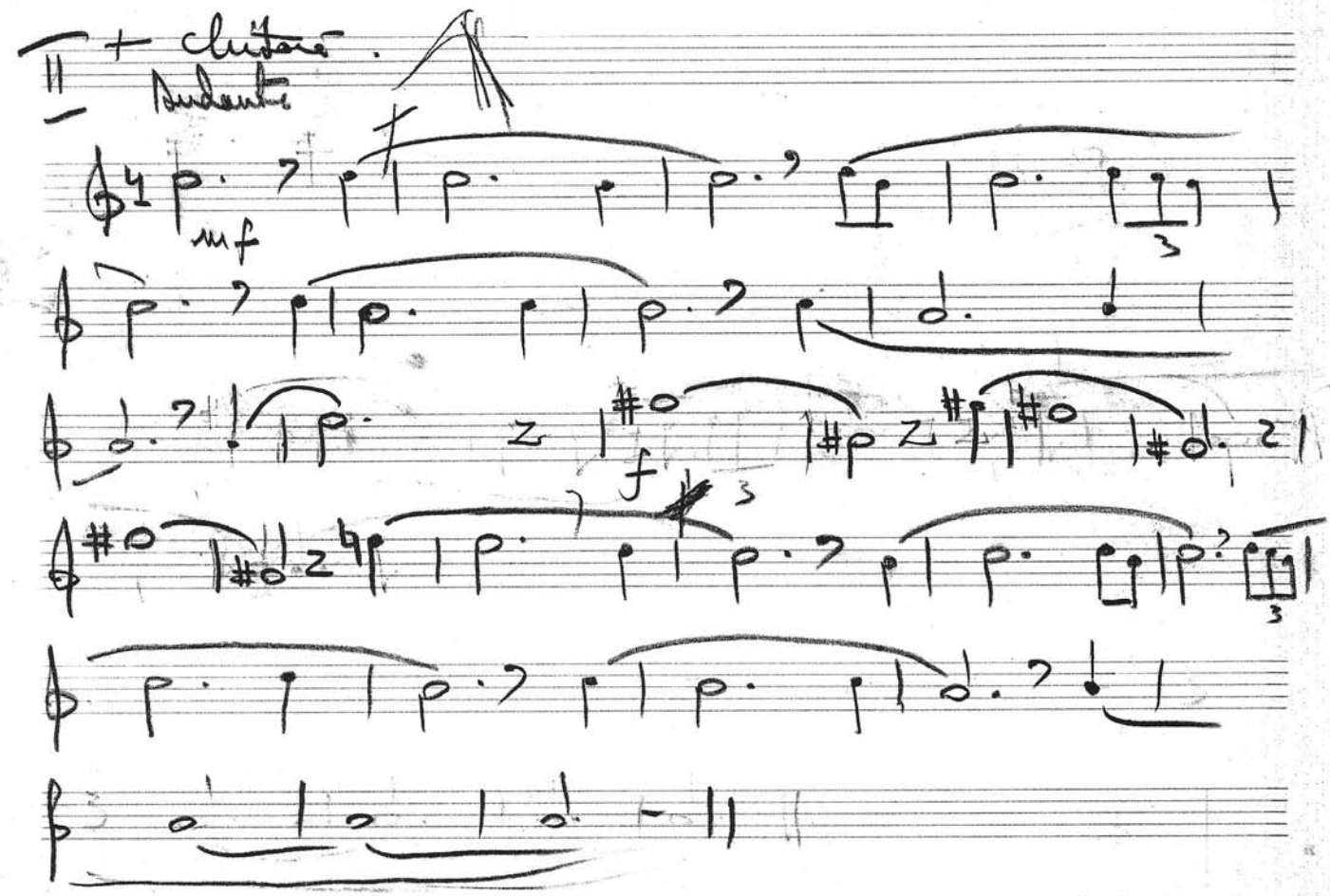

Flash-back
simile
Cca 1'

Flaut

I

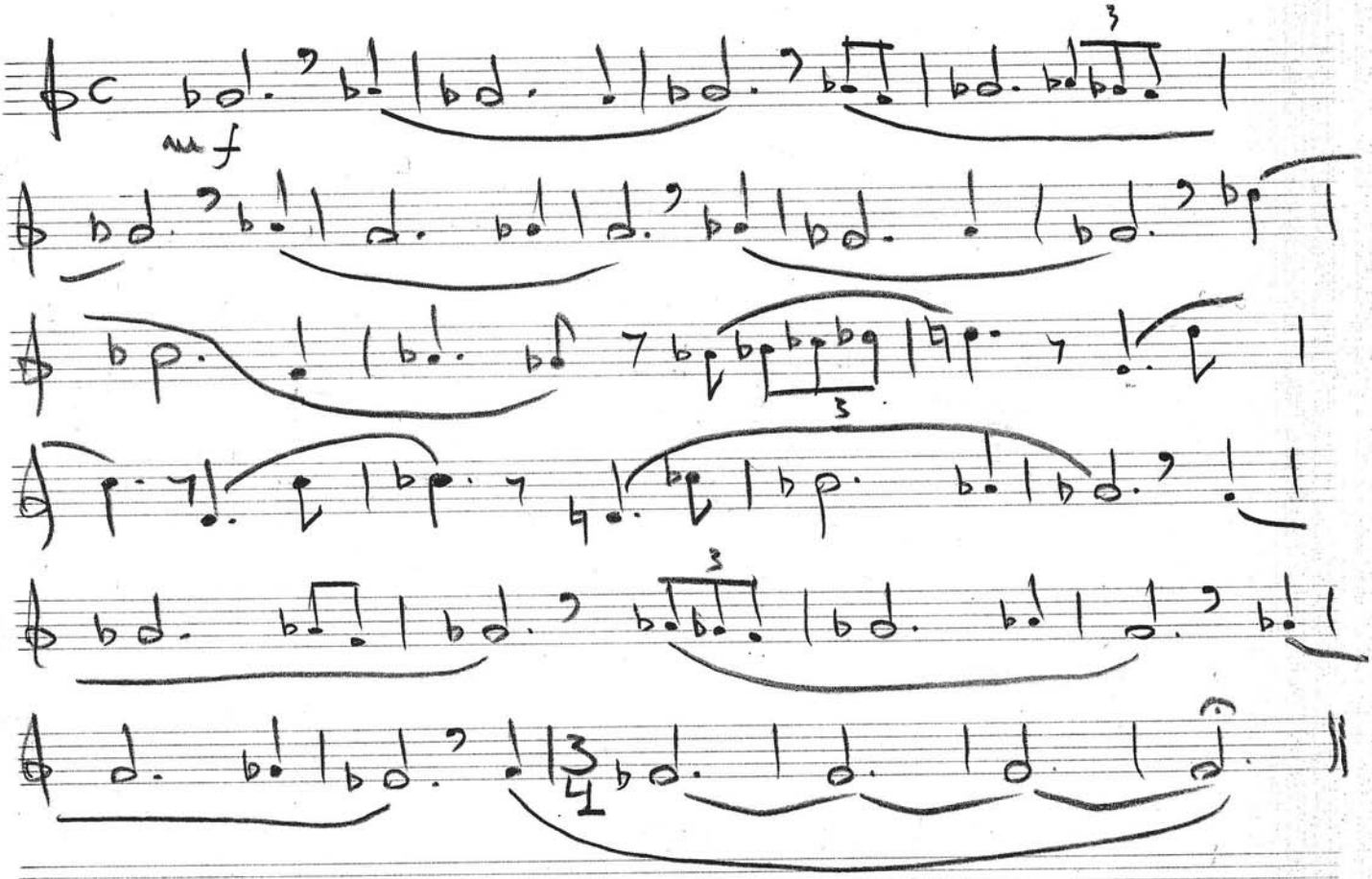


II + clarinet

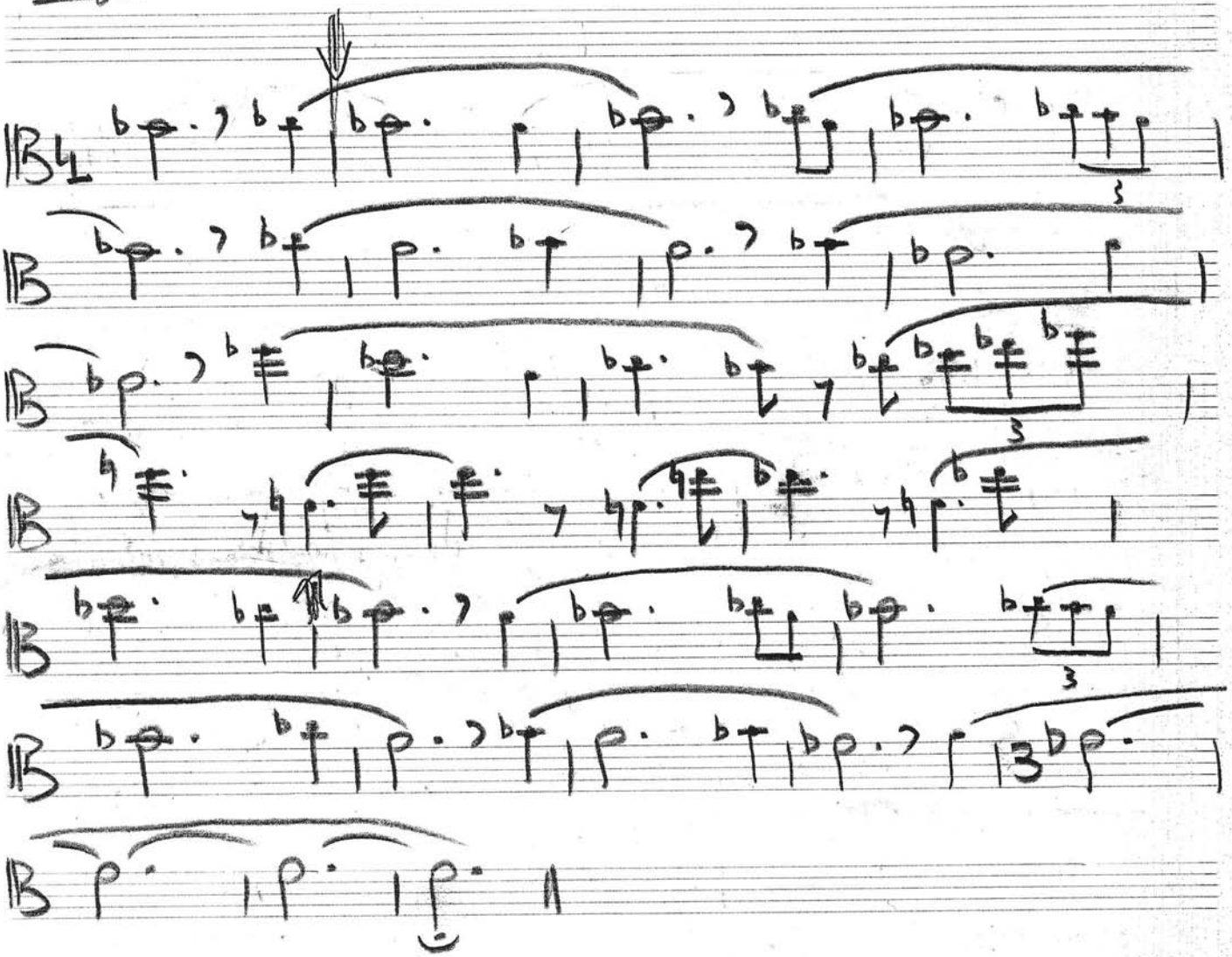


Oboi

Andante



Fagot

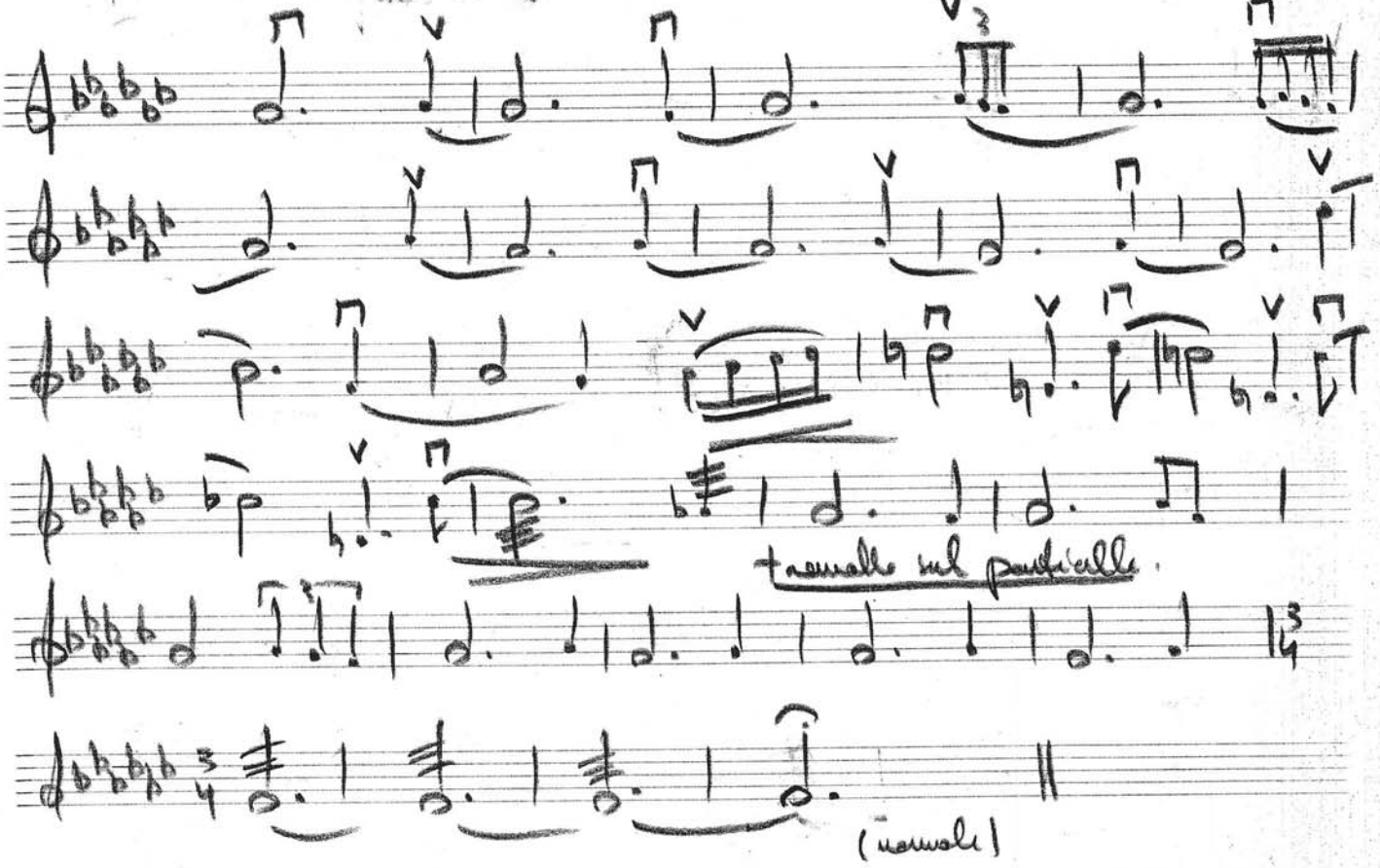


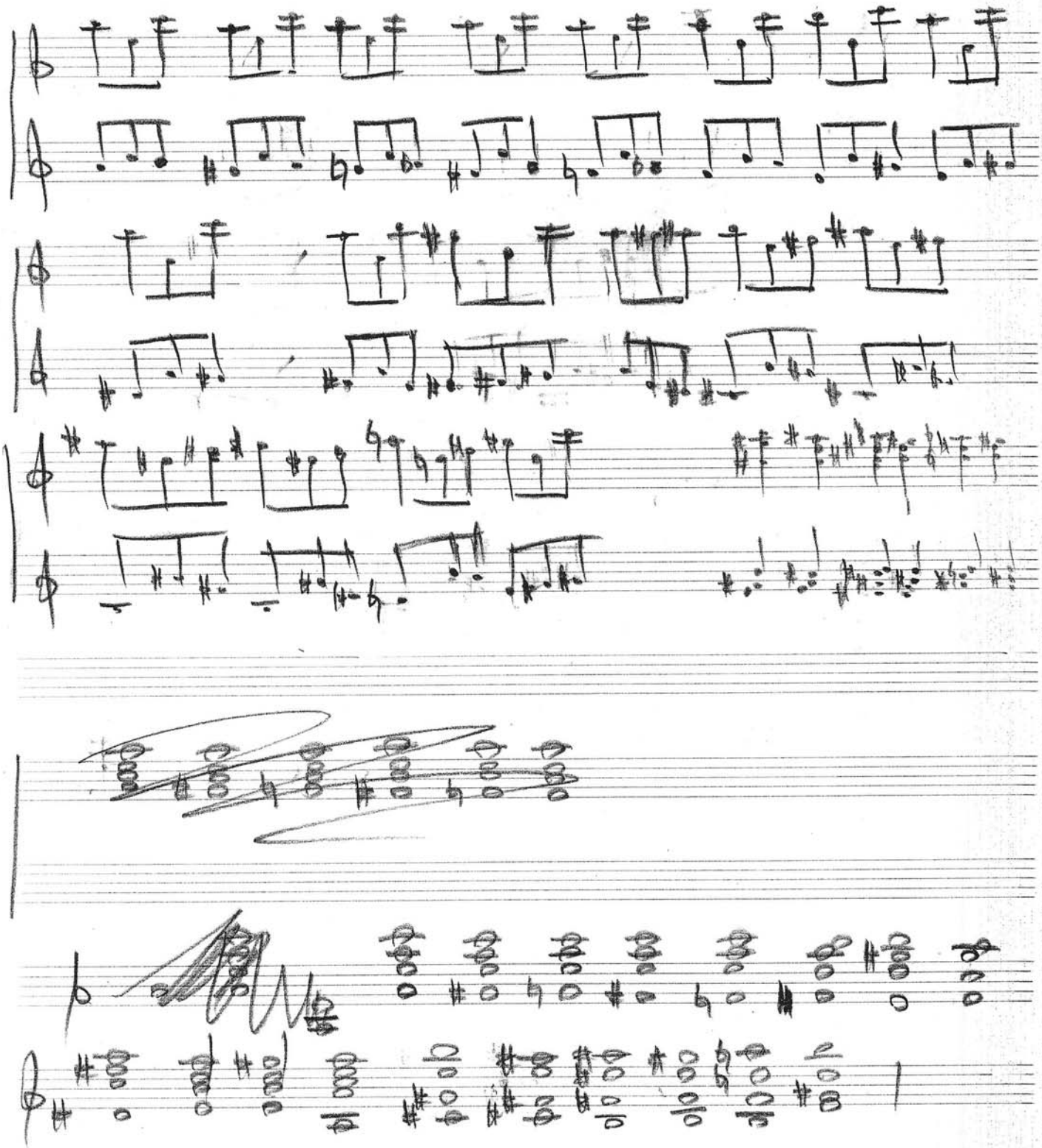
Vialoral

TN LABIRINT

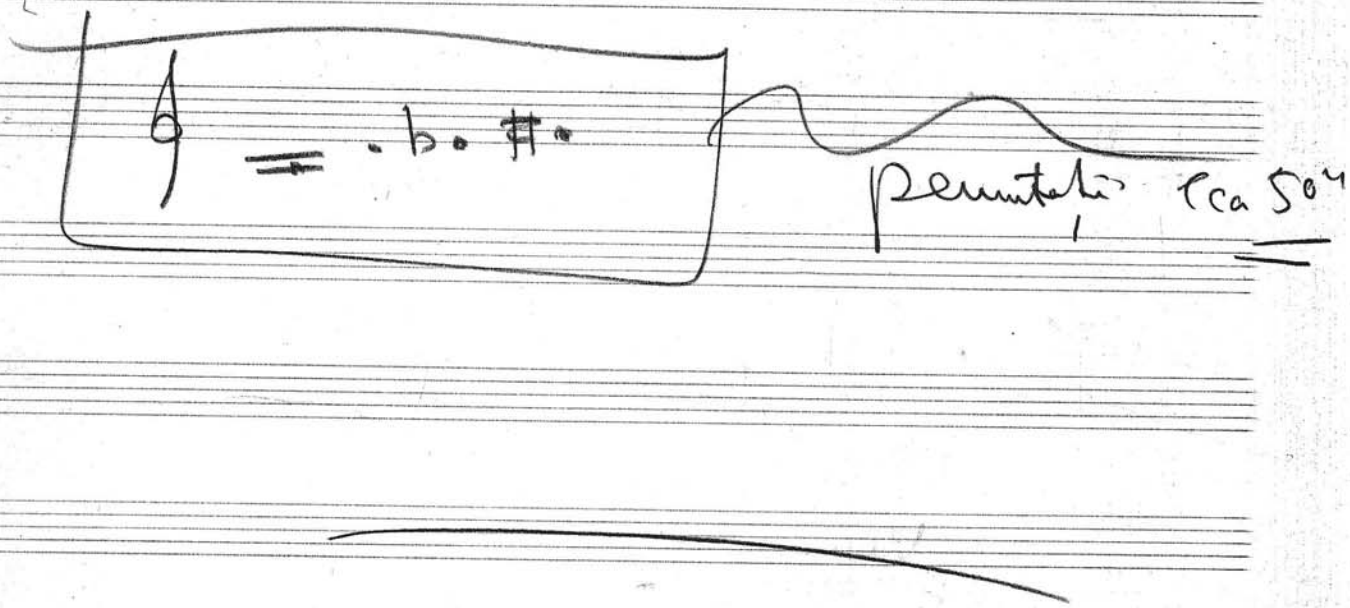
S. Nichifor

Andante mod.

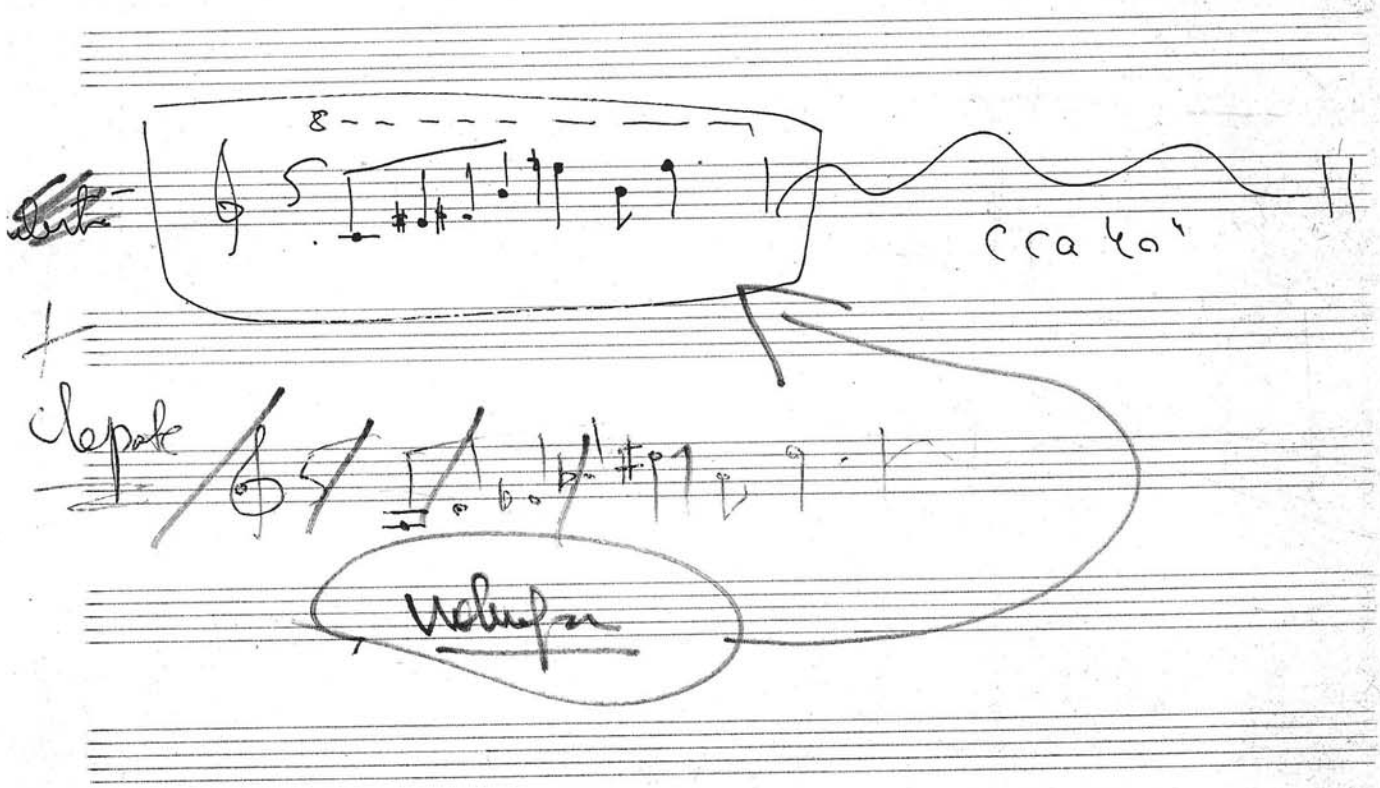




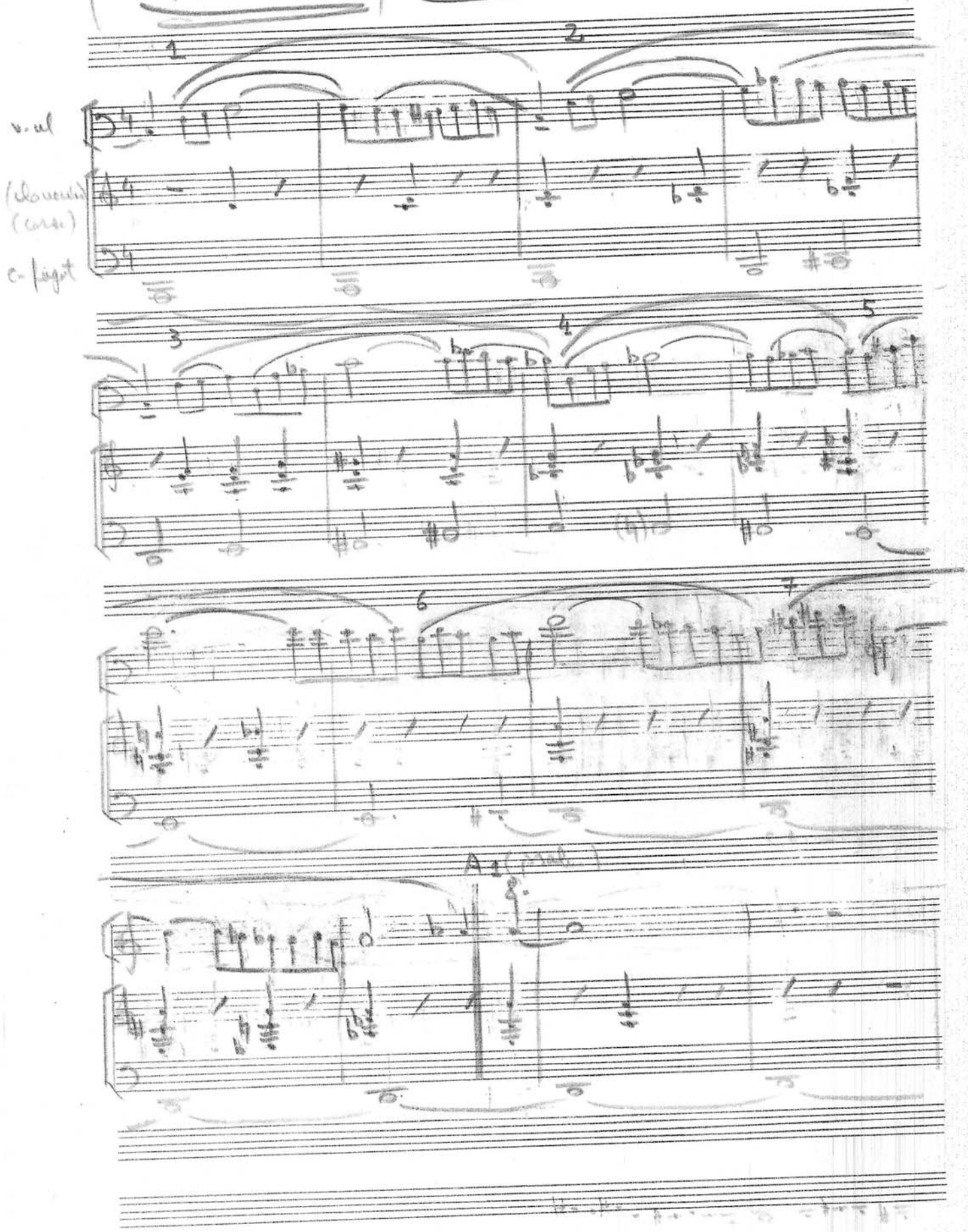
Rebegee – fată (incipit).

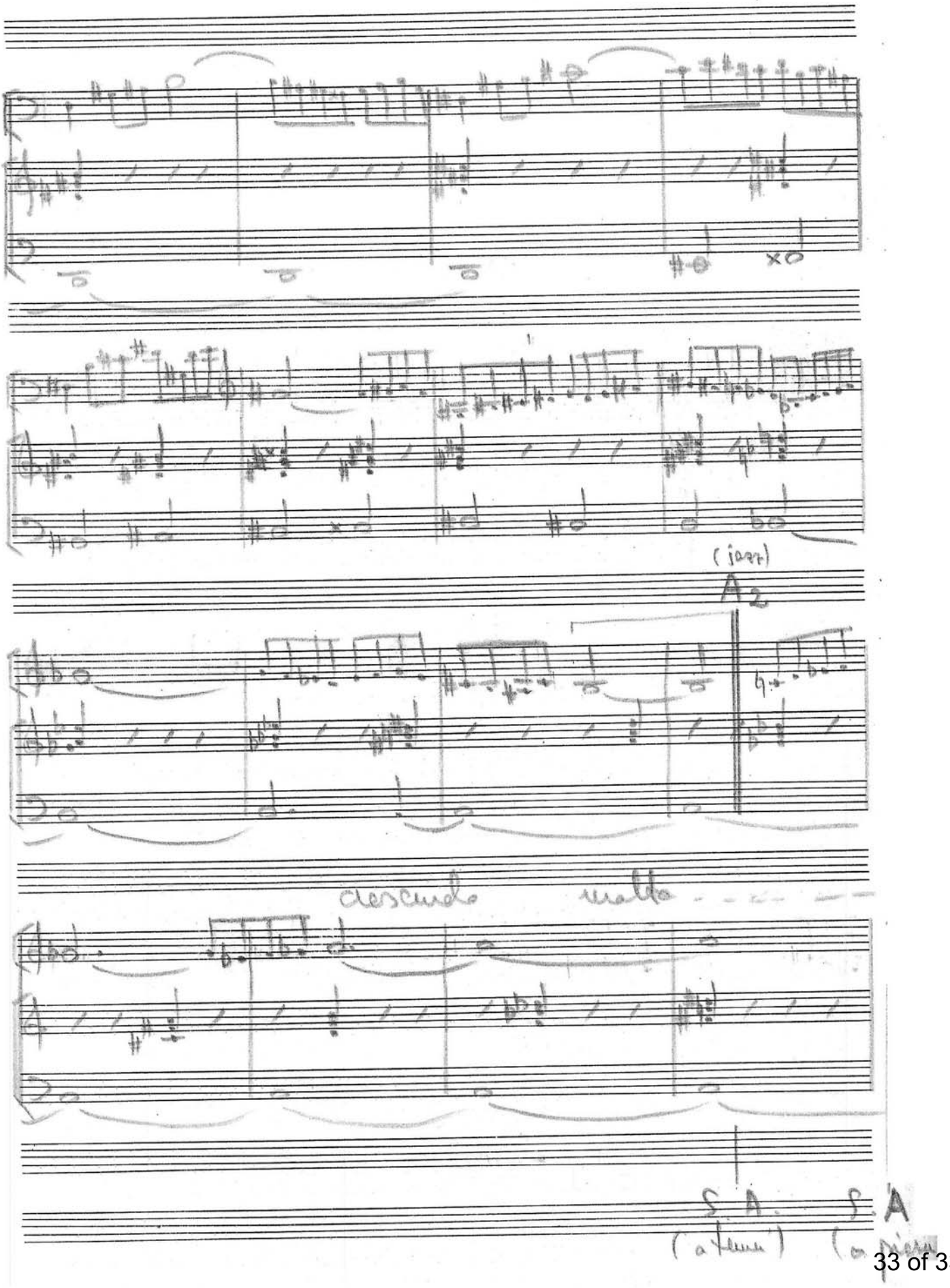


Variante



INLABIR | Biserica




(jazz)
A2
descendo molto
S. A.
(a tempo)
S. A
(a piano)

(Durata: ~ 5')

-Pentru LIANA-

ΗΣΥΧΙΑ/HESYCHIA

Şerban Nichifor (1994)

per Violoncello e Pianoforte

IMMATERIALO, RUBATO

(NB- The synchronisation Cello/Piano is very free)

~25"

Vlc. G.P. Pizz. (lento) Ad libitum PPP lontano *) Pizz. (lento) PP dolce poco rfz

1 (8↑) PPP lontano

Pf. G.P. PP poco in rilievo P

sempre Ped. l. v.

sul ponticello, poco flautando

Arco

~25"

Vlc. Sempre sul Re PPP leggiero poco

2 (8↑) PPP

Pf. P P P P

(sempre sul Re)

~15"

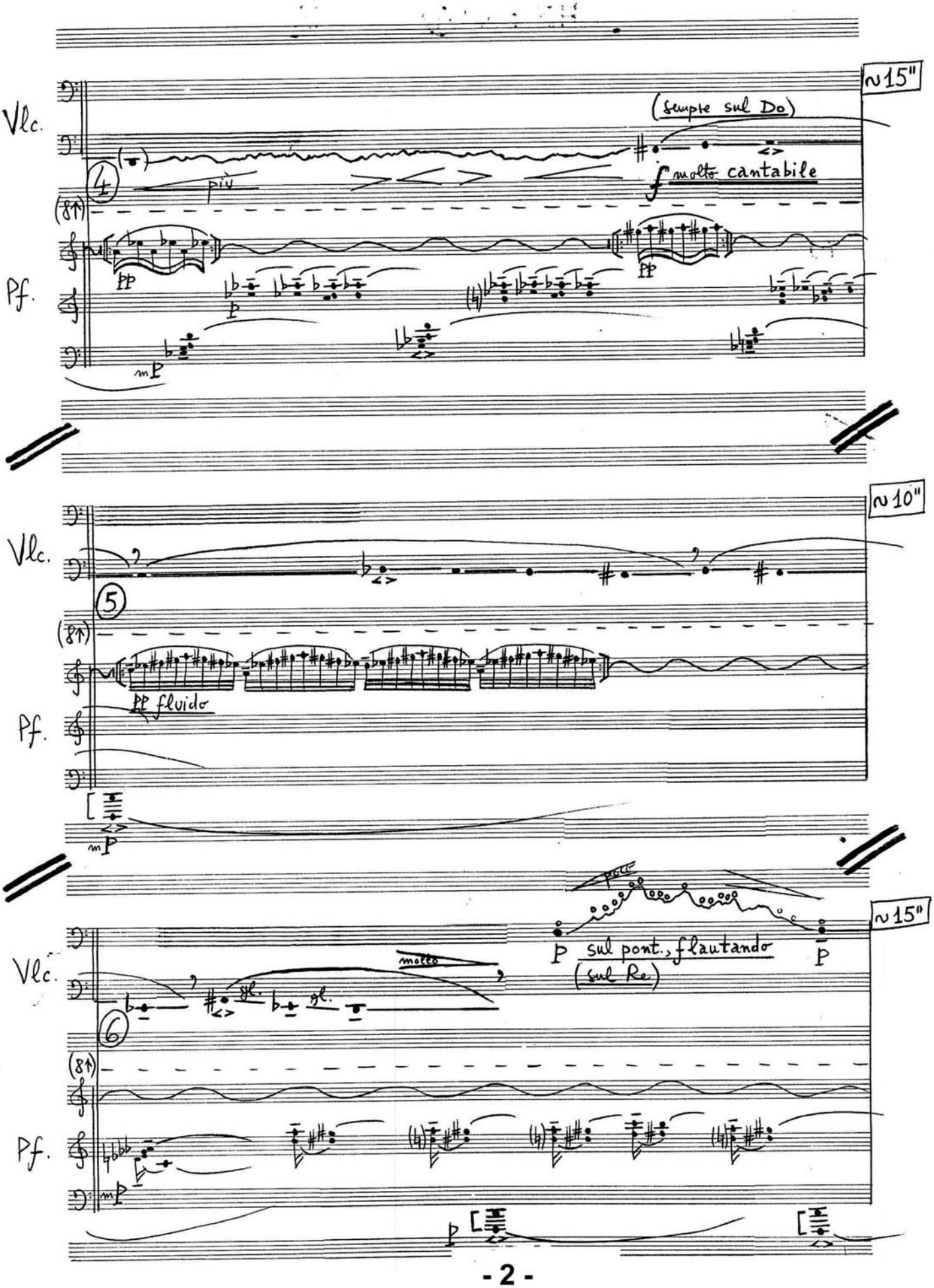
Vlc. (Normale) profondo, ben vibrato

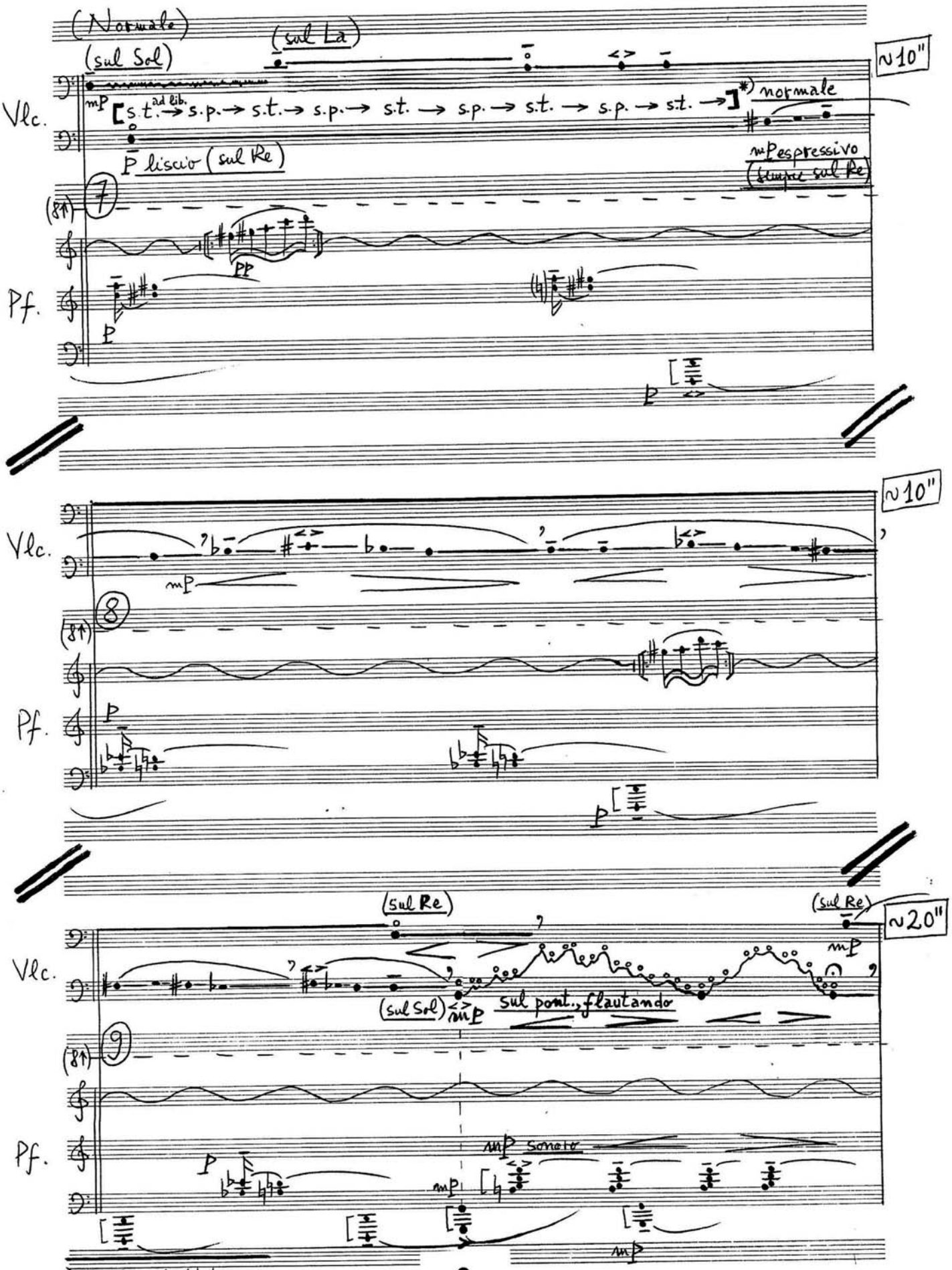
3 PP mP mf

(8↑)

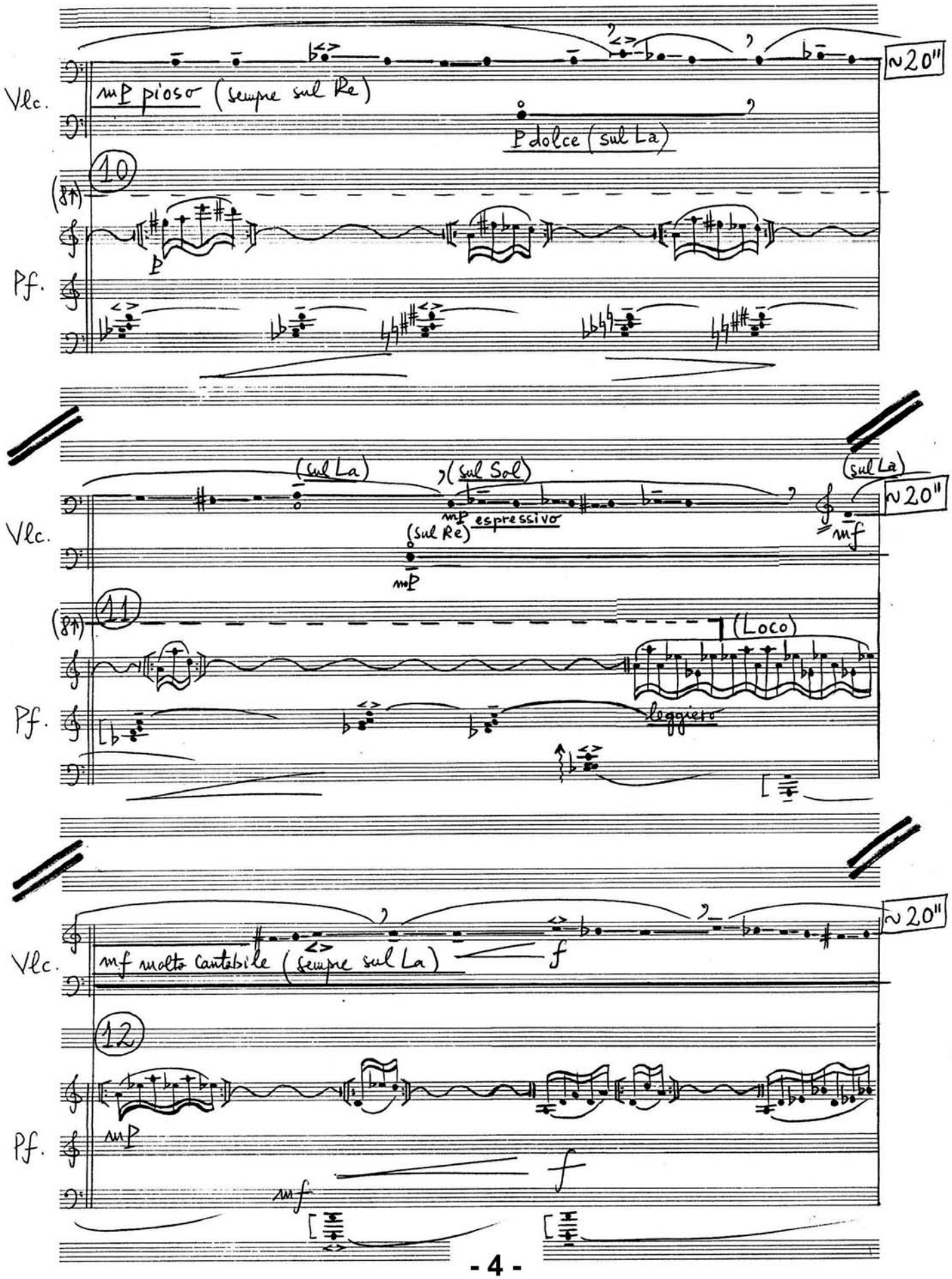
Pf. P P

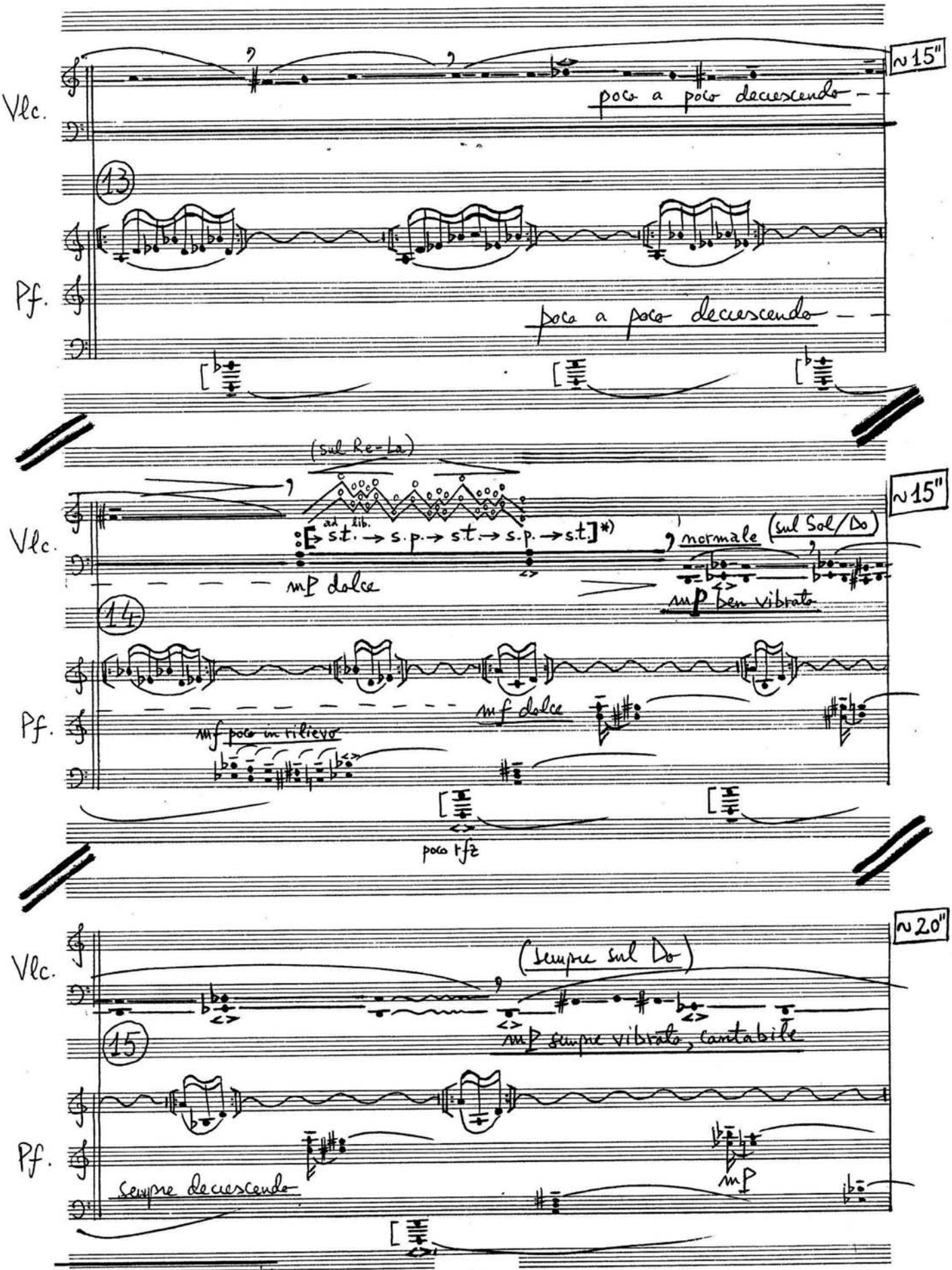
*) [ ] = ad libitum


~15"
Vlc.
(sempre sul Do)
4
più
f molto cantabile
(8↑)
Pf.
pp
p
mp
~10"
Vlc.
5
(8↑)
pp fluido
Pf.
mp
poco
~15"
p sul pont., flautando
(sul Re)
p
Vlc.
molto
gl.
gl.
6
(8↑)
Pf.
mp
p

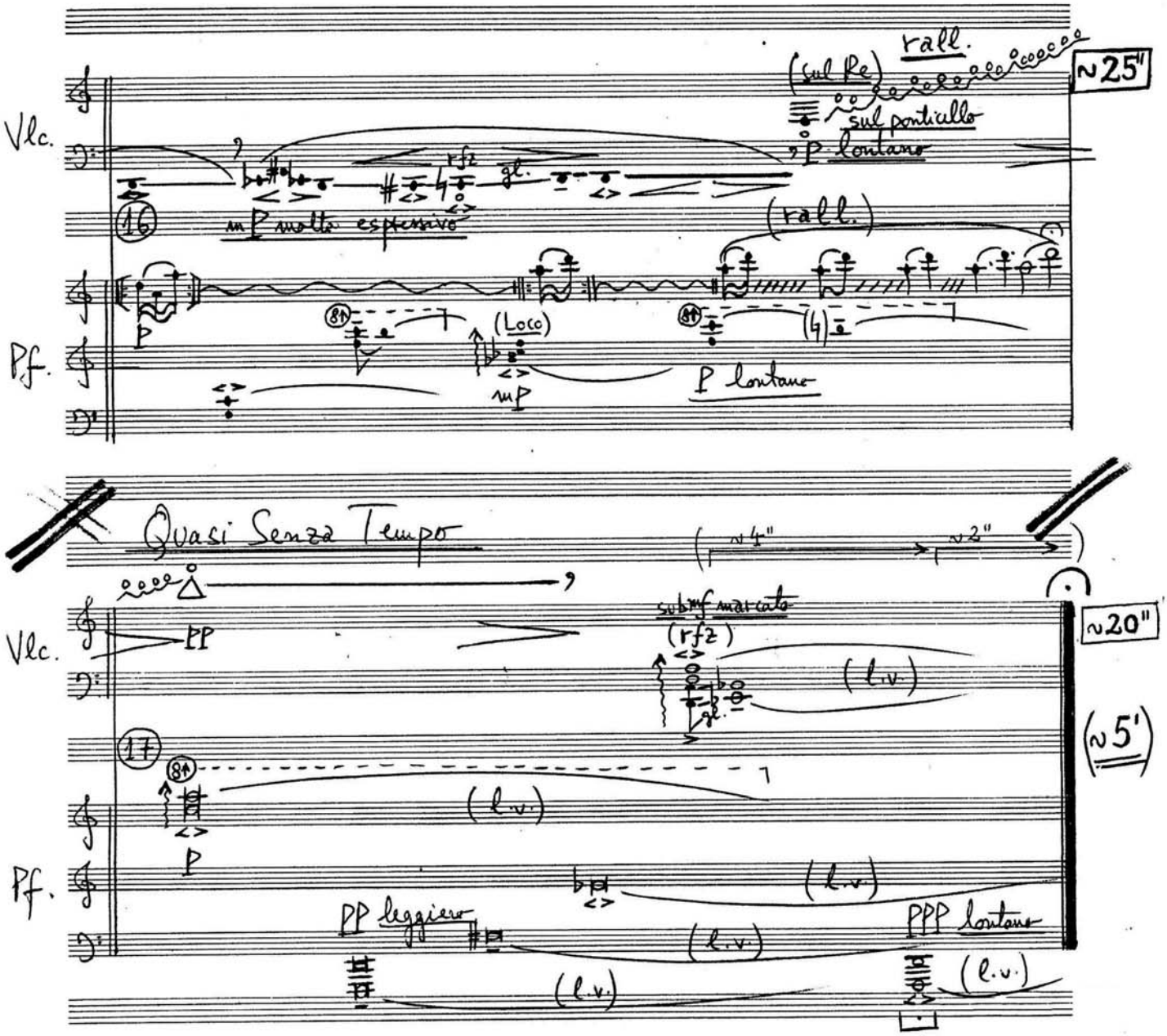

(Normale)
(sul Sol)
(sul La)
~10"
Vlc.
mP [s.t. ad lib. → s.p. → s.t. → s.p. → s.t. → s.p. → s.t. → s.p. → s.t. →]*) normale
P liscio (sul Re)
mP espressivo (sempre sul Re)
(8va) 7
PP
Pf.
P
~10"
Vlc.
mP
(8va) 8
Pf.
P
(sul Re)
(sul Re)
~20"
Vlc.
mP
(sul Sol) mP sul pont., flautando
(8va) 9
Pf.
P
mP Sonore
mP
mP

*) [ ] = ad libitum


Vlc.
mP pioso (sempre sul Re)
P dolce (sul La)
~20"
10
Pf.
(sul La)
(sul Sol)
(sul La)
~20"
Vlc.
mP espressivo
(sul Re)
mP
mf
11
(Loco)
Pf.
leggiero
~20"
Vlc.
mf molto cantabile (sempre sul La)
f
12
Pf.
mP
f
mf


~15"
Vlc.
poco a poco decrescendo
13
Pf.
poco a poco decrescendo
(sul Re-La)
~15"
Vlc.
ad lib.
[s.t. → s.p. → s.t. → s.p. → s.t.]*)
normale
(sul Sol/Do)
mp dolce
mp ben vibrato
14
Pf.
mf dolce
mf poco in rilievo
poco rfz
~20"
Vlc.
(sempre sul Do)
mp sempre vibrato, cantabile
15
Pf.
sempre decrescendo
mp

*) [ ] = ad libitum



Sultan Nichips

Bruxelles, Octobre 1994

Serban NICHIFOR
(1993)

MORONI'S FREE PHASE

for
Melodic Instrument
(ossia Violin)
and Piano
(ossia Synthesizer)

To Dorothy Martirano
with admiration

MORONI'S FREE PHASE

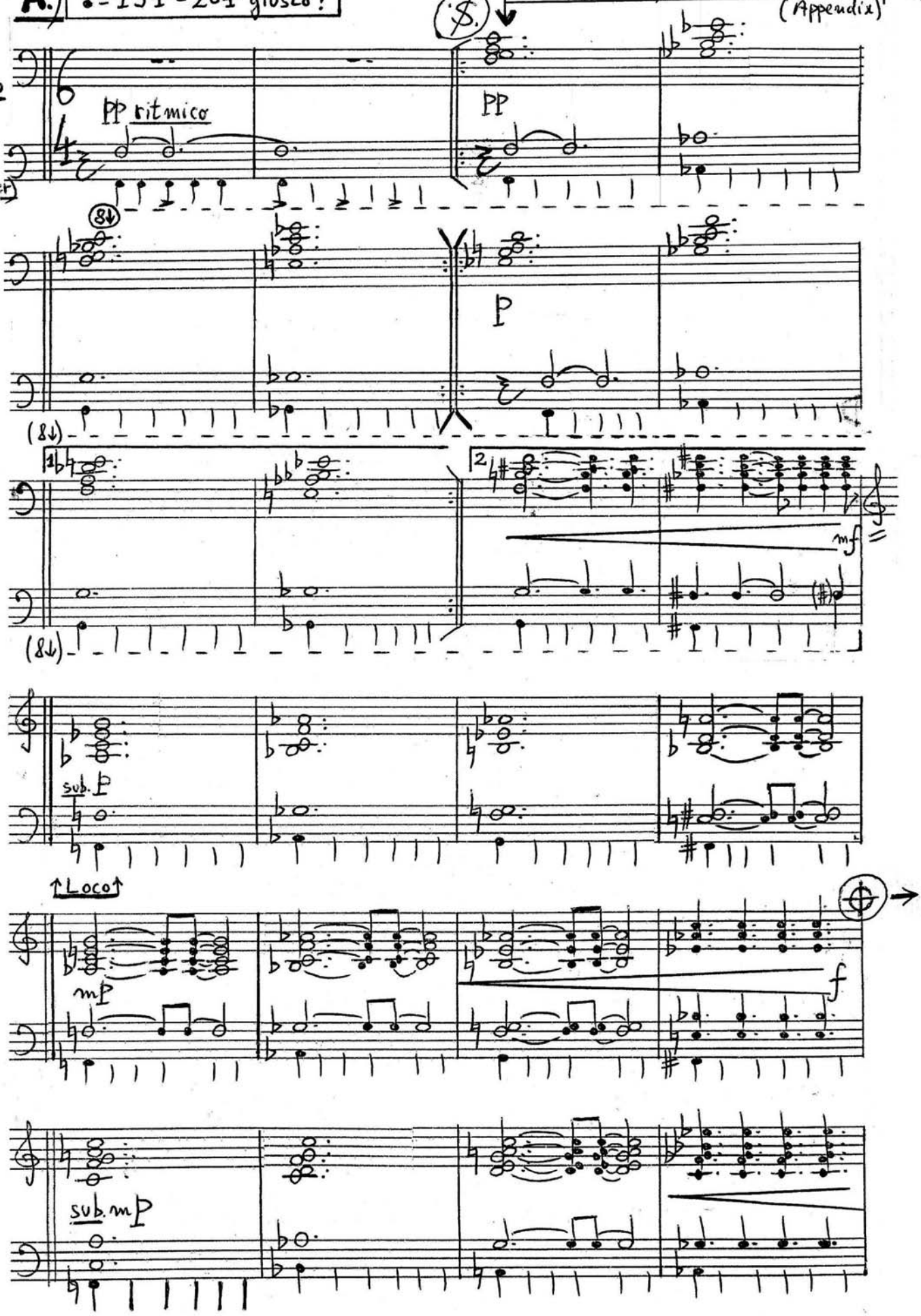
Serban Nichifor

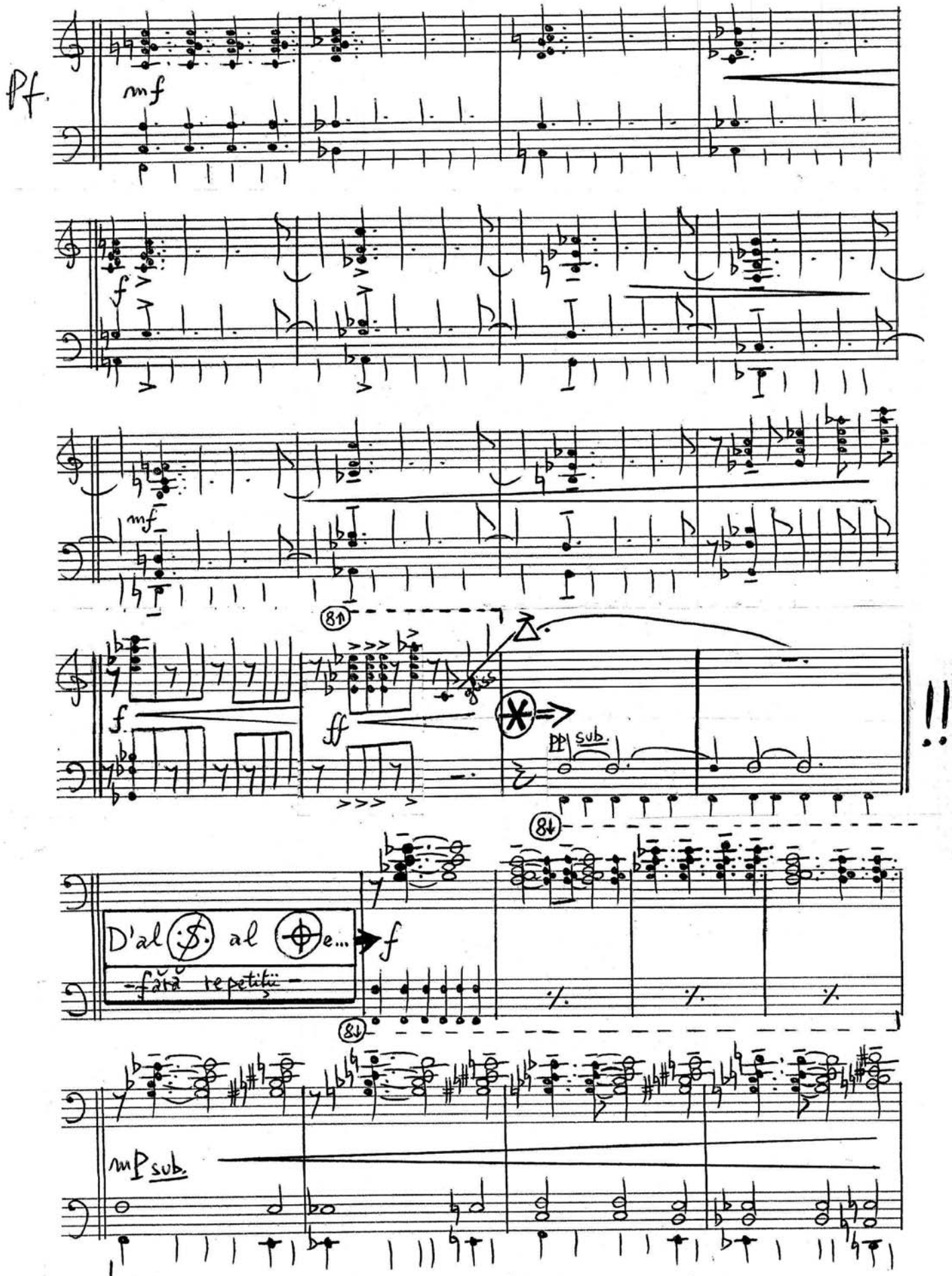
for Piano (Synthesizer) and Instrument(s) ad lib.

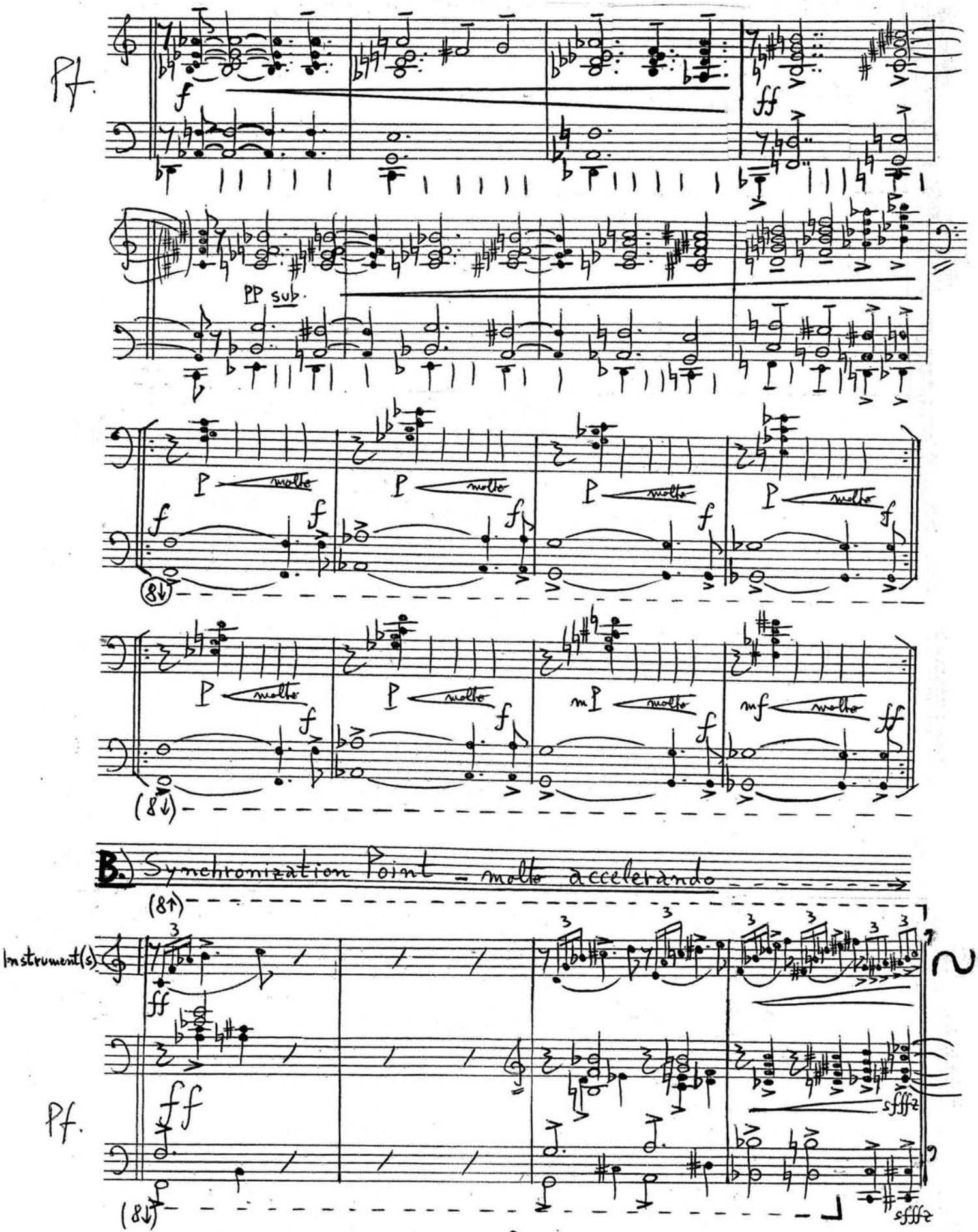
A.) ♩=154 - 204 giusto!

Instrument(s): Continuum-Mobile (Appendix)

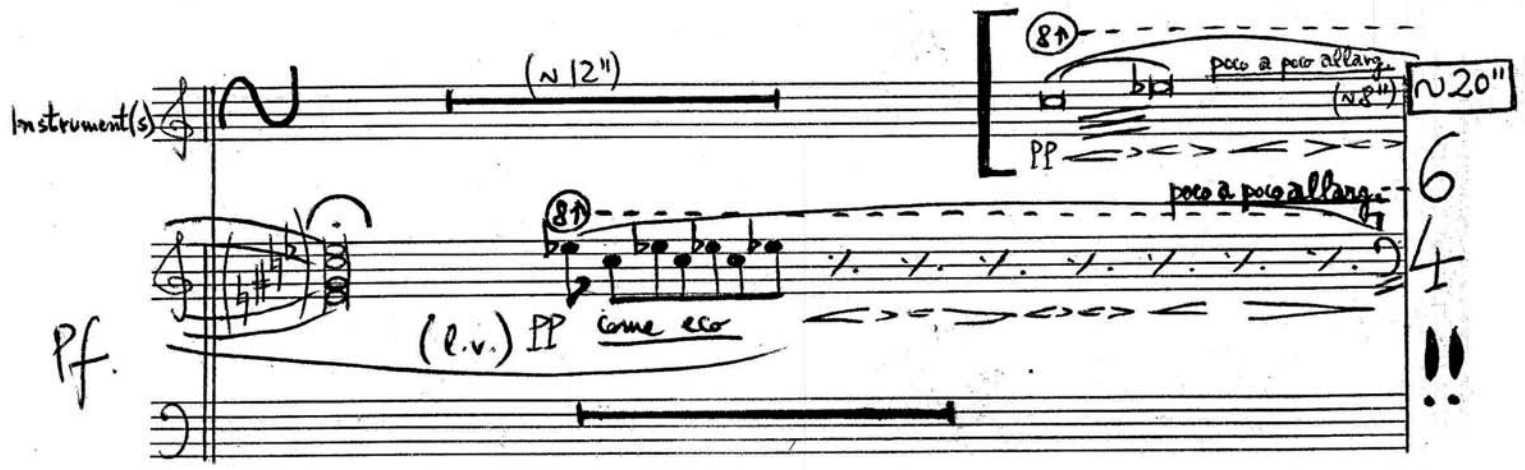
Modulo Pf. ossia (synthesizer)



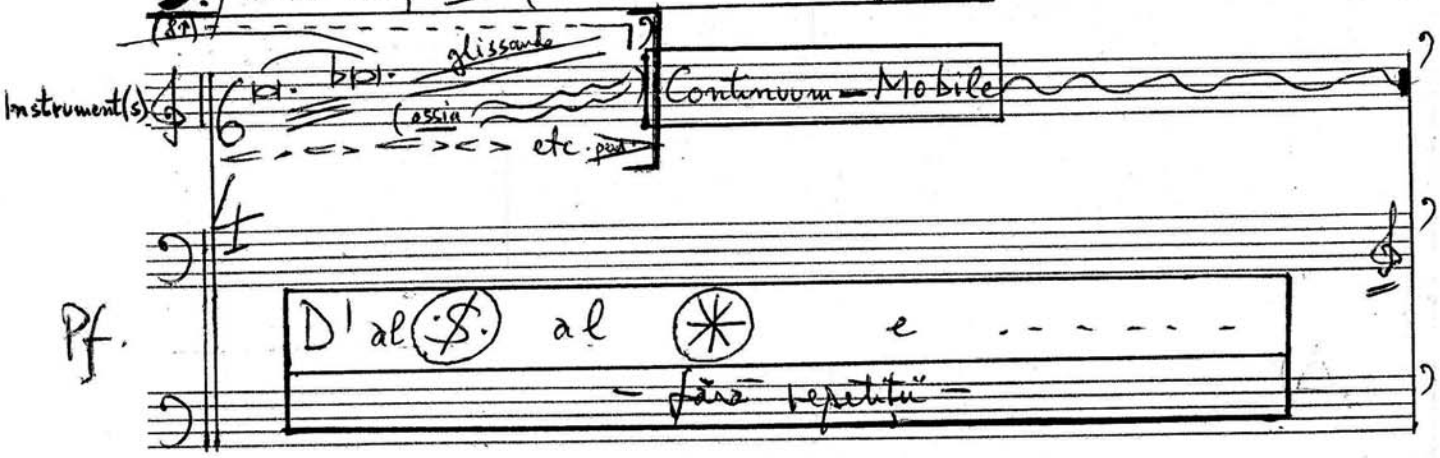

Pf.
mf
f
mf
8va
f
ff
pp sub.
!!
8va
D'al 𝄋 al ⊕ e...
-fără repetiție-
f
8va
mp sub.
Loco


Pf.
f
ff
PP sub.
P molto
mP molto
mf molto
(8↓)
B.) Synchronization Point - molto accelerando
(8↑)
Instrument(s)
Pf.
sfffz

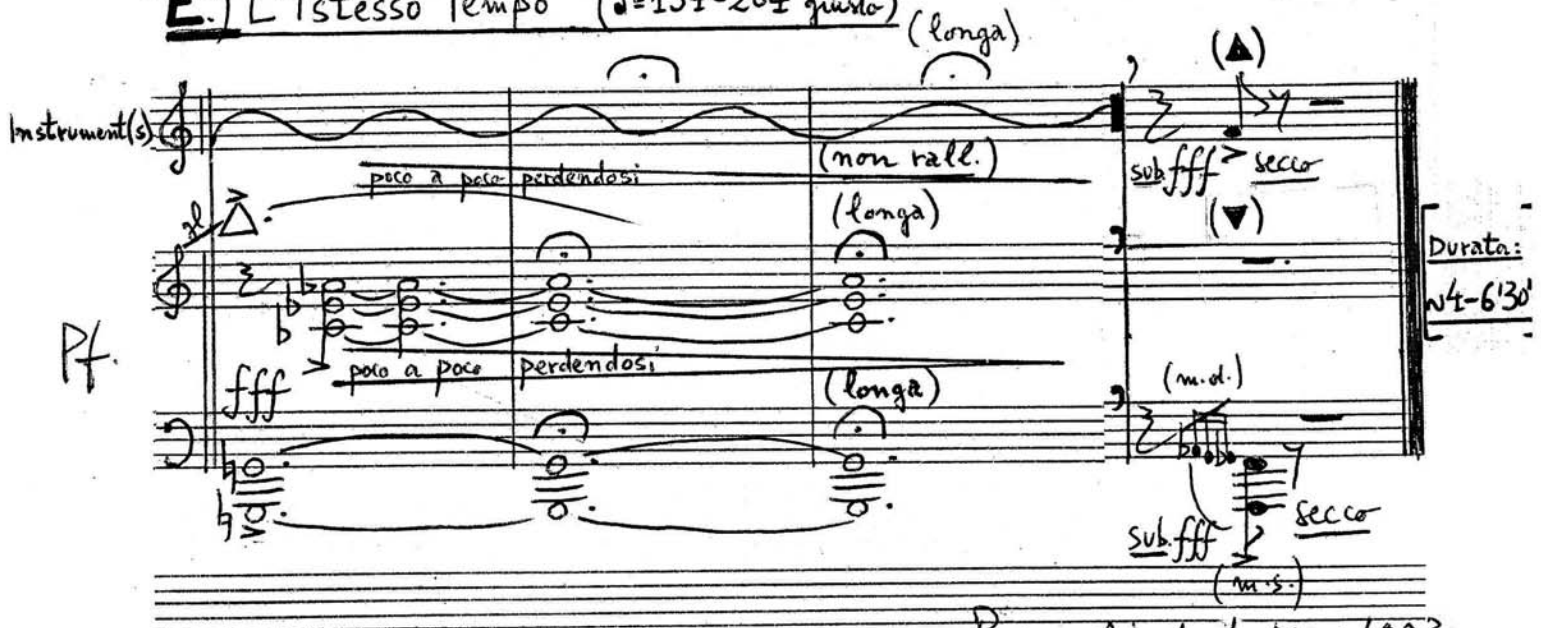
C.) Sub. Molto Rubato, quasi improvisando



D.) Sub. Tempo I (♩ = 154 - 204 giusto)



E.) L'Istesso Tempo (♩ = 154-204 giusto)



București, 1-4 Mai 1993

Sabin Nichifor

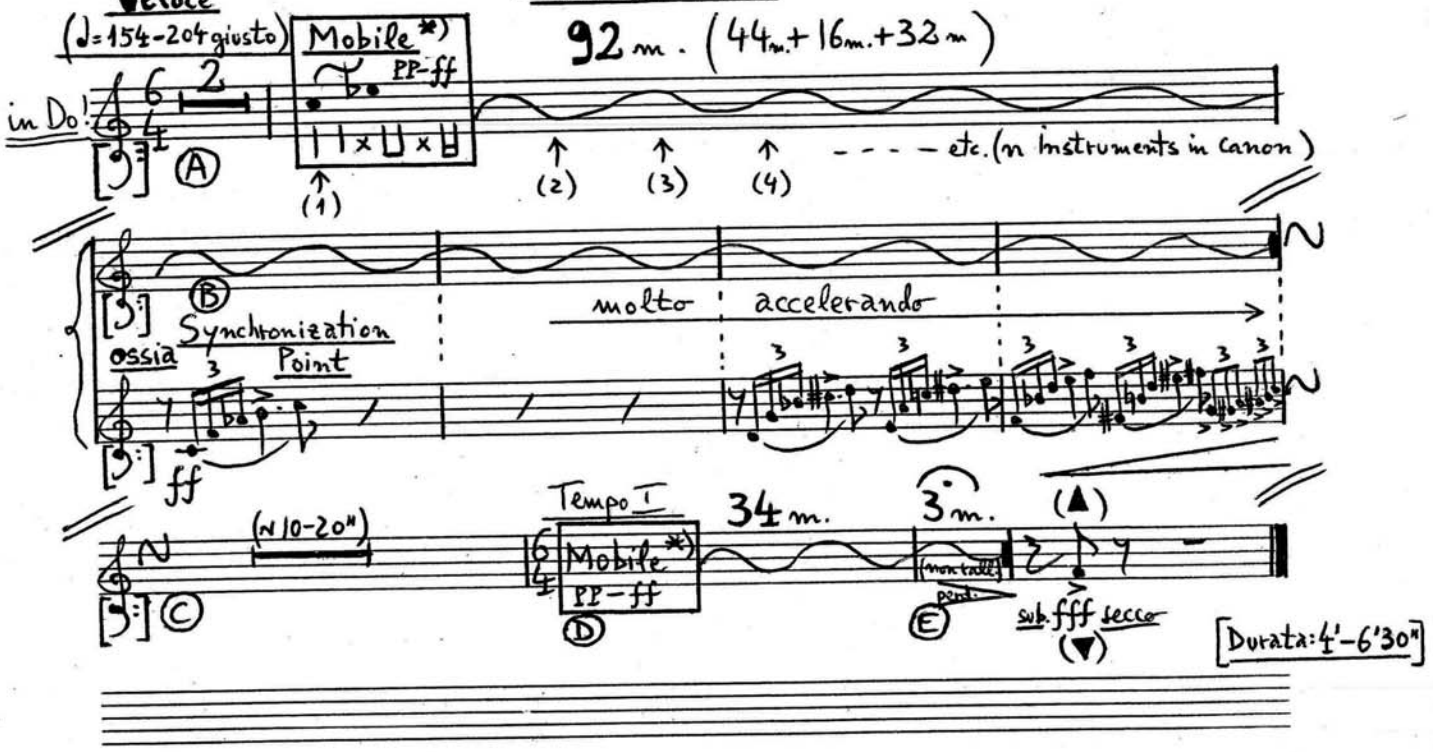
Appendix

FREE PHASE

– Continuum-Mobile –

Şerban Nichifor

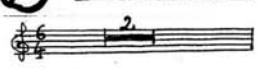
INSTRUMENT(S)
[in Do]



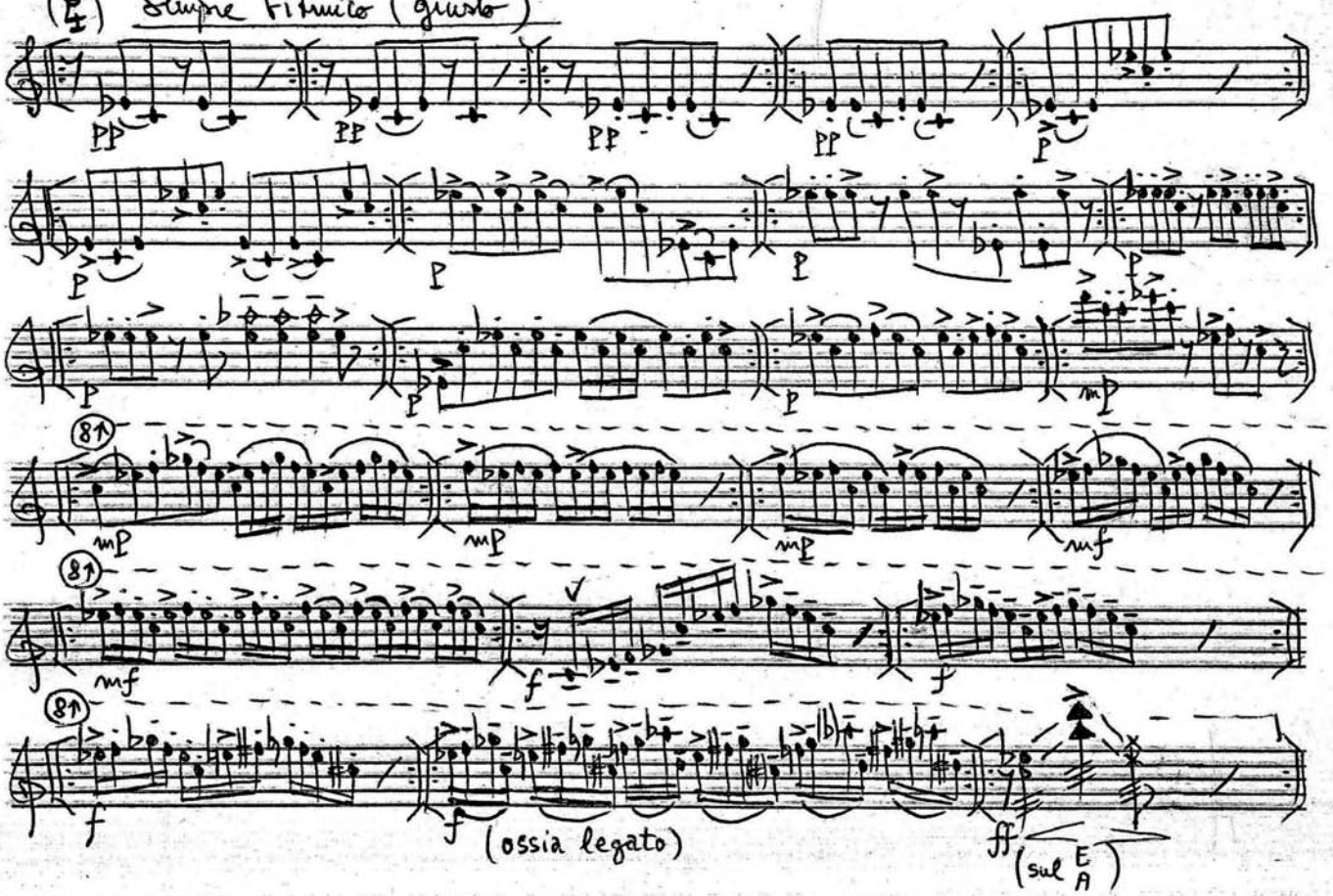
[Durata: 4'-6'30"]

The piece may be played at any tempo (♩ = ca 154-204 MM), but the pulse must remain constant throughout. There is no specific order in which the material is to played. Fragments may be repeated or combined to form larger units, and longer lines may be fragmented. The dynamic range is from PP to FF.

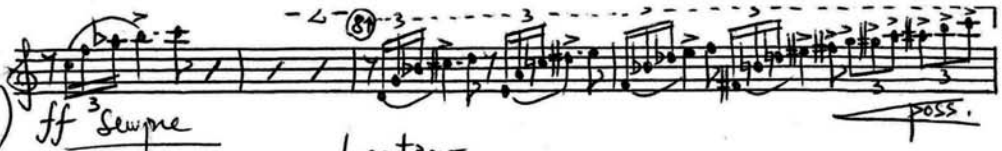
-(A)- Mobile



(6/4) Sempre ritmico (giusto)

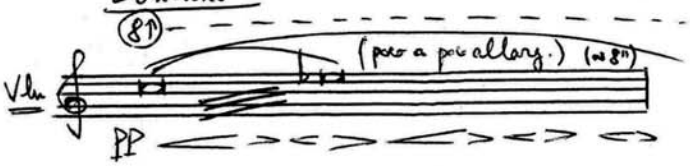


-(B)- Synchronization Point (with Pft.)



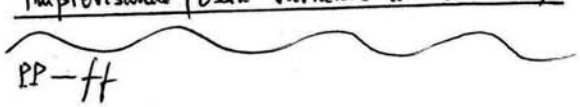
-(C)- Molto Rubato

~ (ca 12") (Pft.)

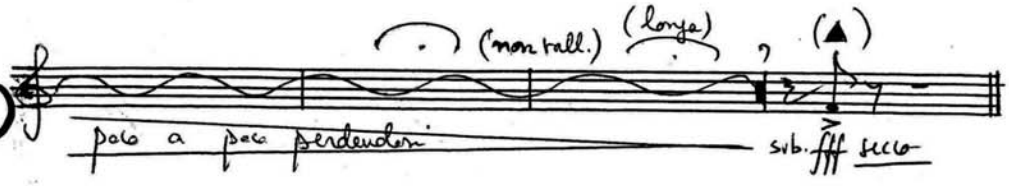


-(D)- Mobile (page 1)

see



-(E)-



Simon Nicholls
Bruchsal, Mai 1993

RETRO

SERBAN NICHIFOR

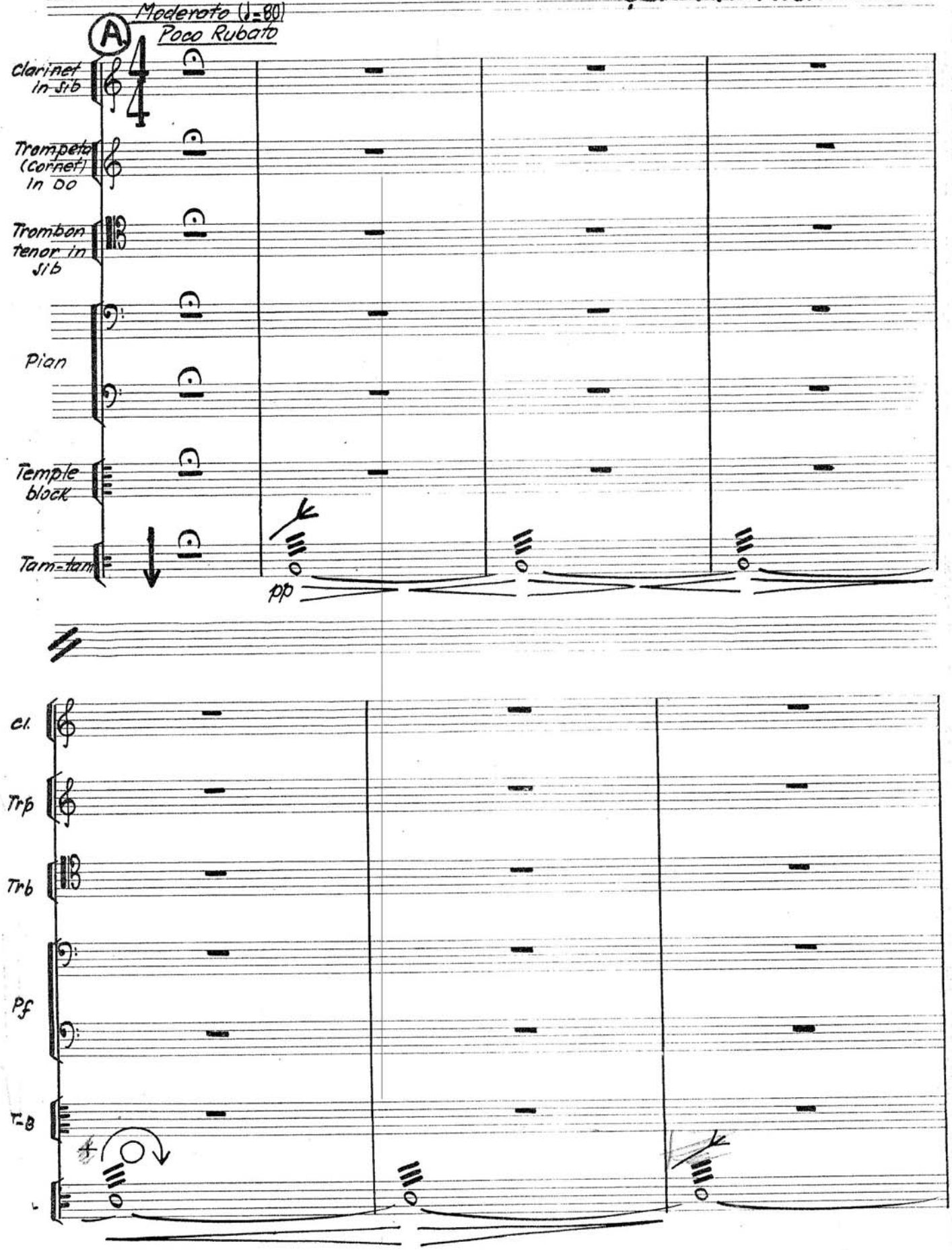
BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR DIN R.P.R.

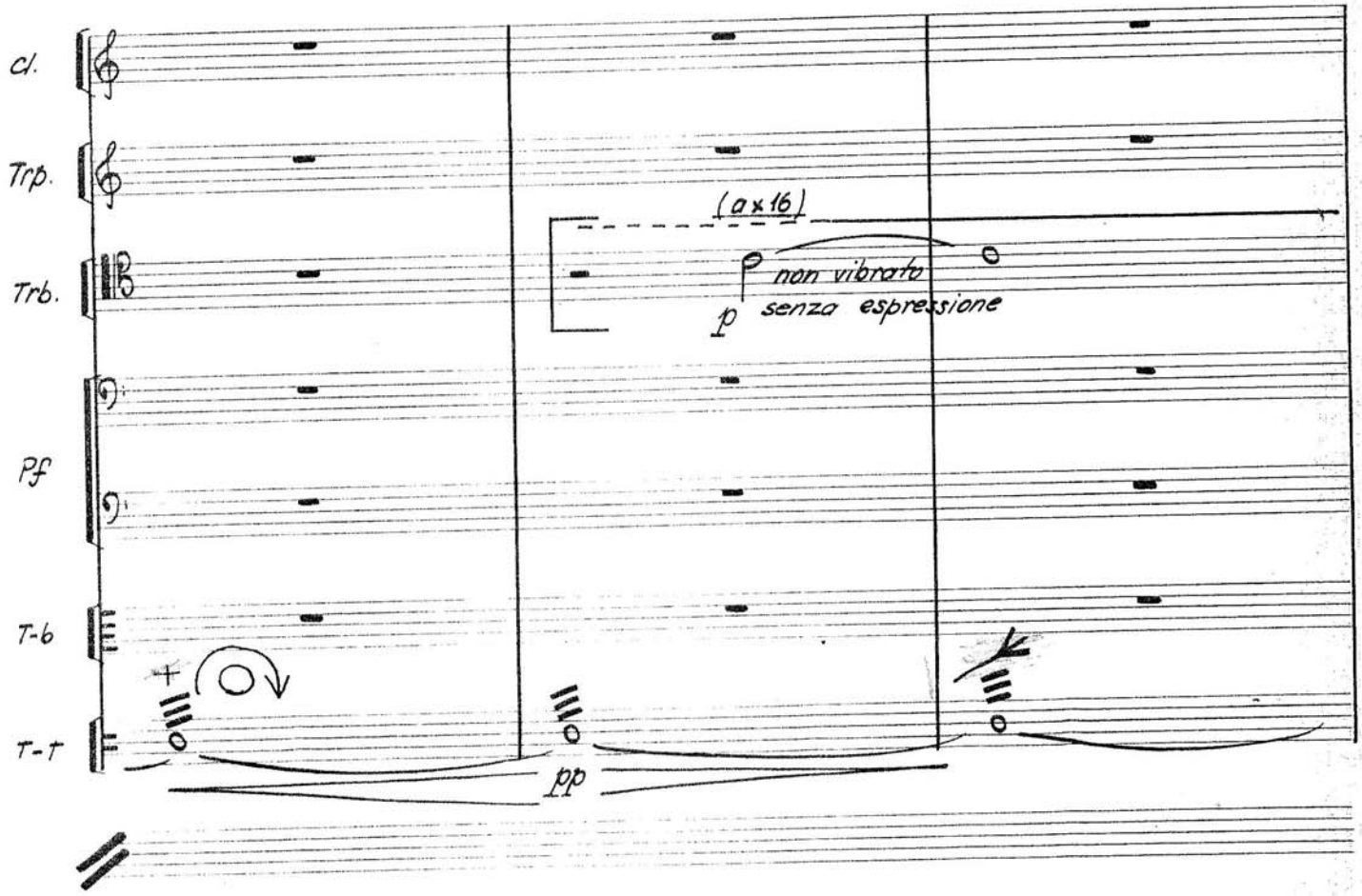
Părinților mei

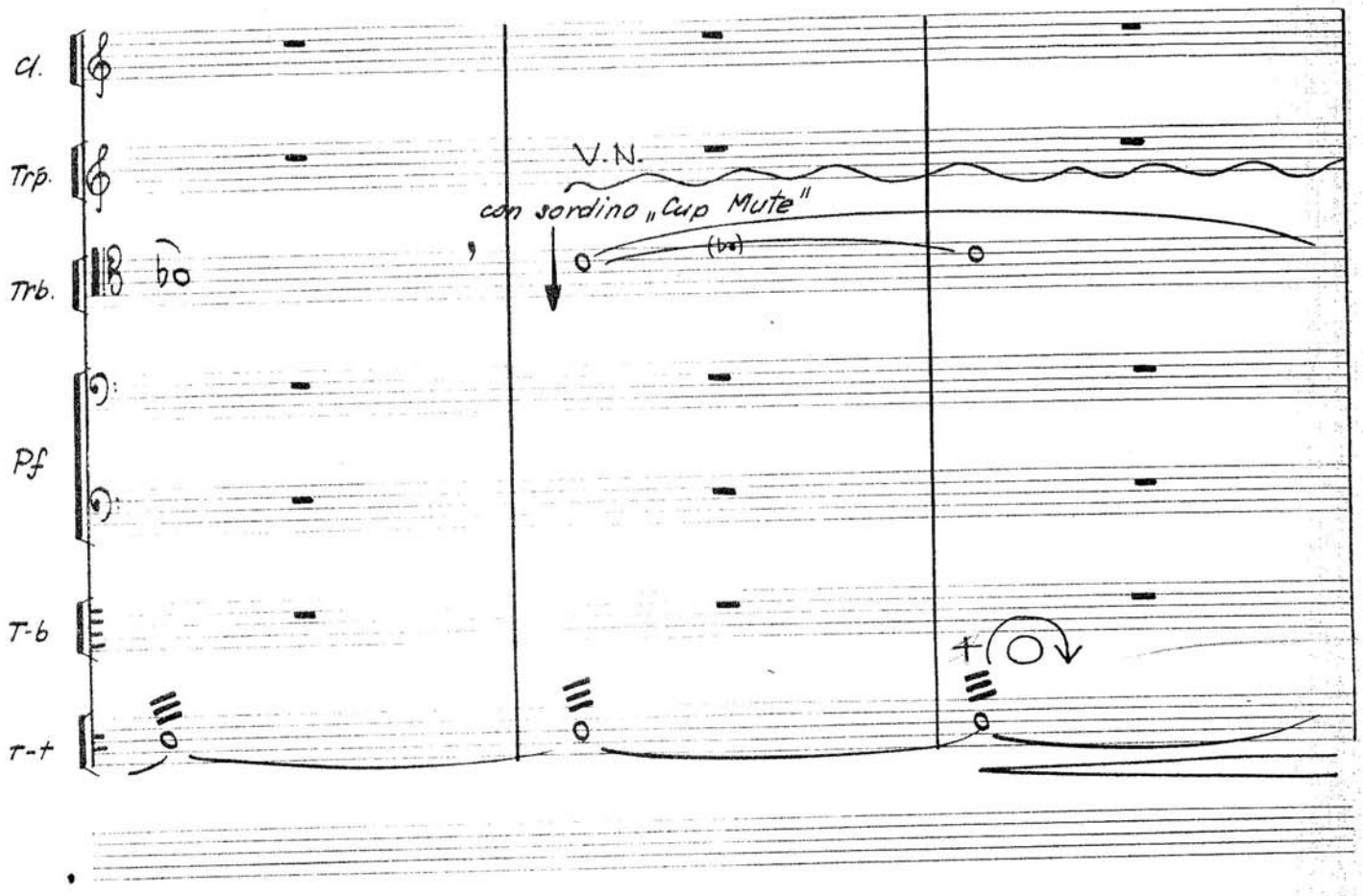
RETRO

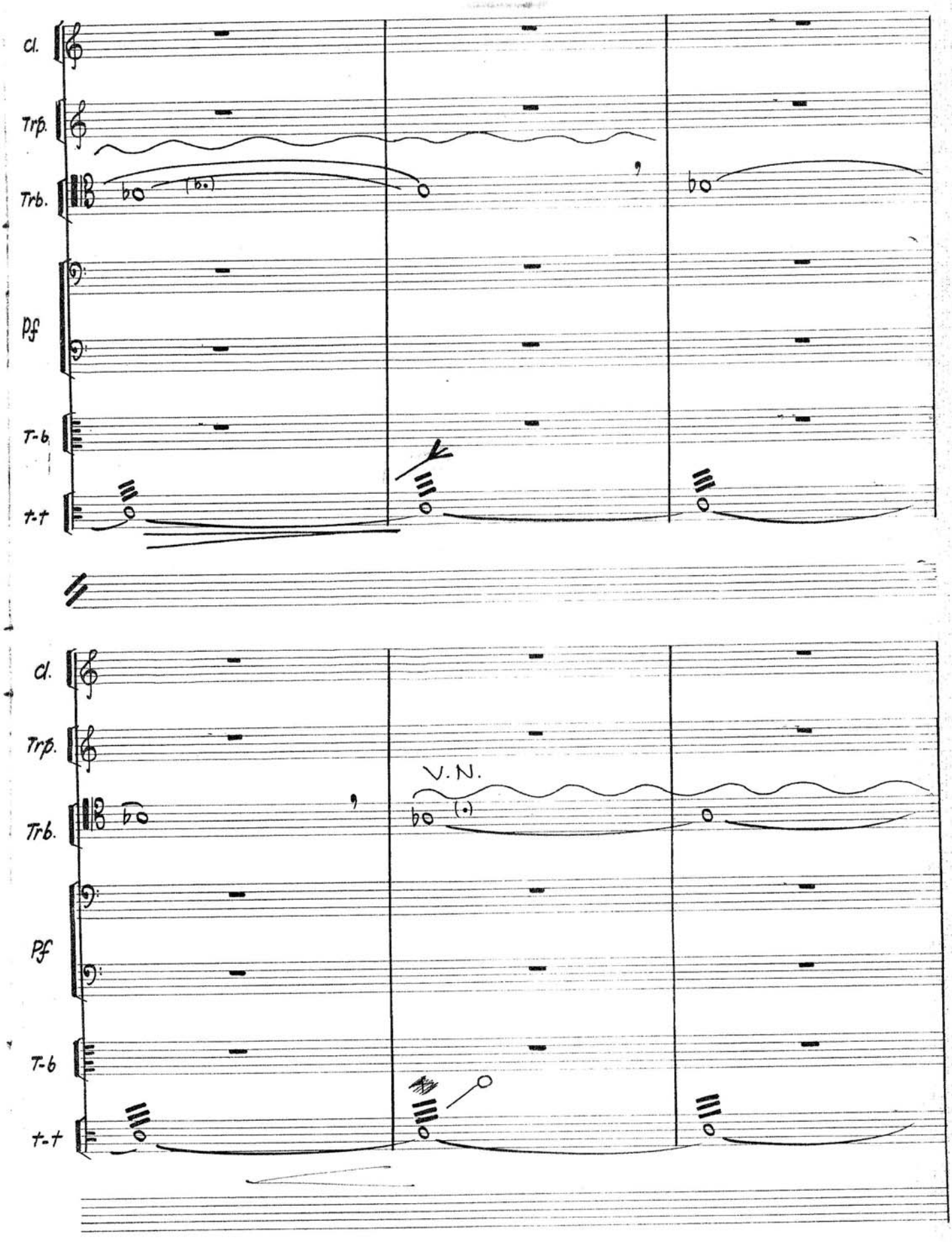
-studiu IV-

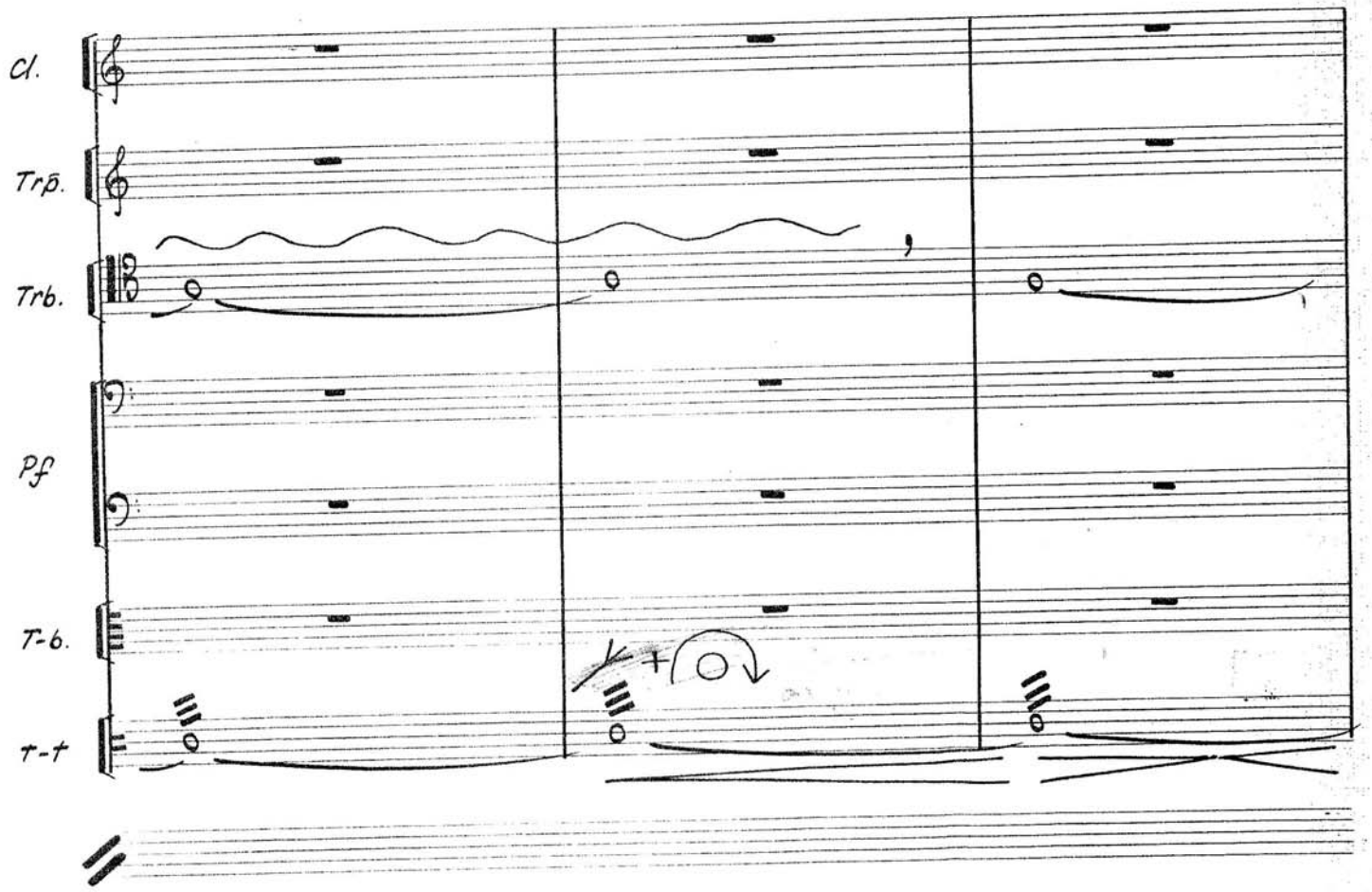
ȘERBAN NICHIFOR

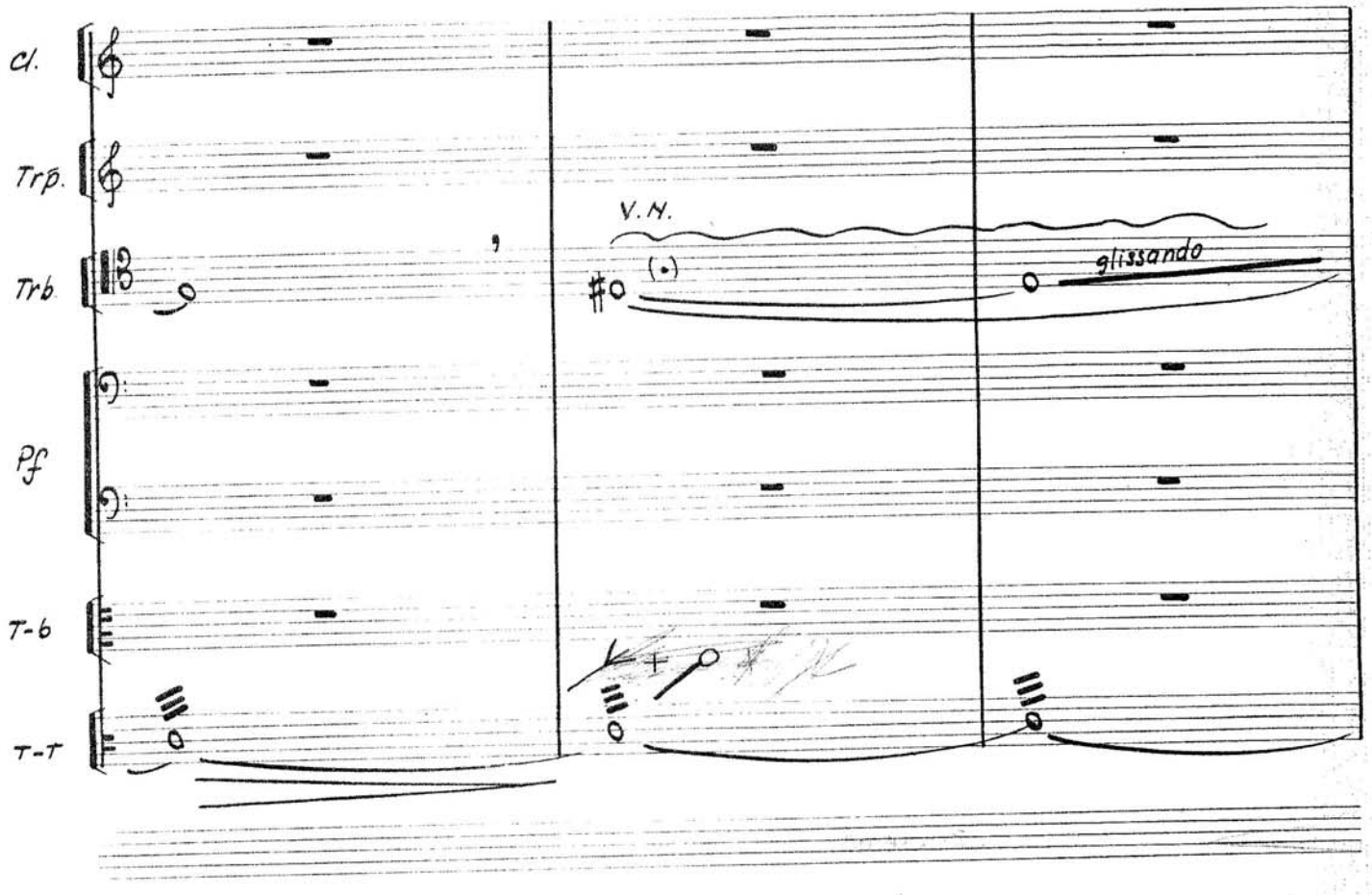


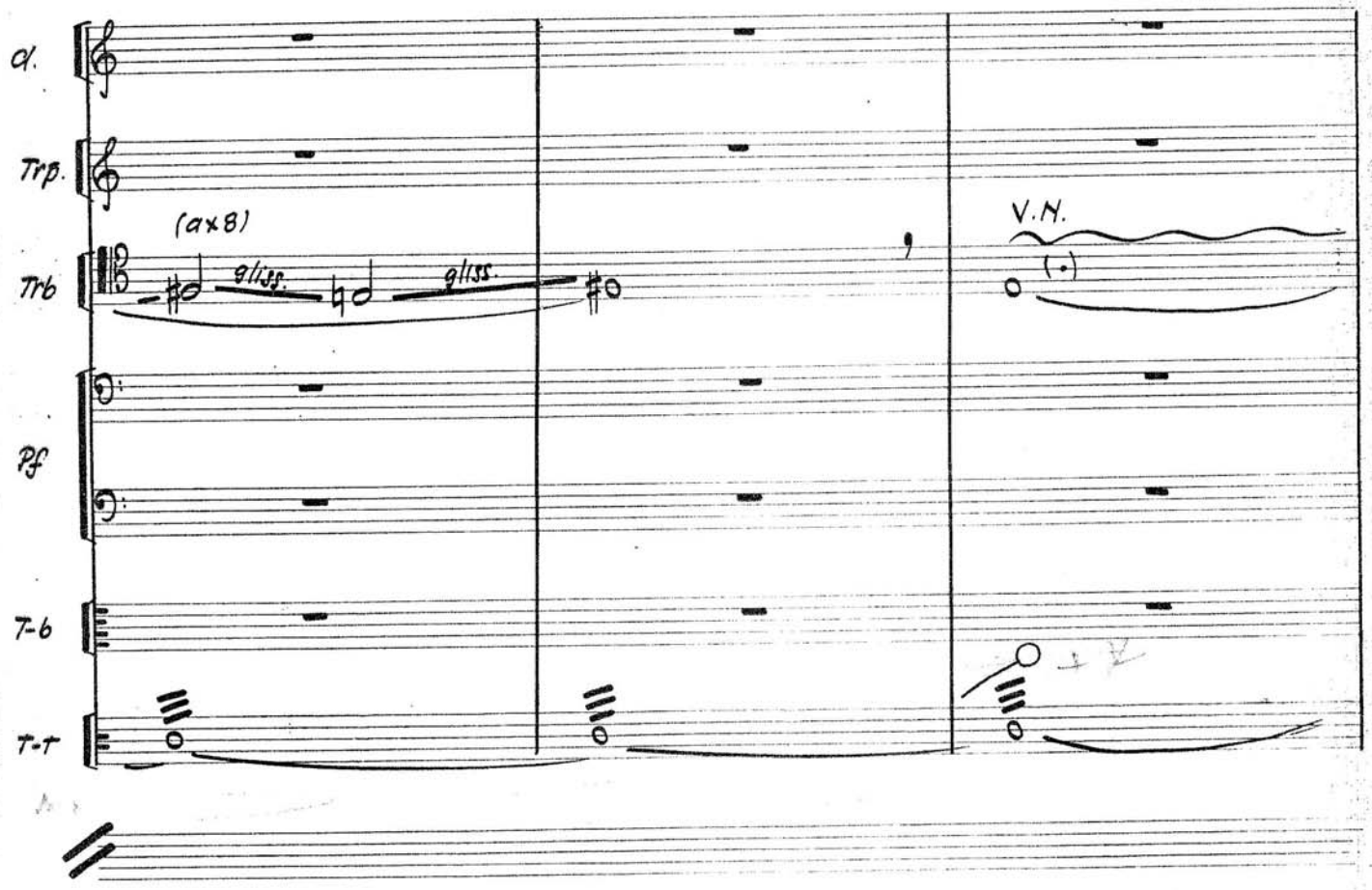

Cl.
Trp.
Trb.
Pf
T-b
T-t
(a x 16)
non vibrato
senza espressione
p
pp

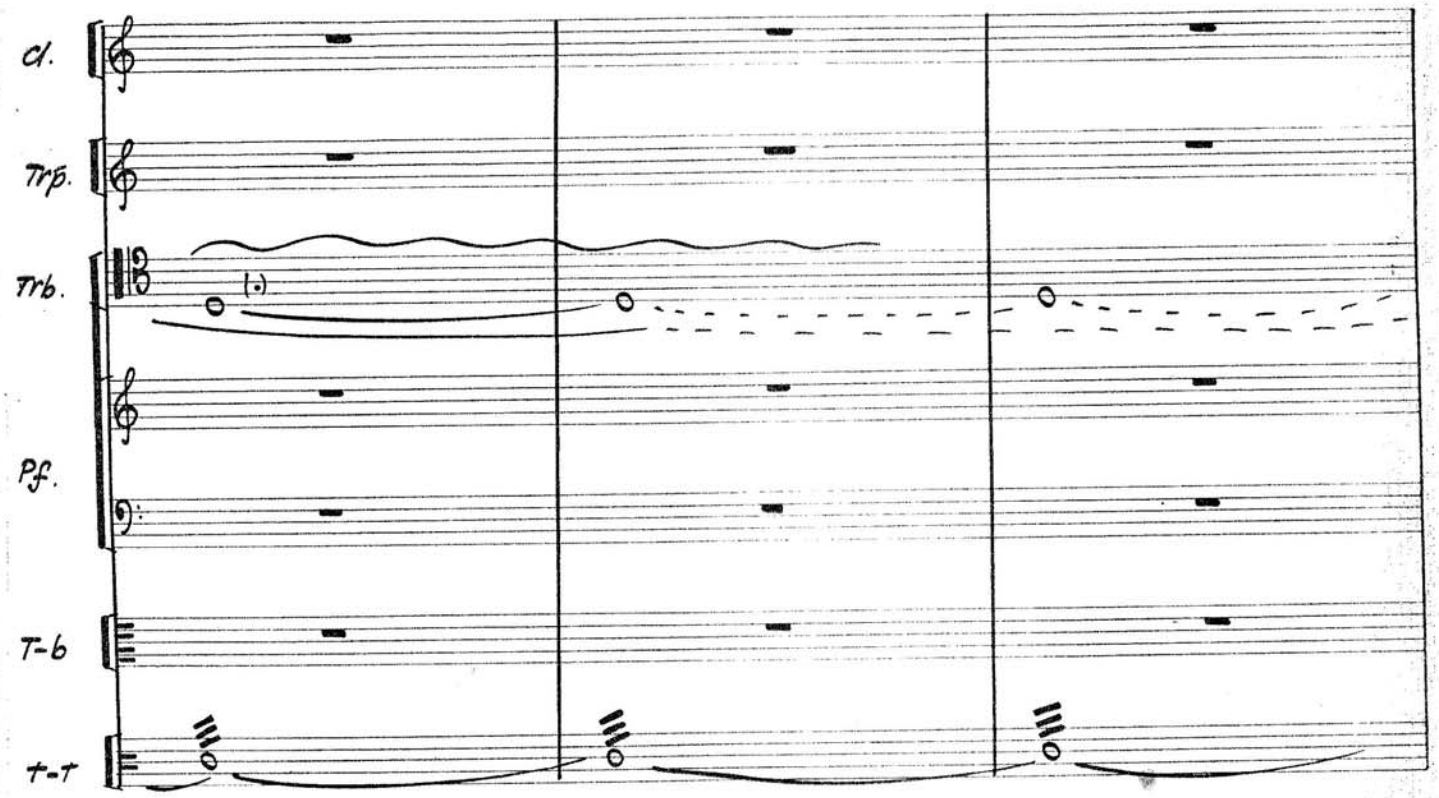

Cl.
Trp.
Trb.
Pf
T-b
T-t
V.N.
con sordino „Cup Mute"

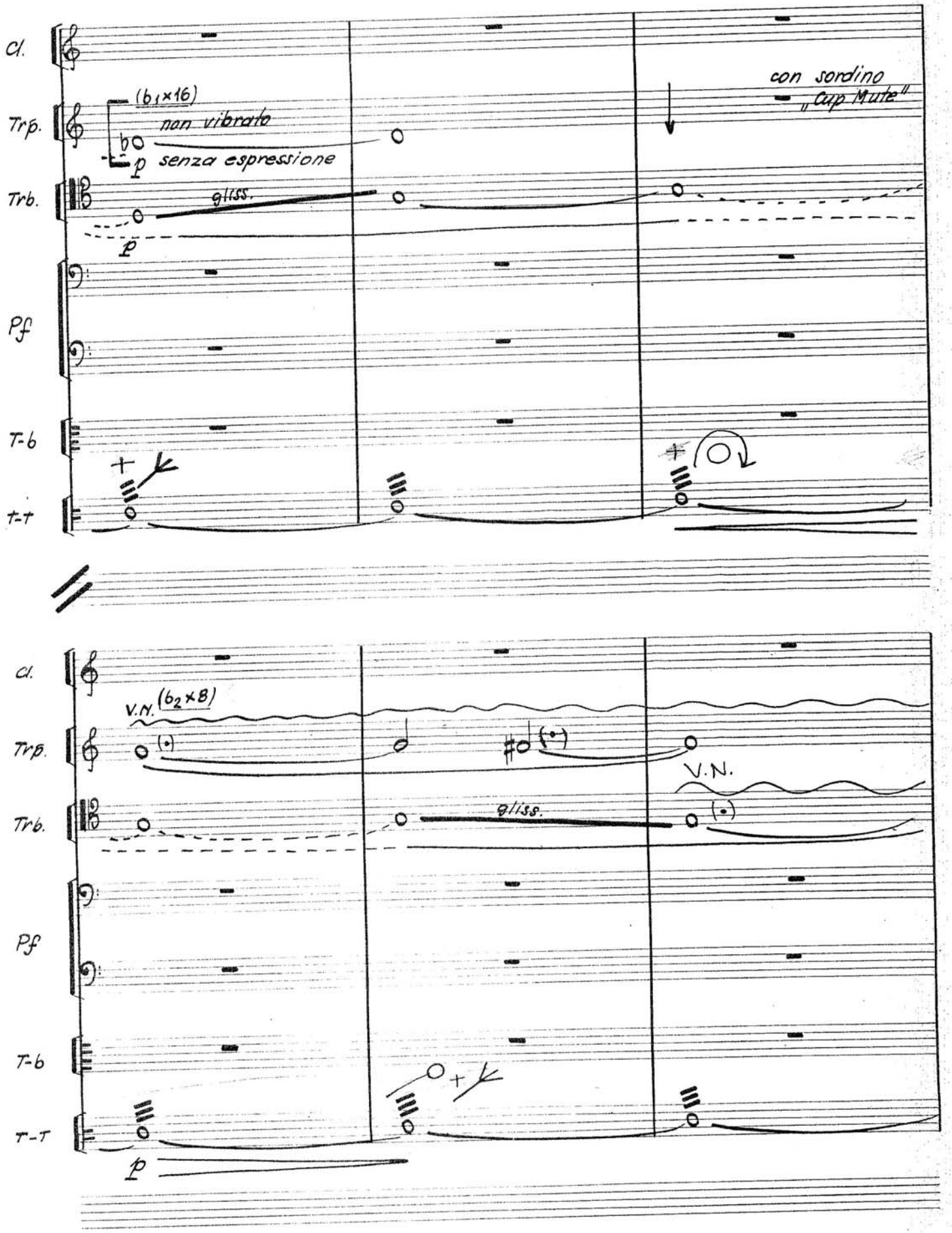

Cl.
Trp.
Trb.
Pf
T-b.
t-t
V.N.

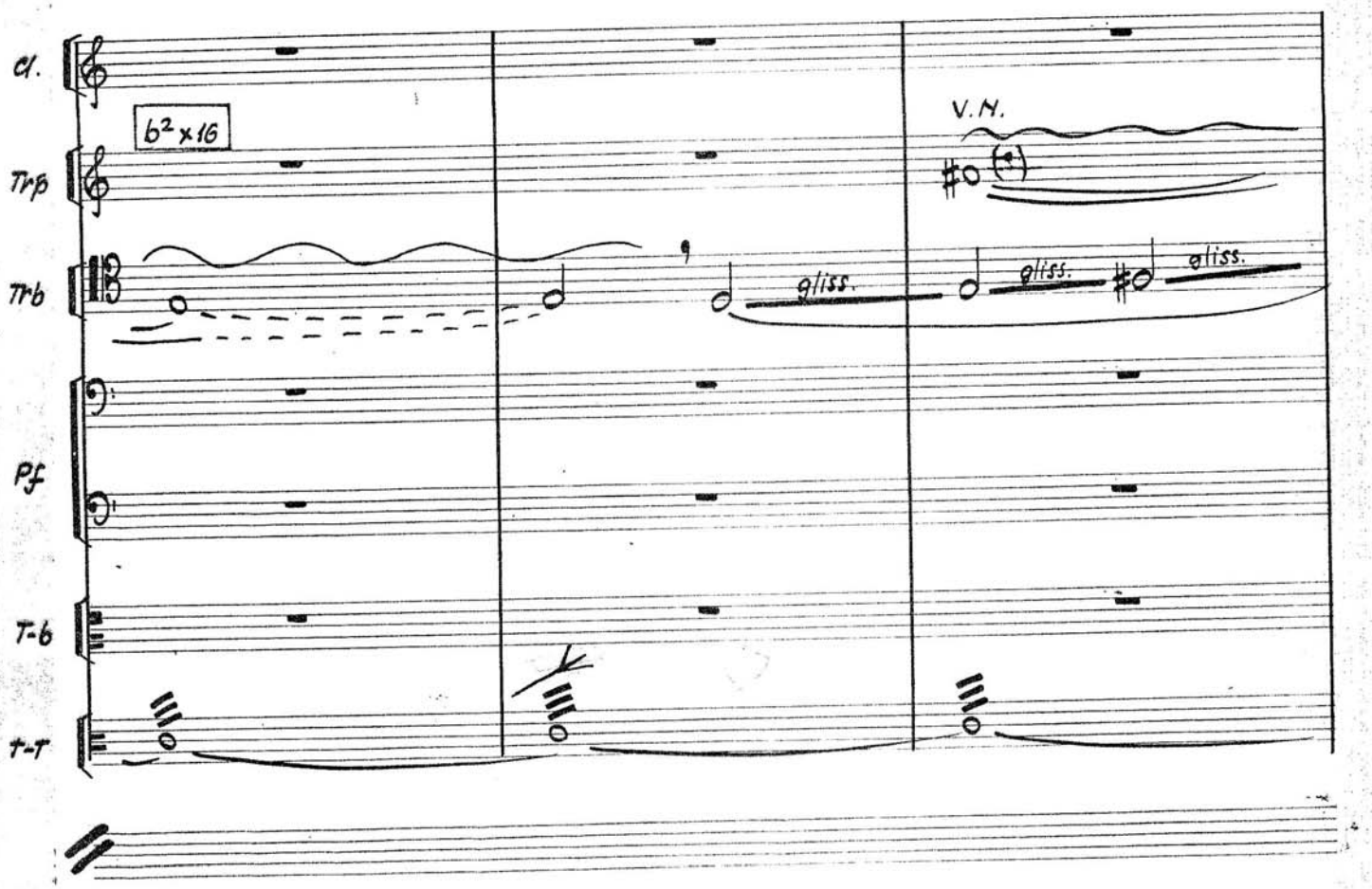

Cl.
Trp.
Trb.
Pf
T-b.
T-t

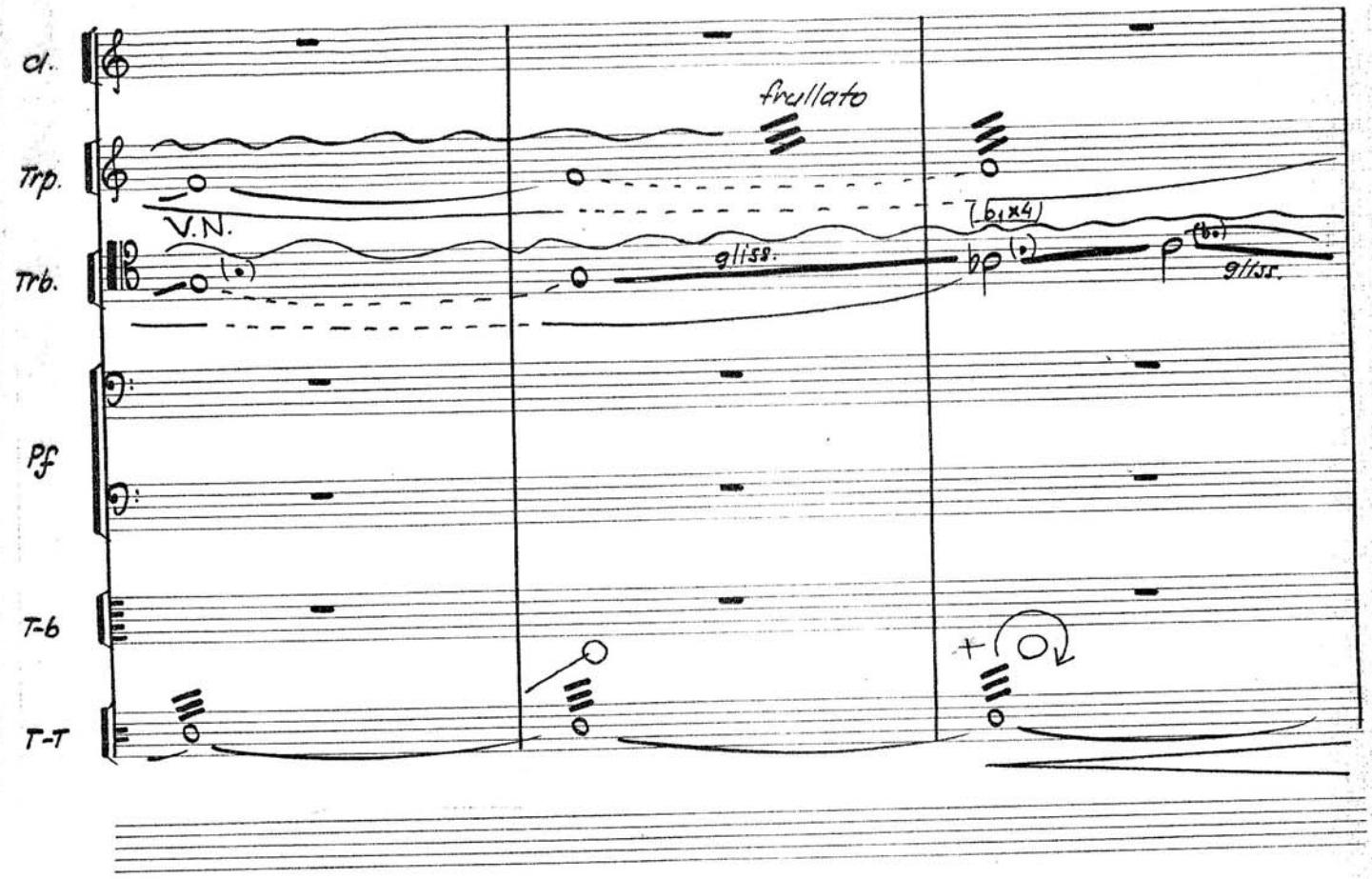

Cl.
Trp.
Trb
V.M.
glissando
Pf
T-b
T-T

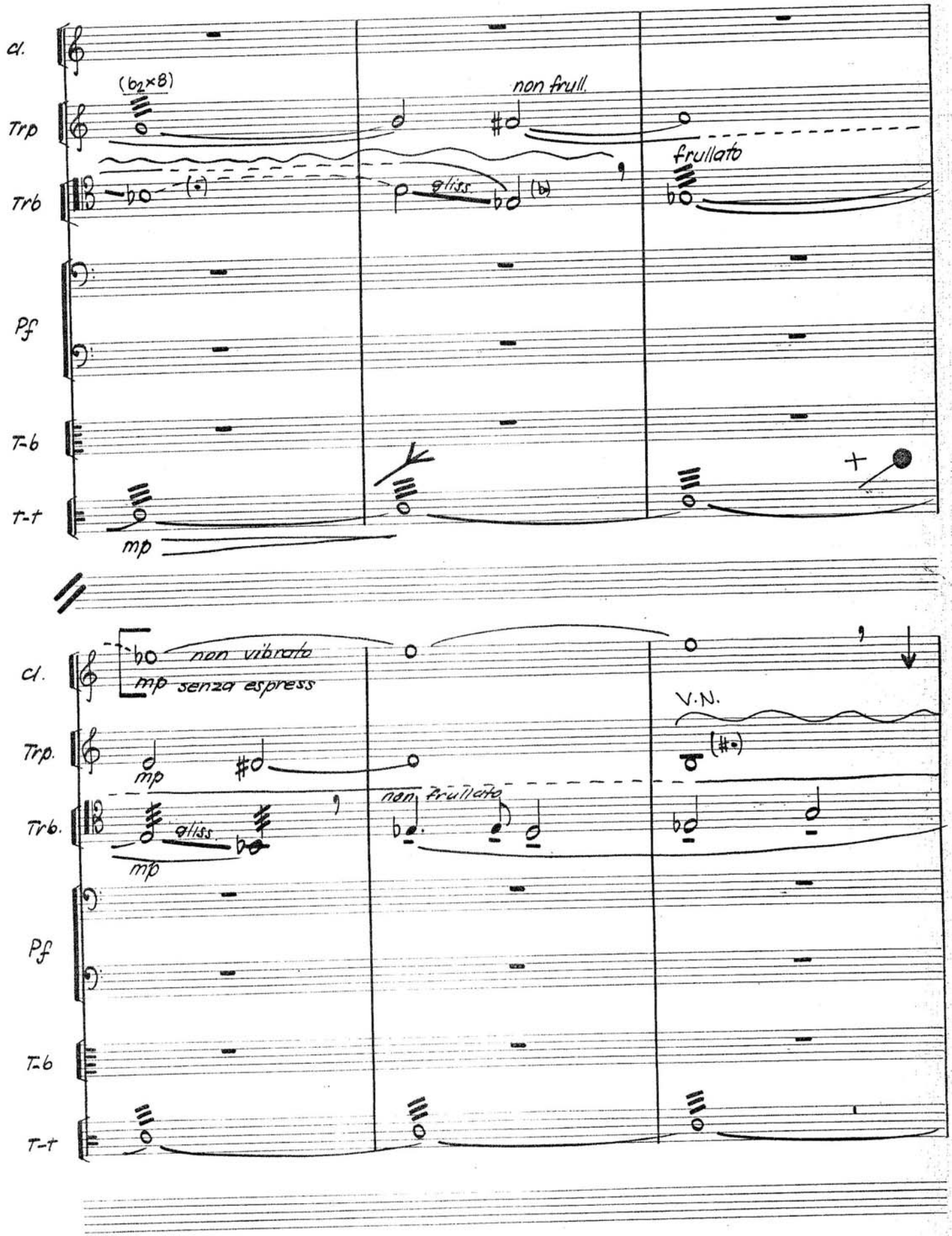

Cl.
Trp.
(ax8)
gliss.
gliss.
Trb
V.N.
(.)
Pf
T-b
T-T

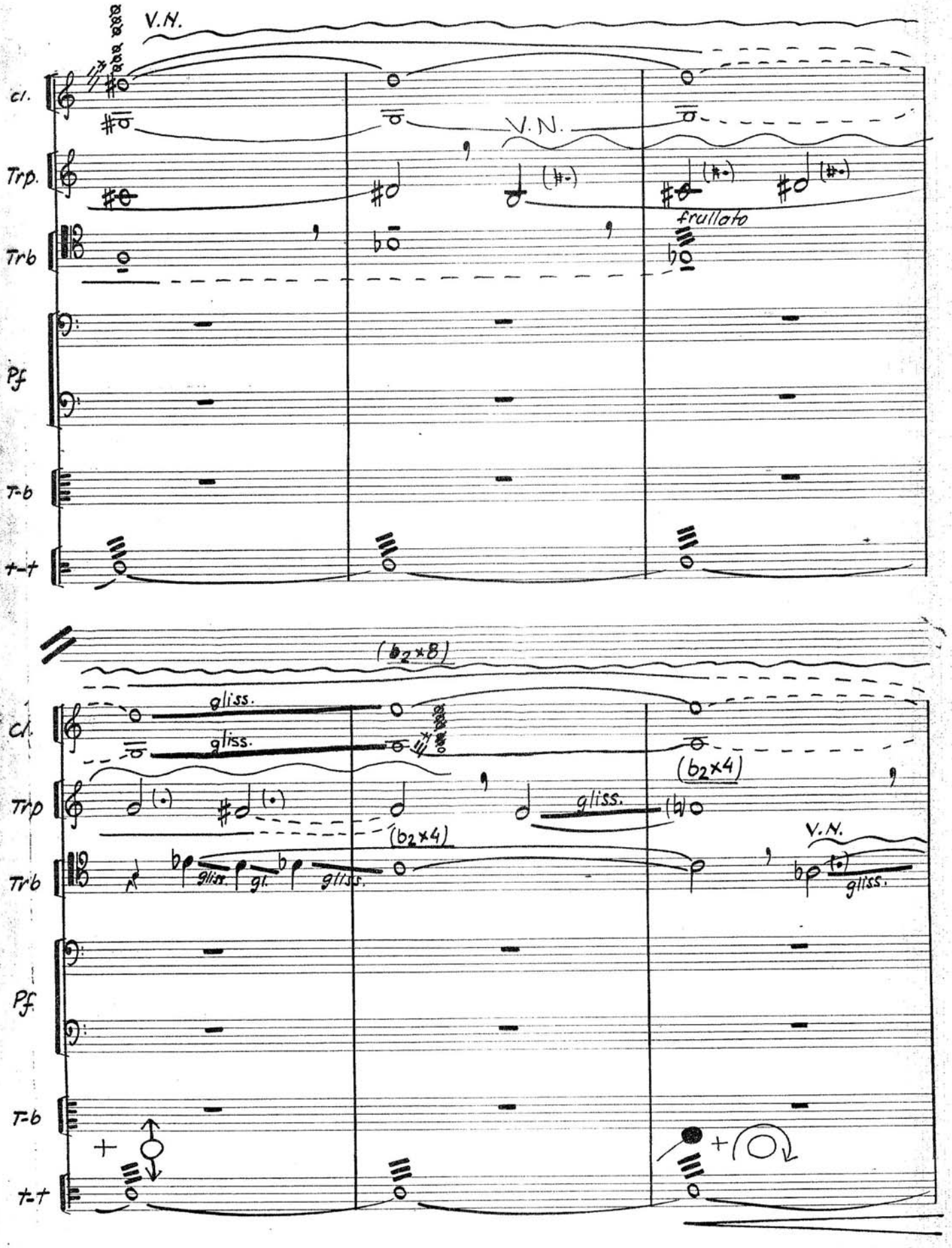

Cl.
Trp.
Trb.
(.)
Pf.
T-b
T-T

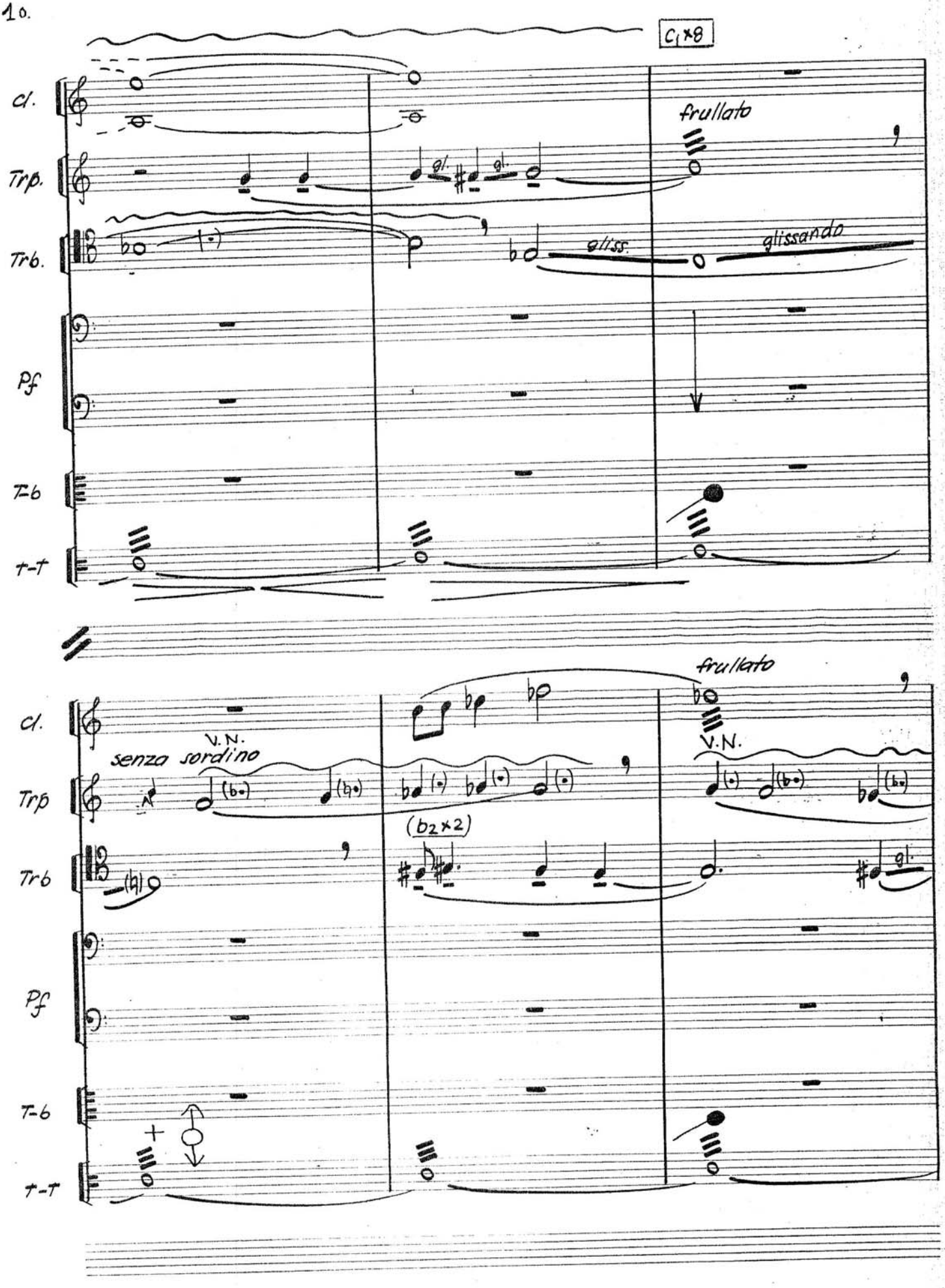

Cl.
Trp.
Trb.
Pf
T-b
T-T
(b1×16)
non vibrato
p senza espressione
gliss.
p
con sordino
„cup Mute"
Cl.
V.N. (b2×8)
Trp.
(•)
#o (•)
V.N.
Trb.
gliss.
(•)
Pf
T-b
T-T
p

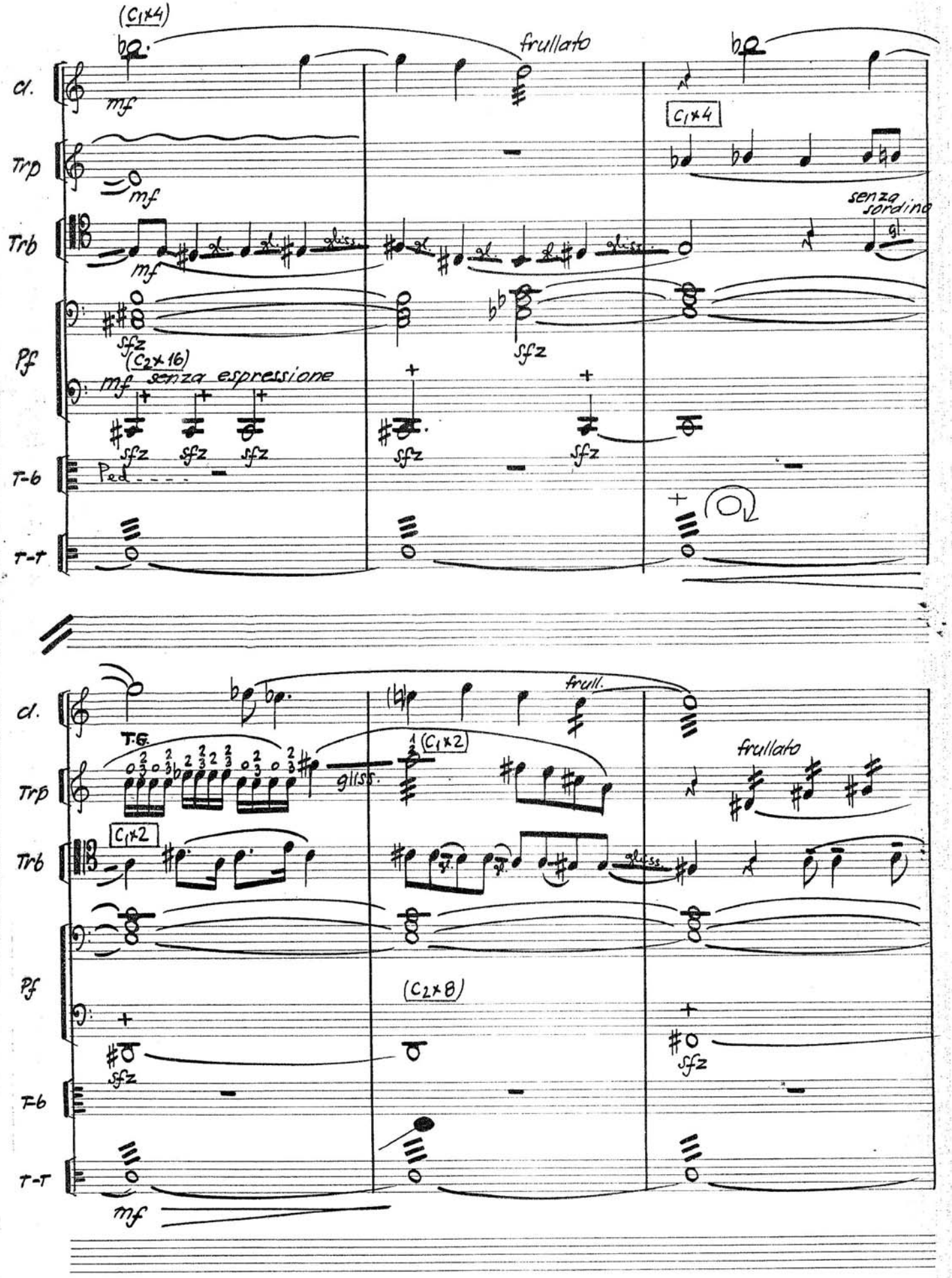

Cl.
Trp
Trb
Pf
T-b
T-T
b² x 16
V.N.
gliss.
gliss.
gliss.

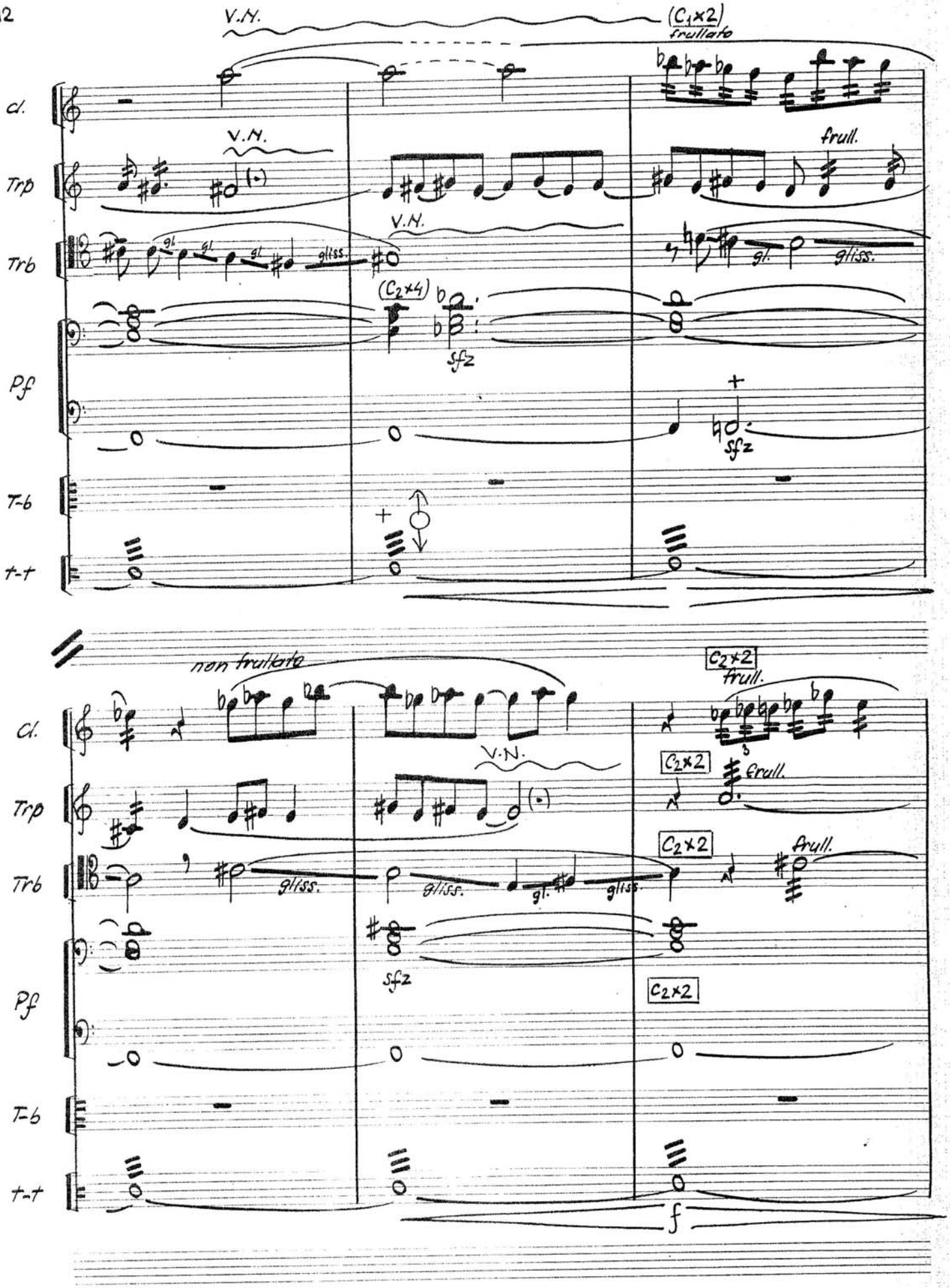

Cl.
Trp.
Trb.
Pf
T-b
T-T
V.N.
frullato
gliss.
(b. x4)
gliss.

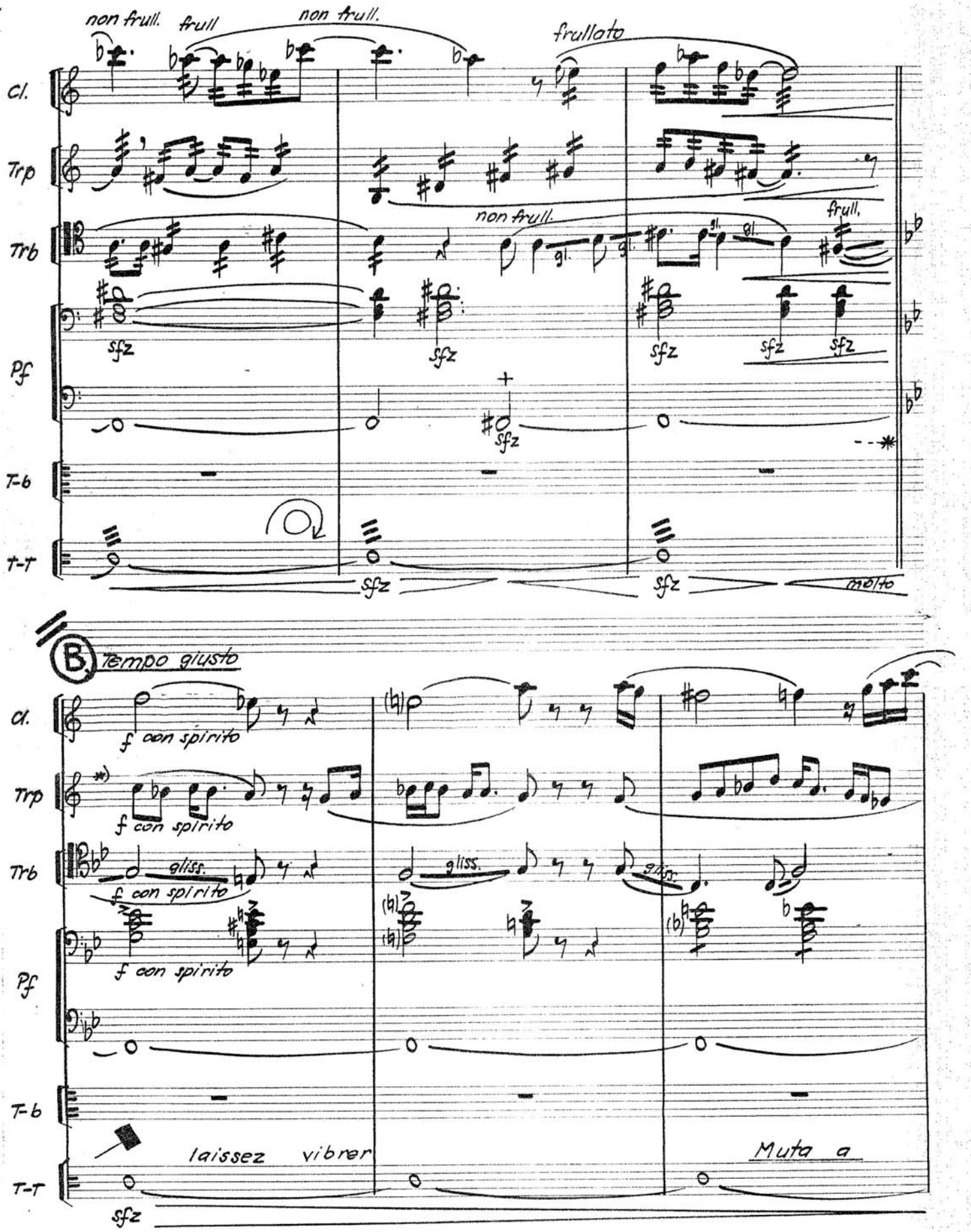

Cl.
Trp
Trb
Pf
T-b
T-t
(b2×8)
non frull.
frullato
gliss.
mp
non vibrato
mp senza espress
V.N.
non frullato
gliss.
mp


V.N.
Cl.
Trp.
Trb
Pf
T-b
+-+
V.N.
frullato
(b2×8)
gliss.
gliss.
(b2×4)
gliss.
(b2×4)
gliss.
gliss.
gliss.
V.N.
gliss.

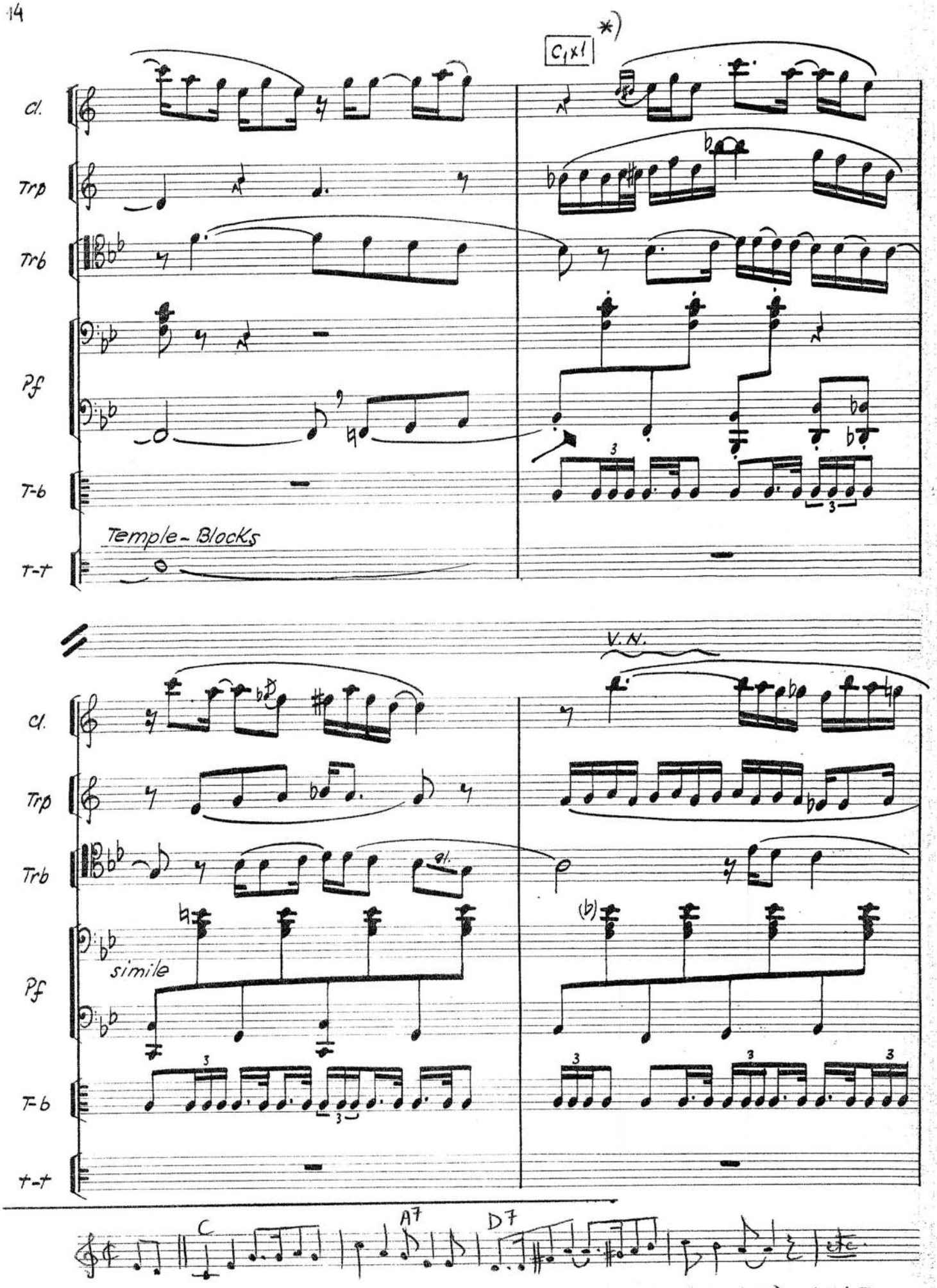

c1 ×8
Cl.
Trp.
Trb.
Pf
T-b
T-T
frullato
gliss.
glissando
frullato
V.N.
senza sordino
V.N.
(b2 ×2)
V.N.


(C1×4)
frullato
Cl.
mf
Trp
mf
C1×4
Trb
mf
gl.
gliss.
senza sordino
Pf
sfz
(C2×16)
mf senza espressione
sfz
T-b
Ped
T-T
Cl.
frull.
T.G.
(C1×2)
gliss.
frullato
Trp
Trb
C1×2
gliss.
Pf
(C2×8)
sfz
T-b
T-T
mf

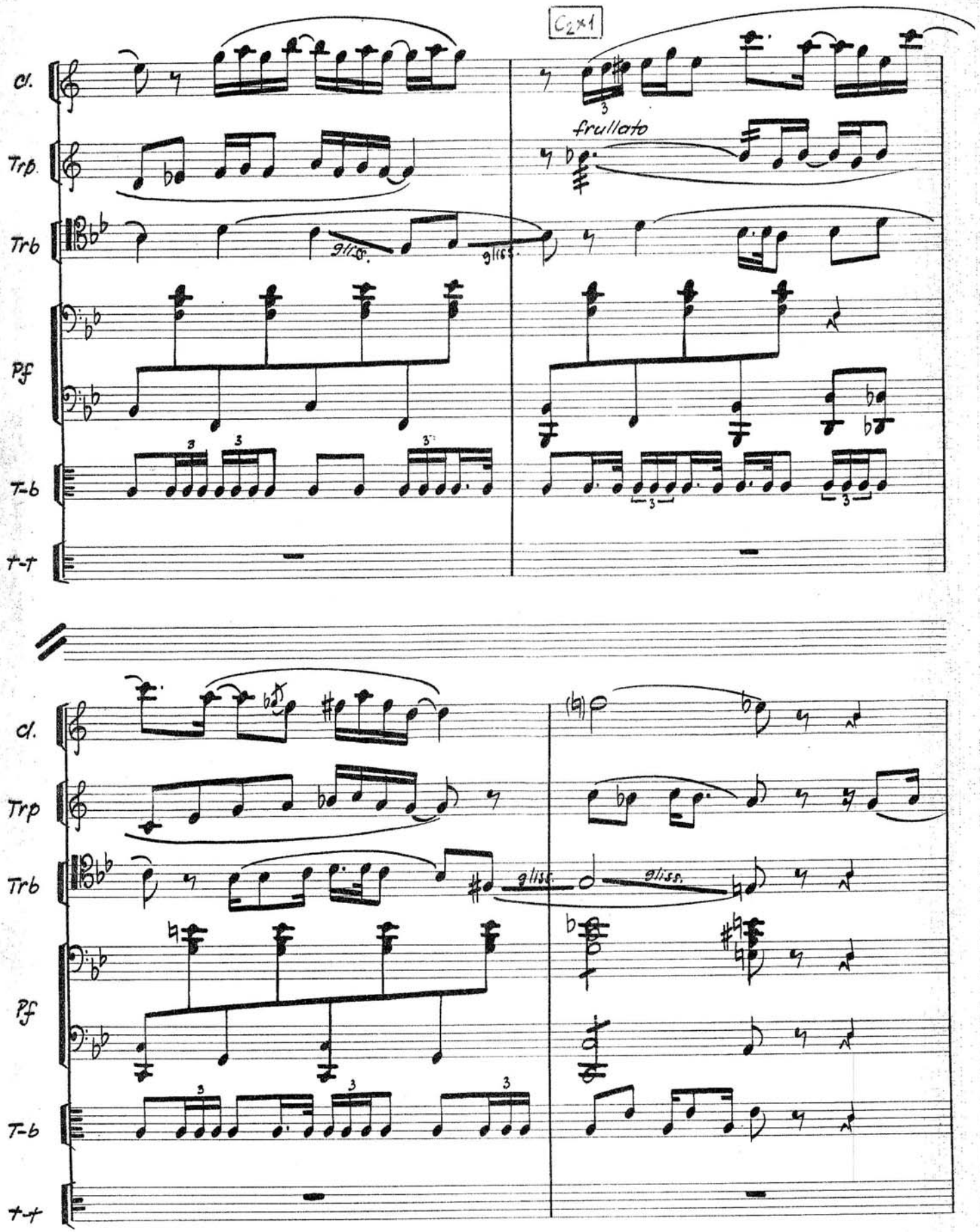

V.N.
(C1×2)
frullato
Cl.
Trp
V.N.
frull.
Trb
gl.
gliss.
V.N.
gl.
gliss.
(C2×4)
sfz
Pf
sfz
T-b
t-t
non frullato
C2×2
frull.
Cl.
V.N.
C2×2
frull.
Trp
C2×2
frull.
Trb
gliss.
gliss.
gl.
gliss.
sfz
C2×2
Pf
T-b
t-t
f

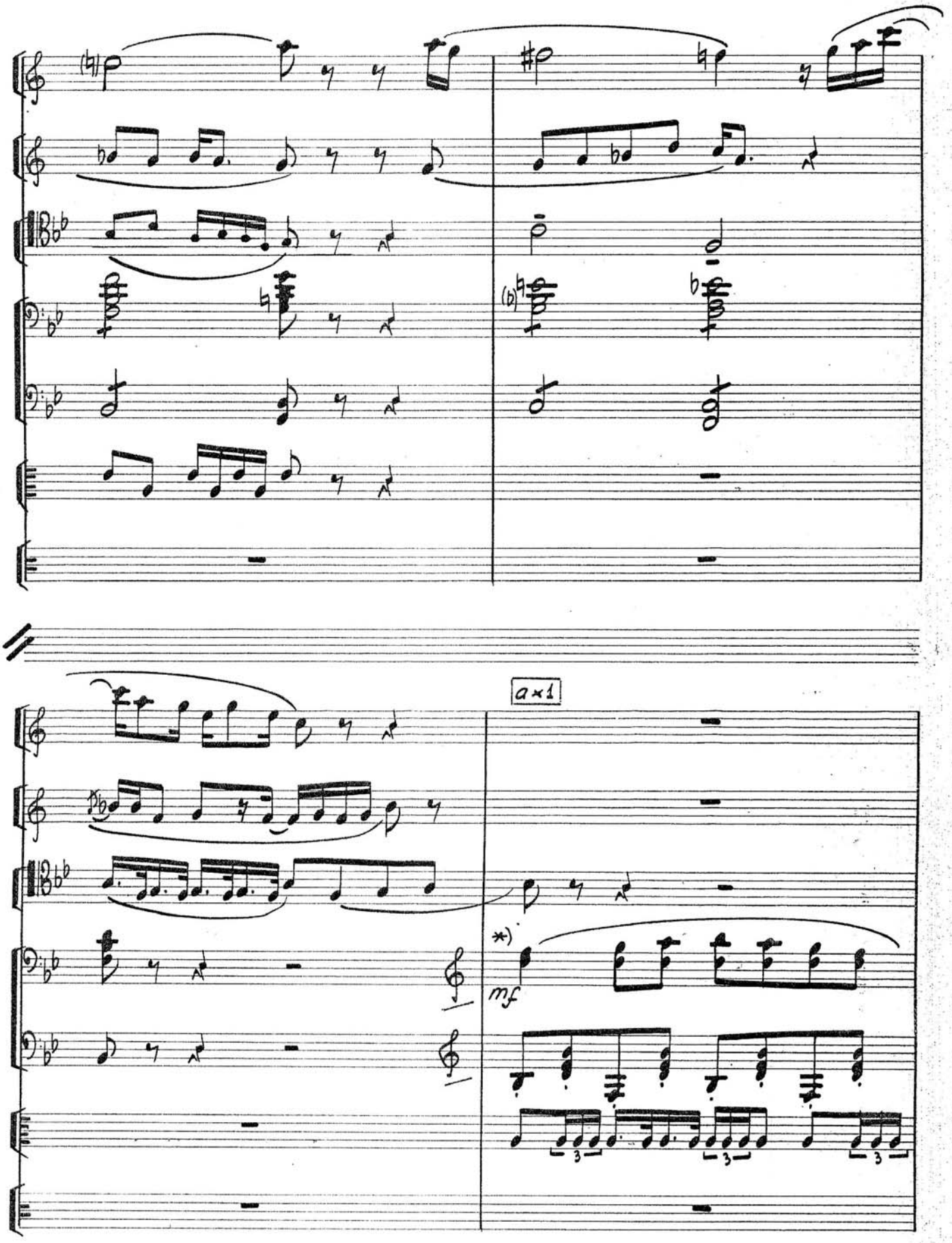


*) După Nick La Rocca (1917)

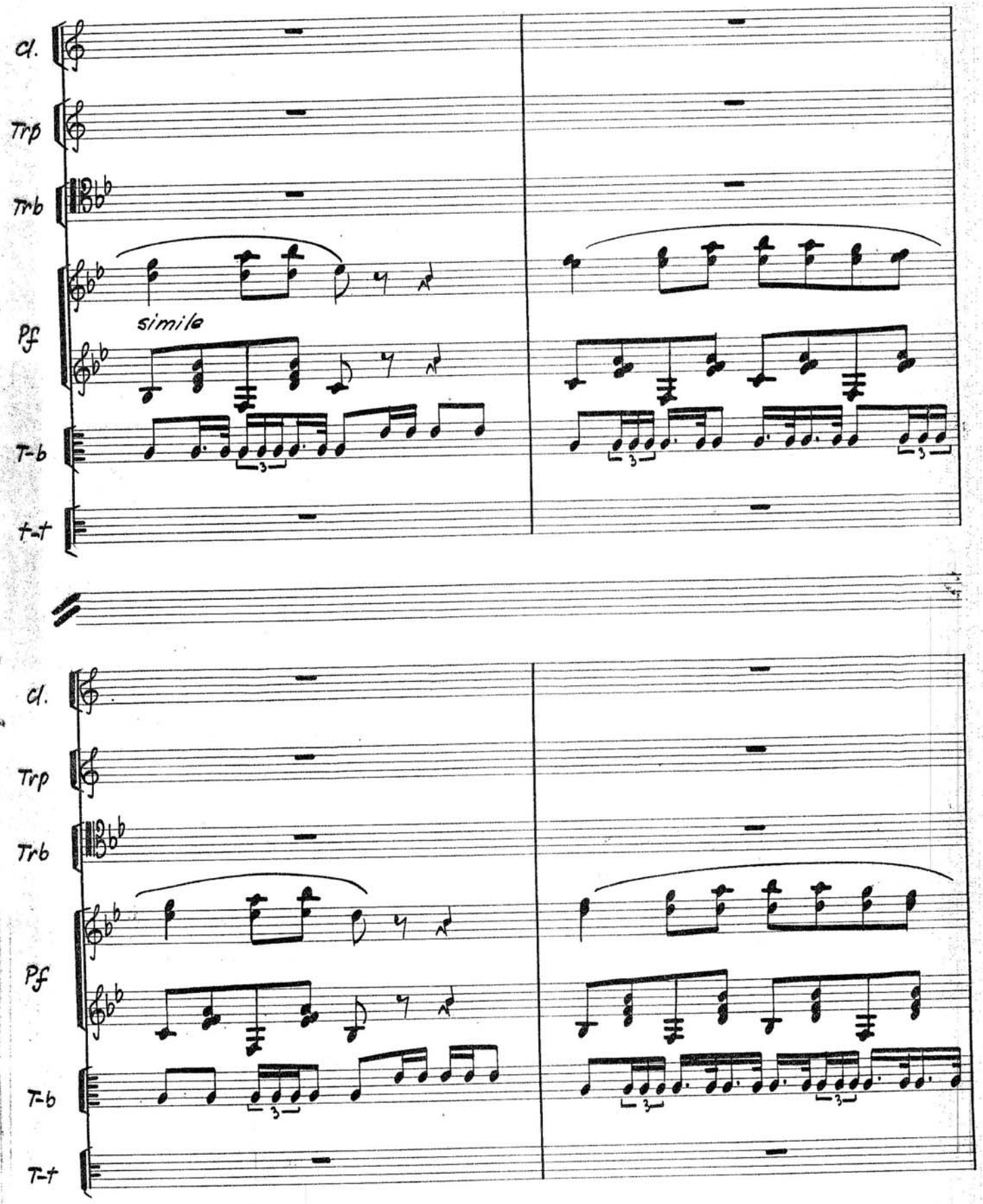


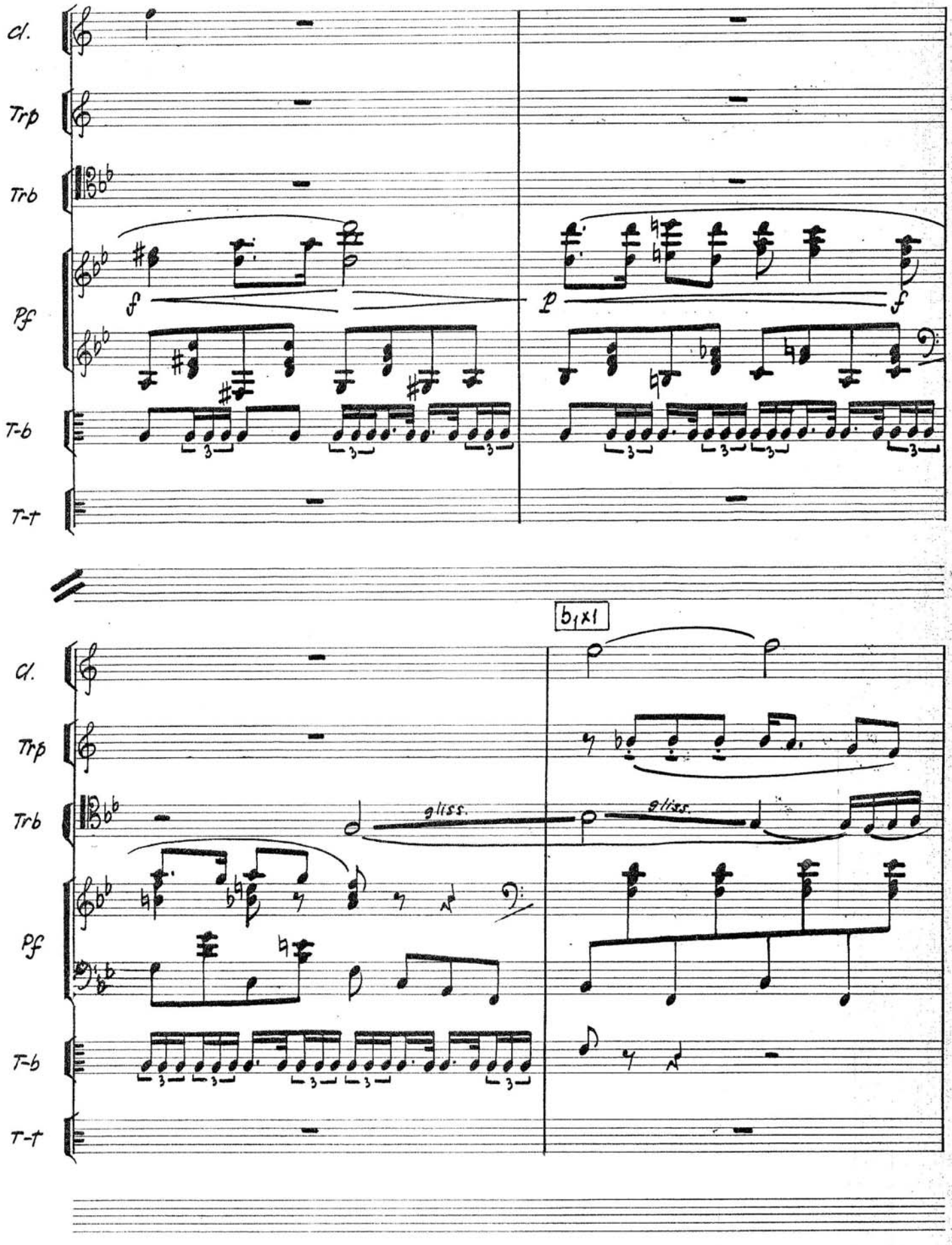
"DARKTOWN STRUTTERS' BALL" by Shelton Brooks (M. and T.), 1915
E: Will Rossiter, Chicago; Leo Feist Inc., New York; ASCAP (1963) - "All-Time Hit

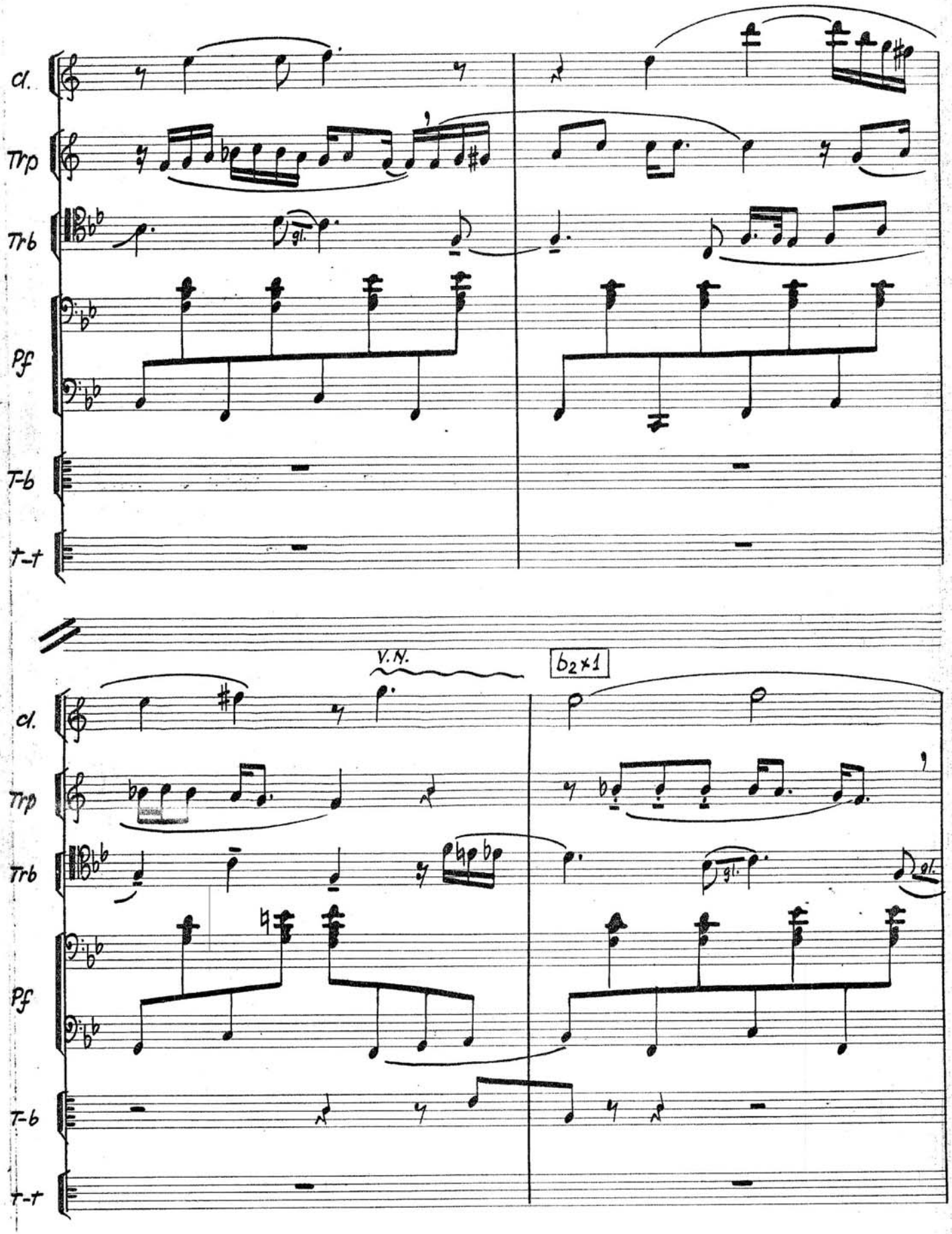

C2×1
Cl.
Trp.
Trb
Pf
T-b
T-t
frullato
gliss.
gliss.
Cl.
Trp
Trb
Pf
T-b
T-t
gliss.
gliss.

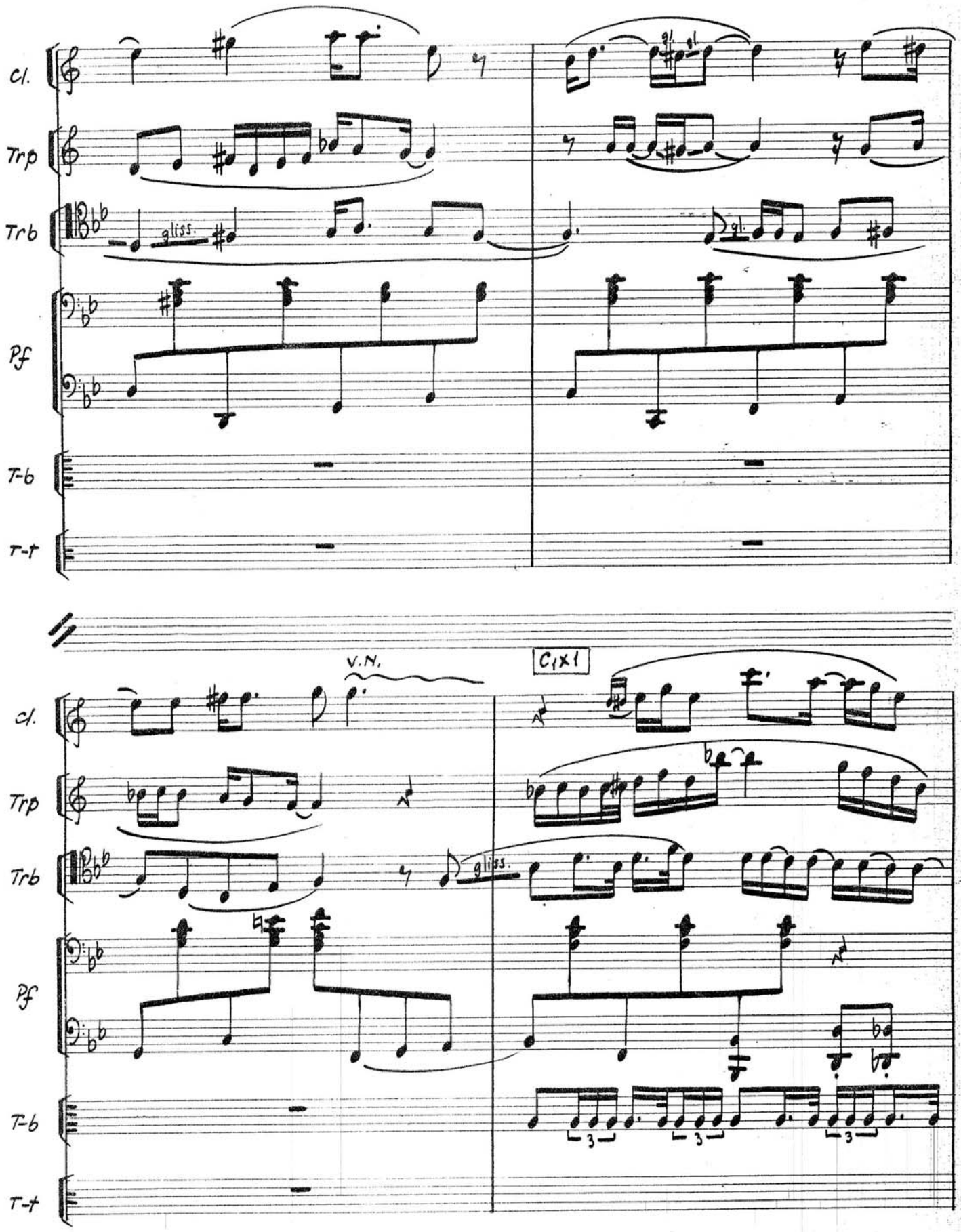


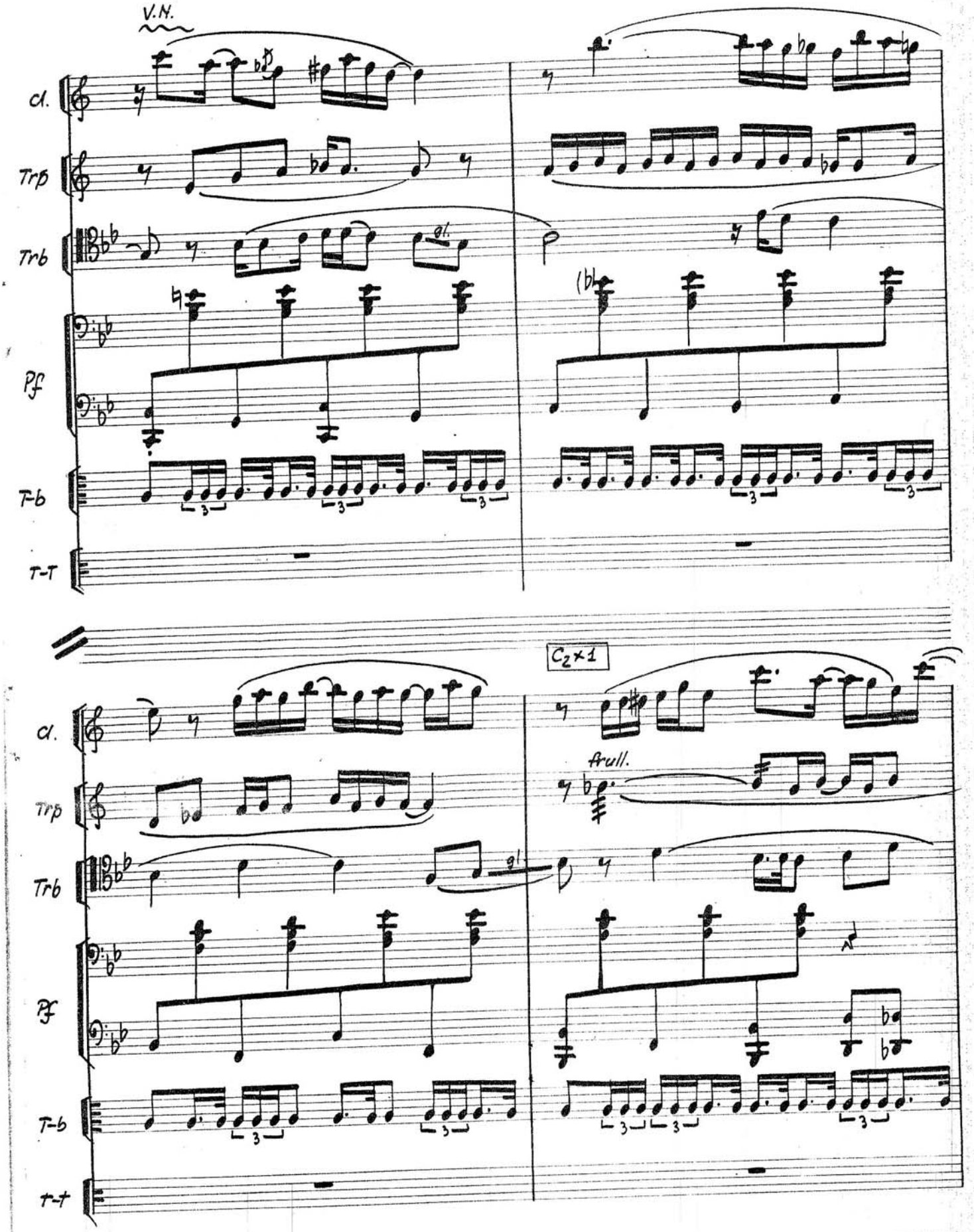
*) După Charles Hunter (1901)

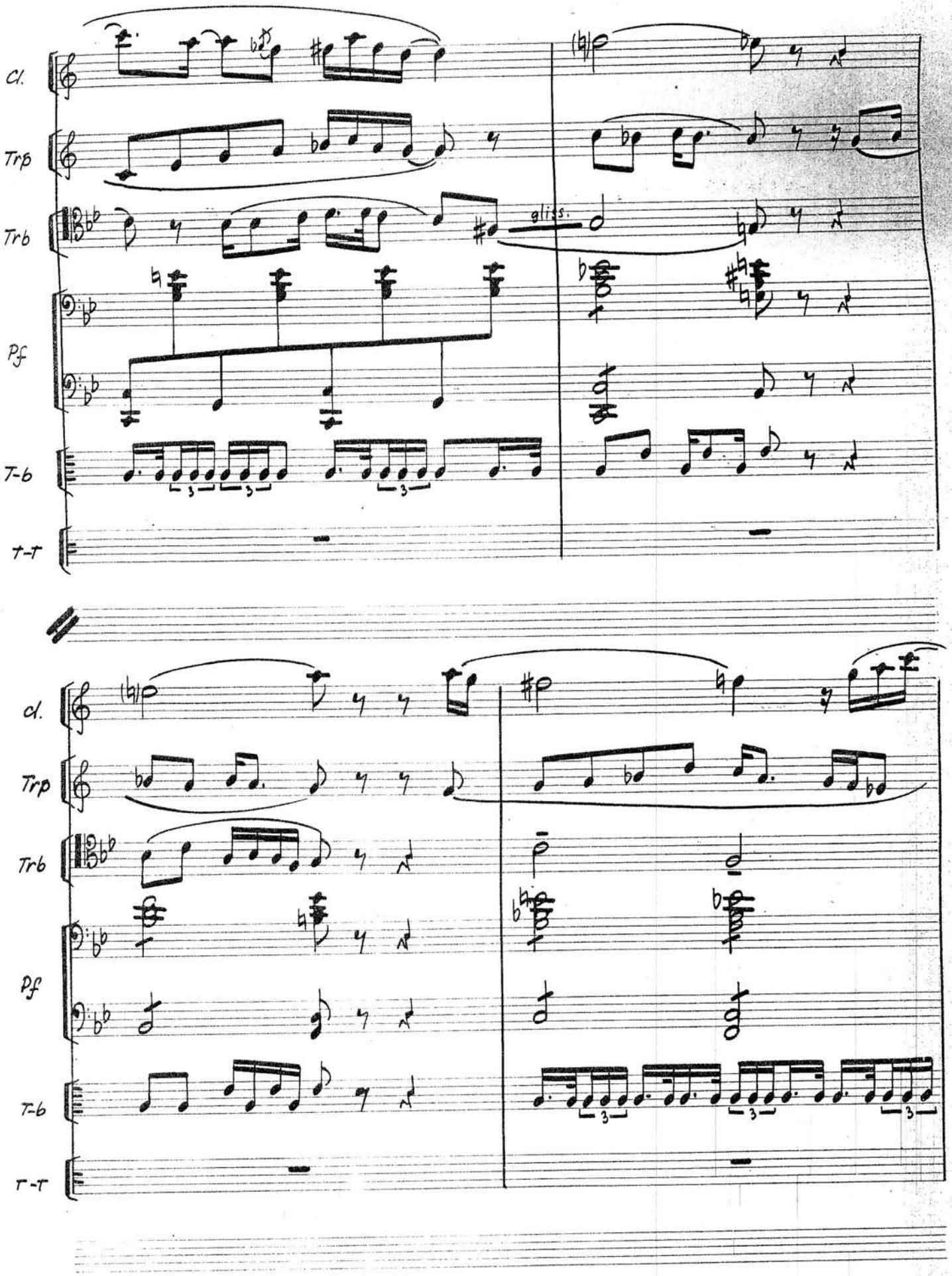

Cl.
Trp
Trb
Pf
simile
T-b
T-t
Cl.
Trp
Trb
Pf
T-b
T-t

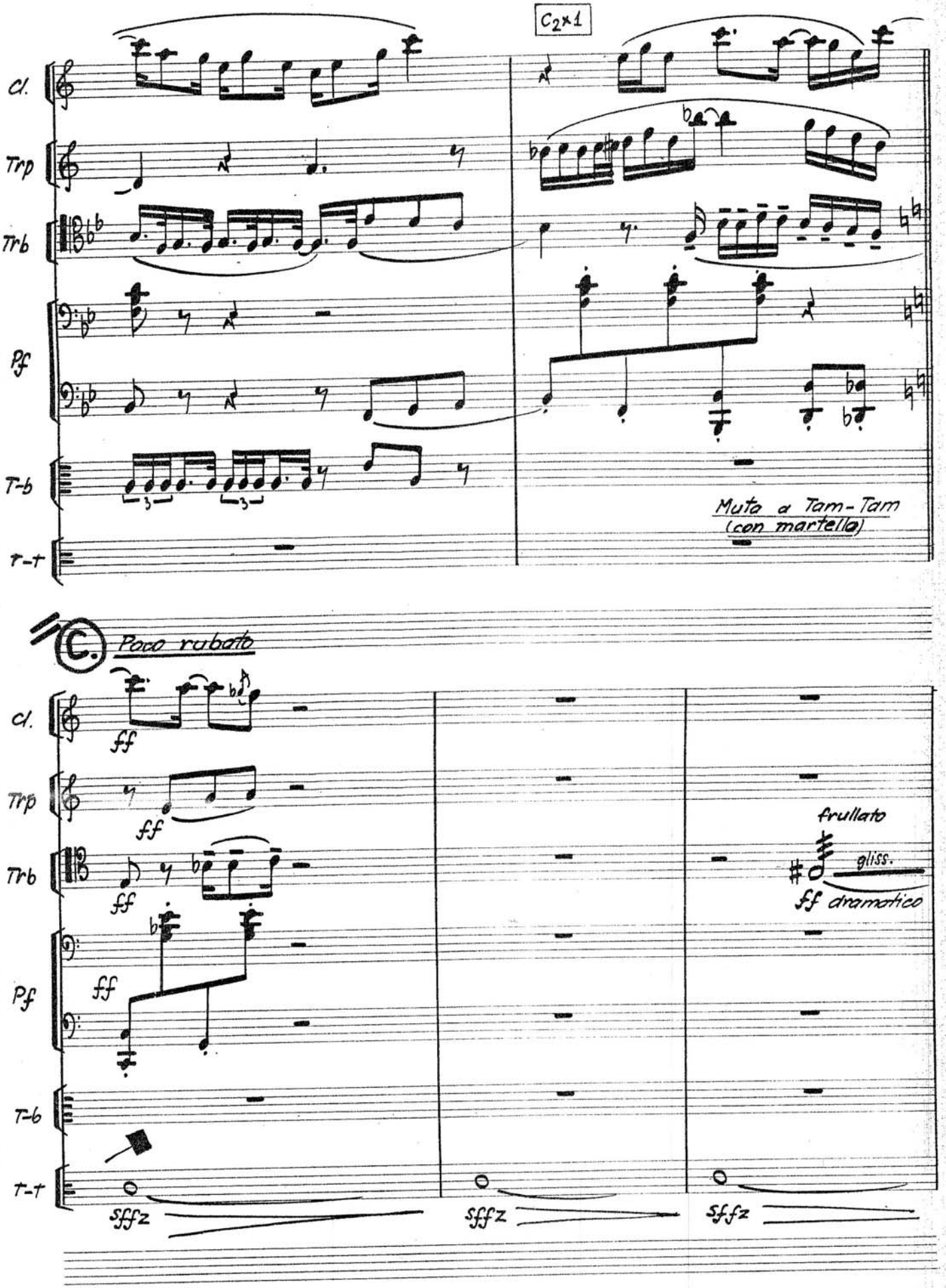

Cl.
Trp
Trb
Pf
T-b
T-t
f
p
f
gliss.
gliss.
b1x1

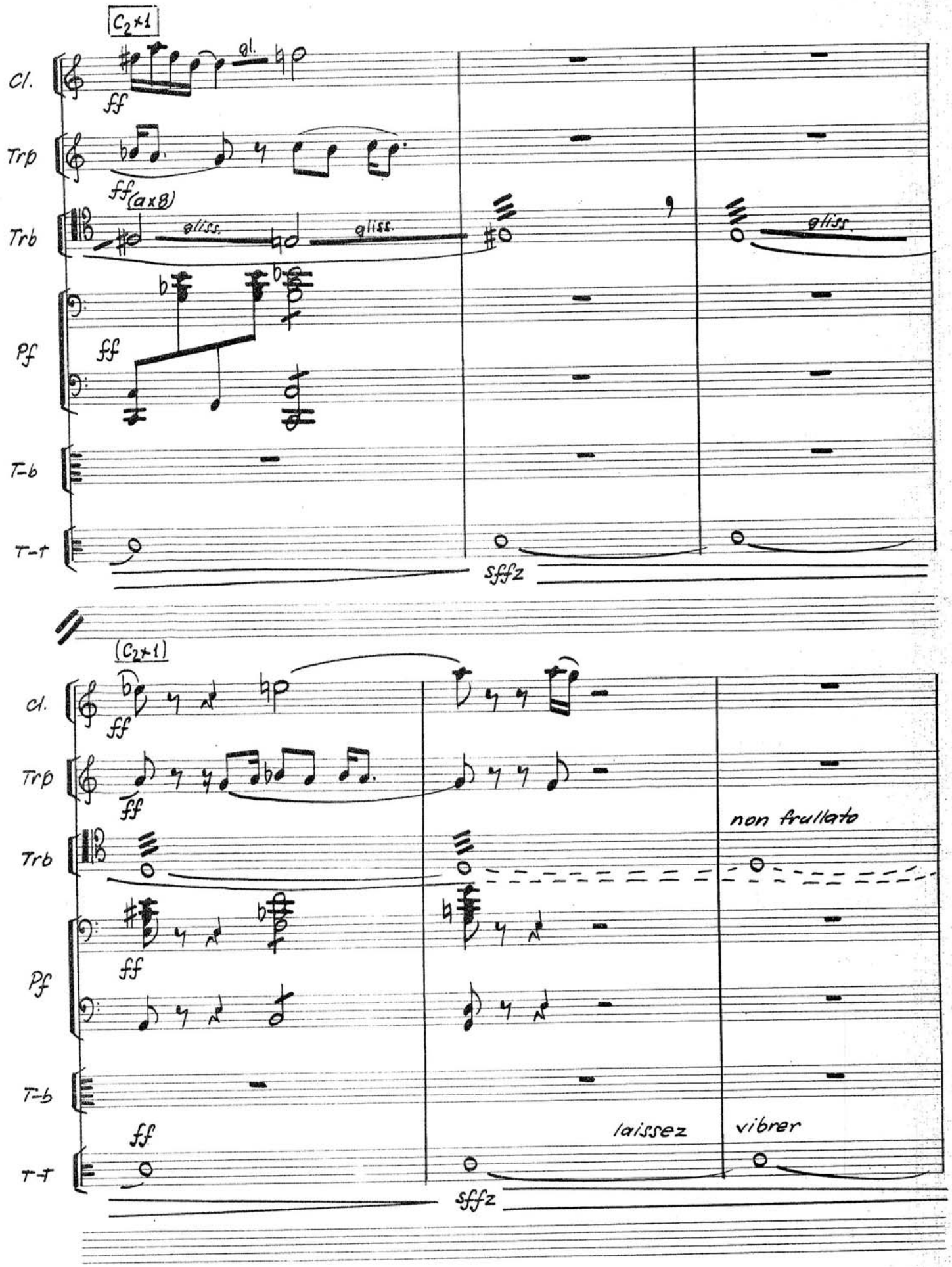

Cl.
Trp
Trb
Pf
T-b
t-t
V.N.
b2×1
Cl.
Trp
Trb
Pf
T-b
t-t

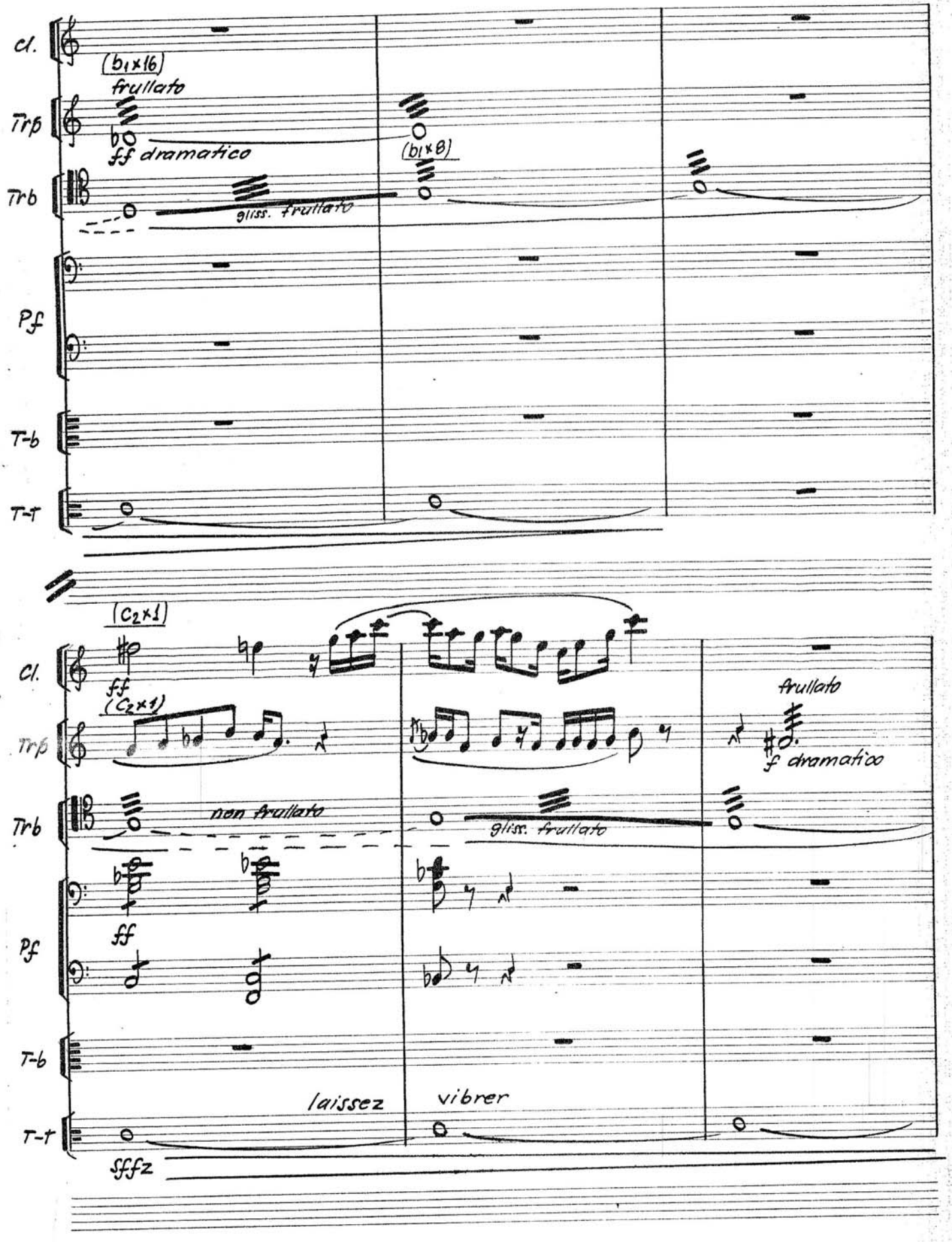

Cl.
Trp
Trb
gliss.
Pf
T-b
T-t
V.N.
C1x1
gliss.
3
3
3

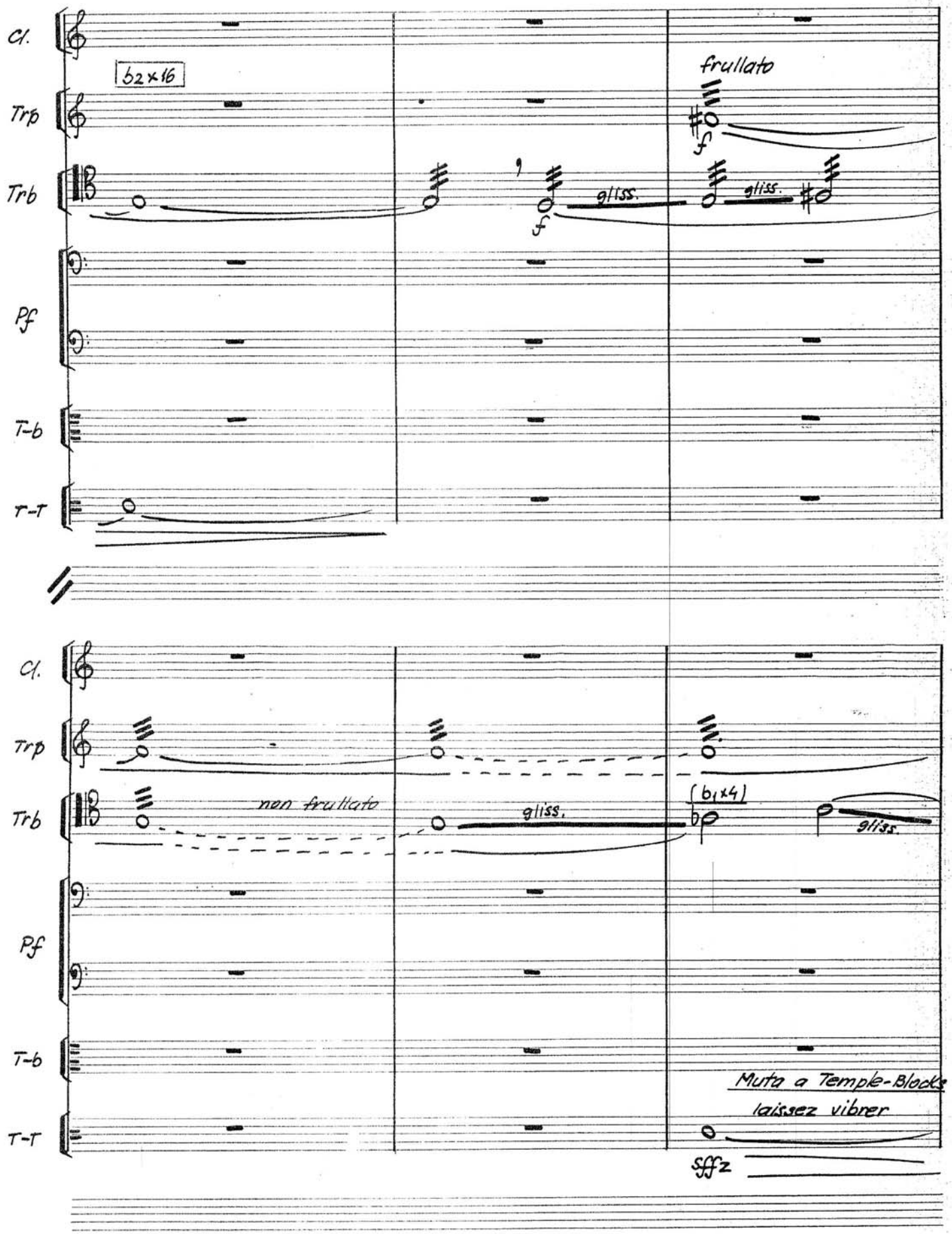

V.N.
Cl.
Trp
Trb
gl.
Pf
T-b
T-T
C2×1
frull.

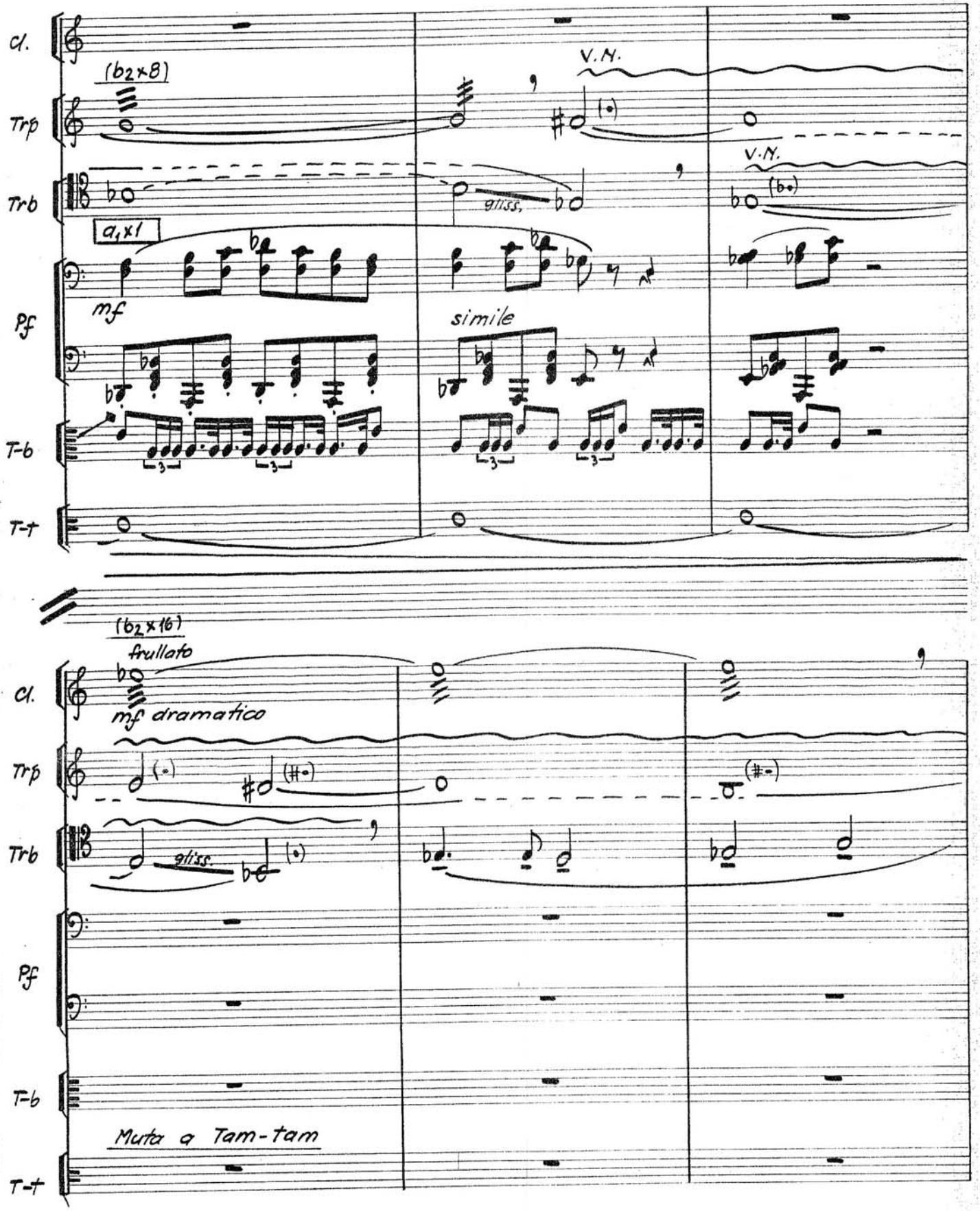

Cl.
Trp
Trb
Pf
T-b
T-T
glis.
3
3
3
Cl.
Trp
Trb
Pf
T-b
T-T
3
3
3

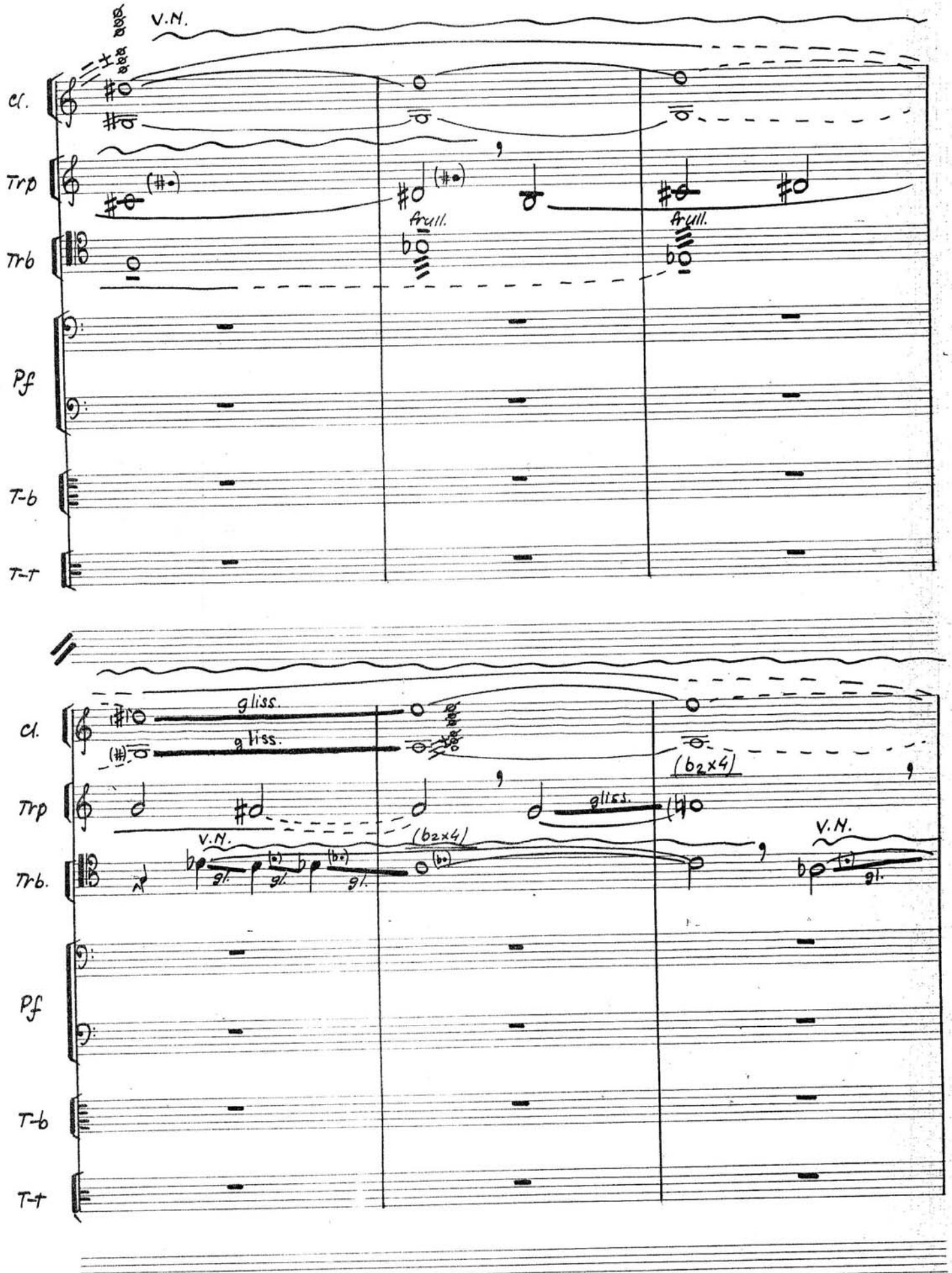

C2x1
Cl.
Trp
Trb
Pf
T-b
T-t
Muta a Tam-Tam
(con martello)
C.
Poco rubato
ff
frullato
gliss.
ff dramatico
sffz

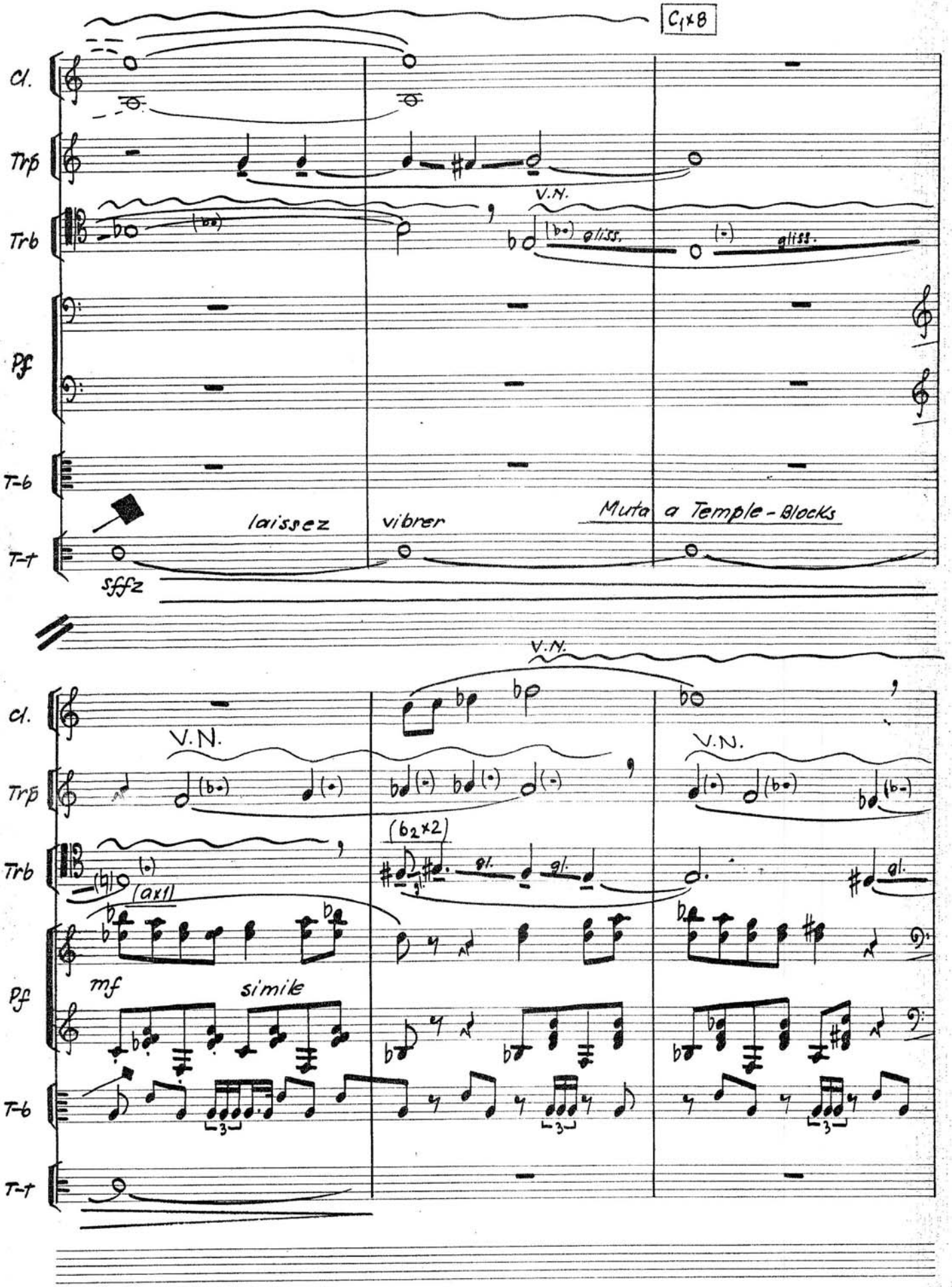

C2×1
Cl.
Trp
Trb
Pf
T-b
T-t
ff
gl.
ff (a x 8)
gliss.
gliss.
gliss.
sfffz
(C2×1)
non frullato
laissez
vibrer

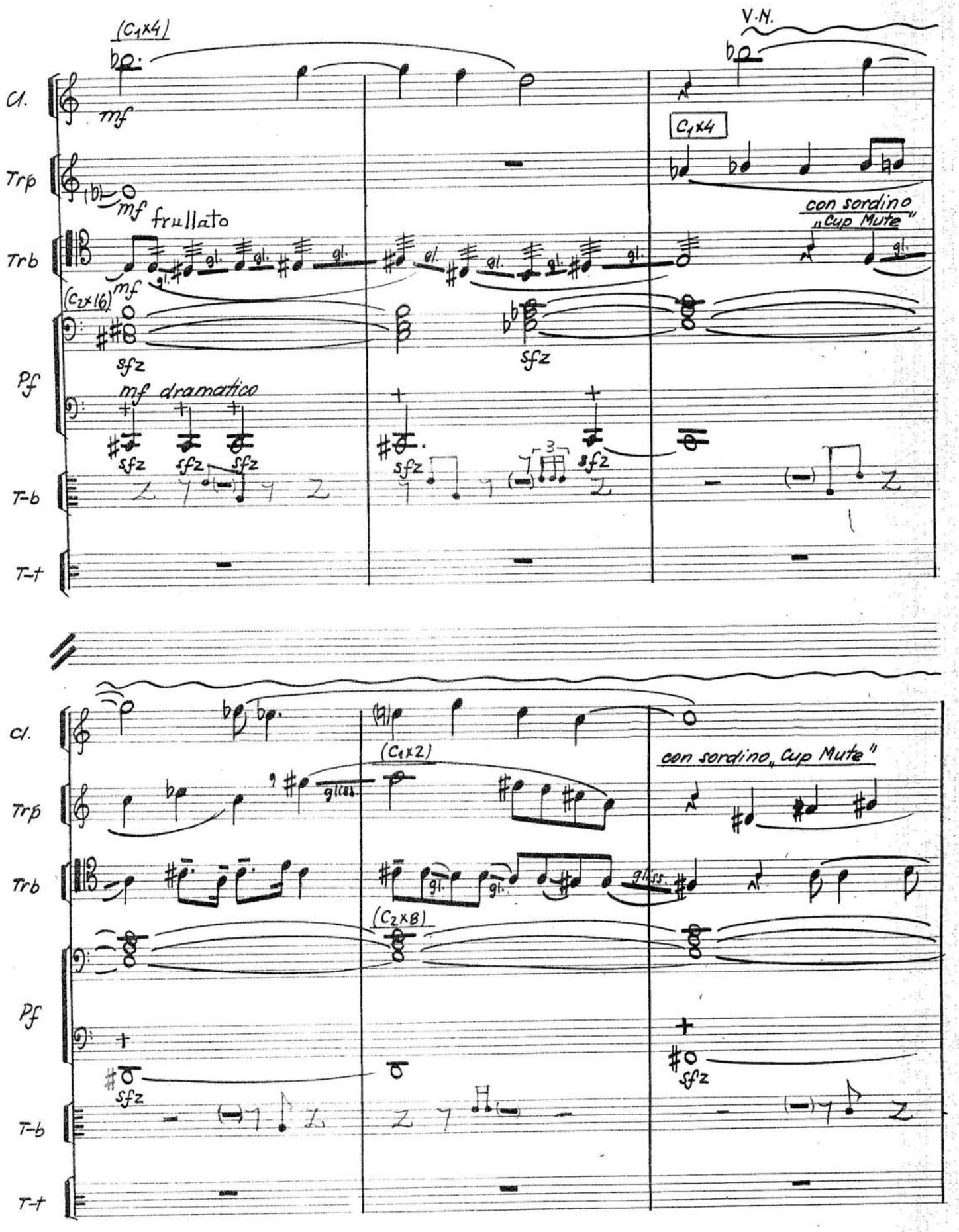

Cl.
(b1×16)
flullato
Trp
ff dramatico
(b1×8)
Trb
gliss. flullato
Pf
T-b
T-t
(C2×1)
ff
Cl.
(C2×1)
Trp
flullato
f dramatico
non flullato
Trb
gliss. flullato
ff
Pf
T-b
laissez
vibrer
T-t
sffz

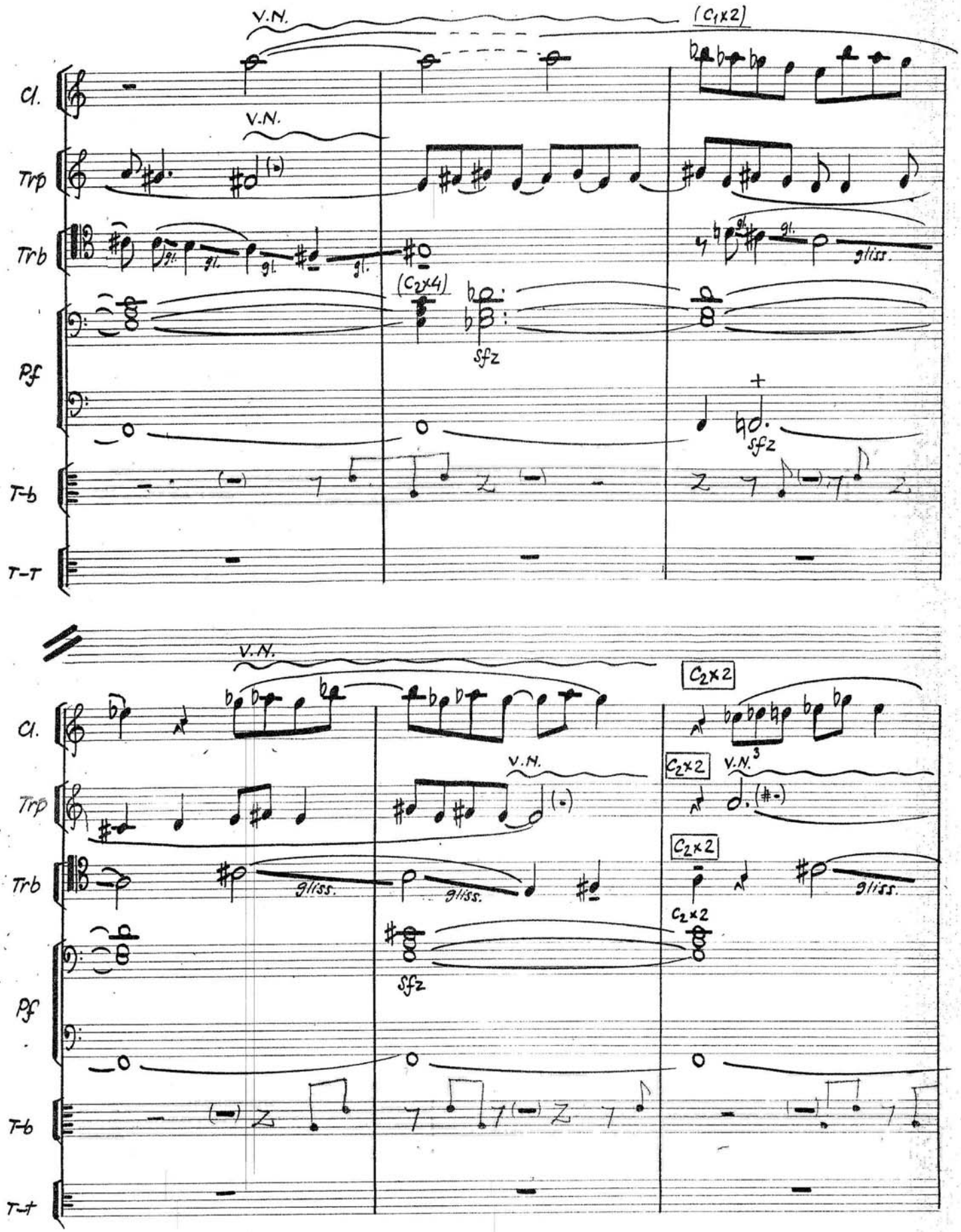

Cl.
Trp
Trb
Pf
T-b
T-T
b2x16
frullato
f
gliss.
f
gliss.
Cl.
Trp
Trb
Pf
T-b
T-T
non frullato
gliss.
(b1x4)
gliss.
Muta a Temple-Blocks
laissez vibrer
sffz

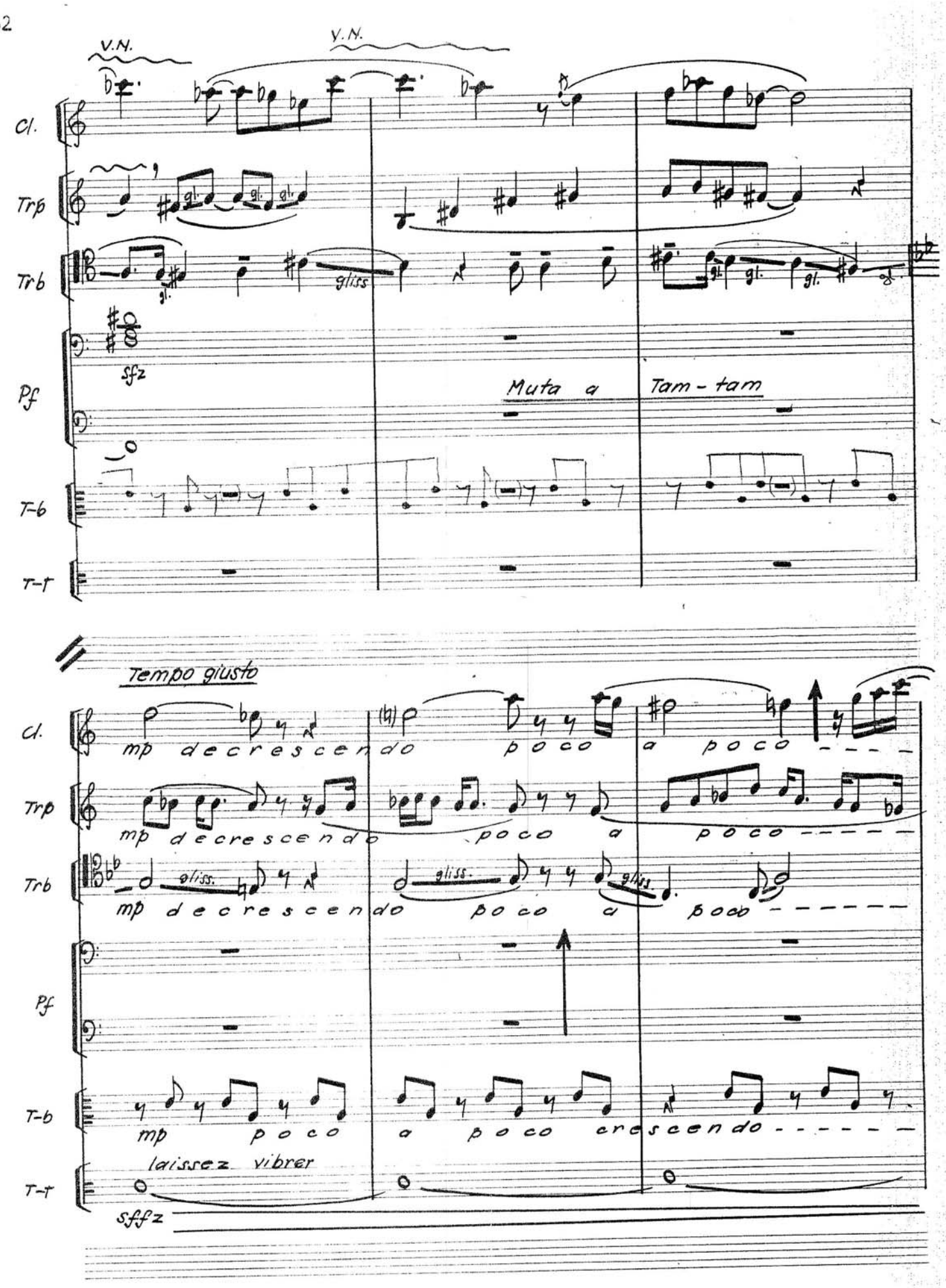

Cl.
Trp
Trb
Pf
T-b
T-t
(b2×8)
V.N.
gliss.
a1×1
mf
simile
(b2×16)
frullato
mf dramatico
Muta a Tam-tam

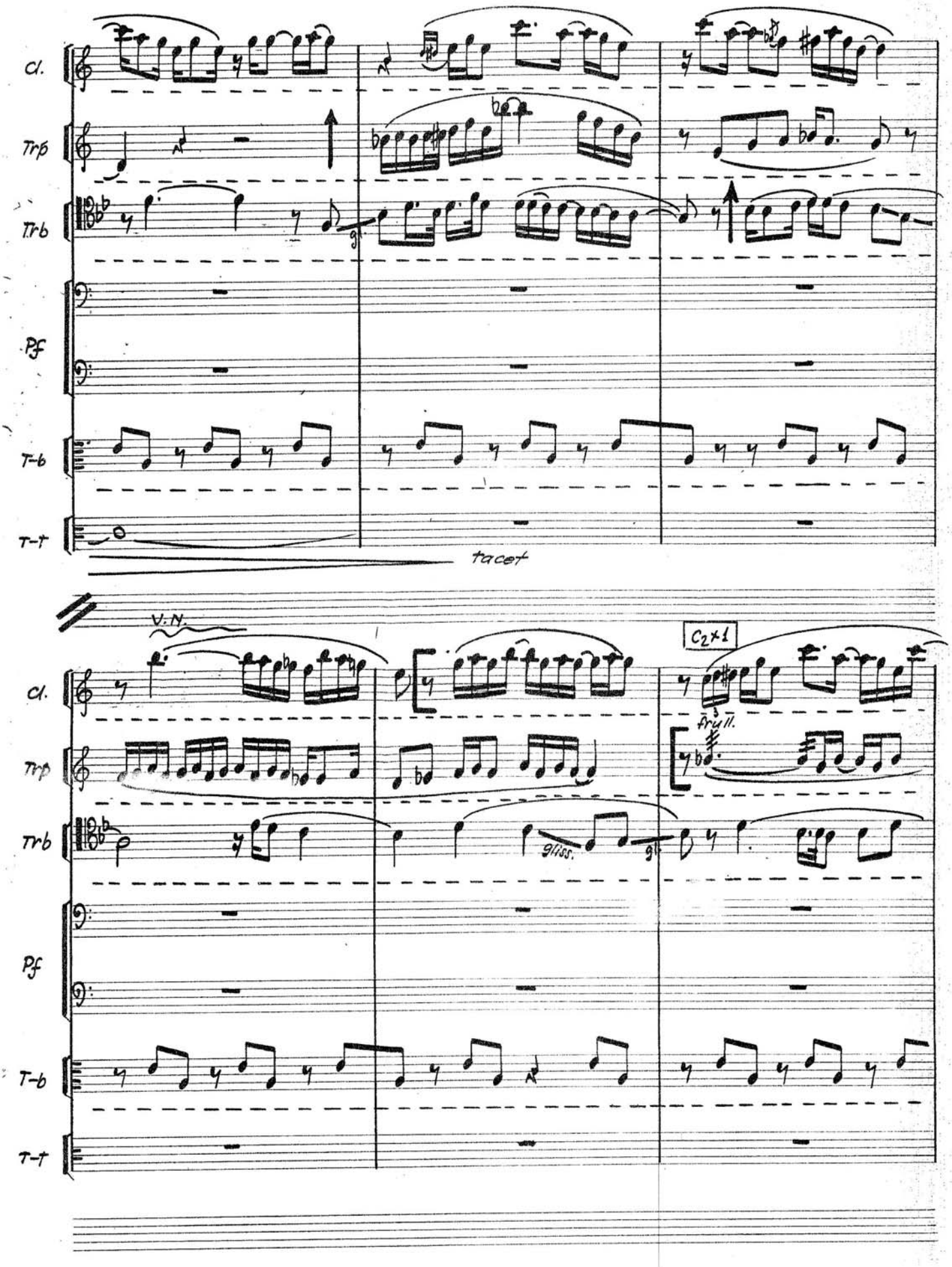

V.N.
Cl.
Trp
Trb
Pf
T-b
T-t
fr.ull.
fr.ull.
gliss.
gliss.
(b2×4)
gliss.
V.N.
(b2×4)
V.N.
gl.
gl.
gl.
gl.
Cl.
Trp
Trb.
Pf
T-b
T-t

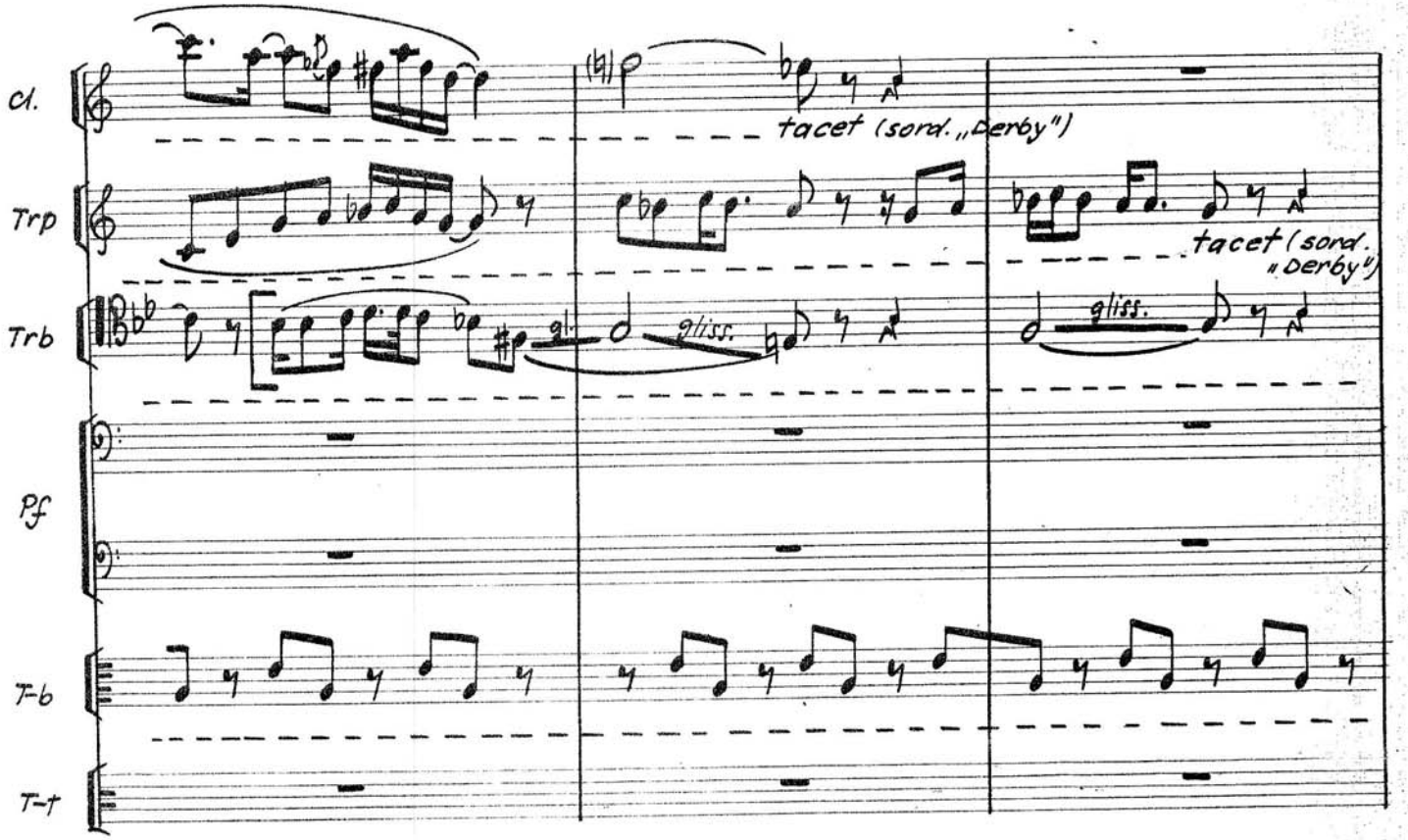

C1x8
Cl.
Trp
Trb
Pf
T-b
T-t
V.N.
gliss.
gliss.
laissez
vibrer
Mute a Temple-Blocks
sffz
V.N.
V.N.
V.N.
V.N.
(b2x2)
gl.
gl.
gl.
(ax1)
mf
simile
3
3
3

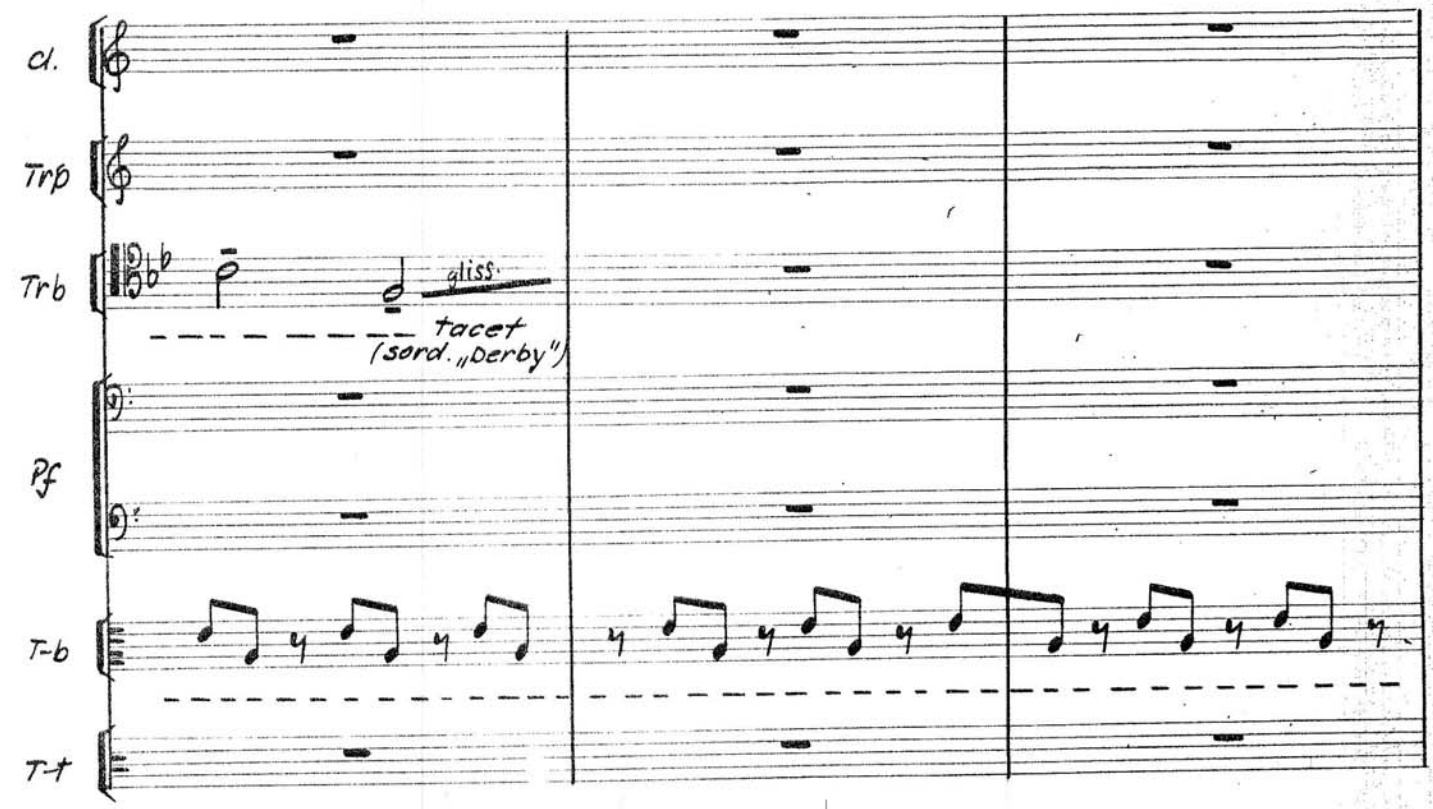

(C1x4)
V.N.
Cl.
mf
Trp
mf frullato
Trb
gl.
con sordino
„Cup Mute"
(C2x16)
mf
sfz
Pf
mf dramatico
T-b
T-t
(C1x2)
(C2x8)
gliss.

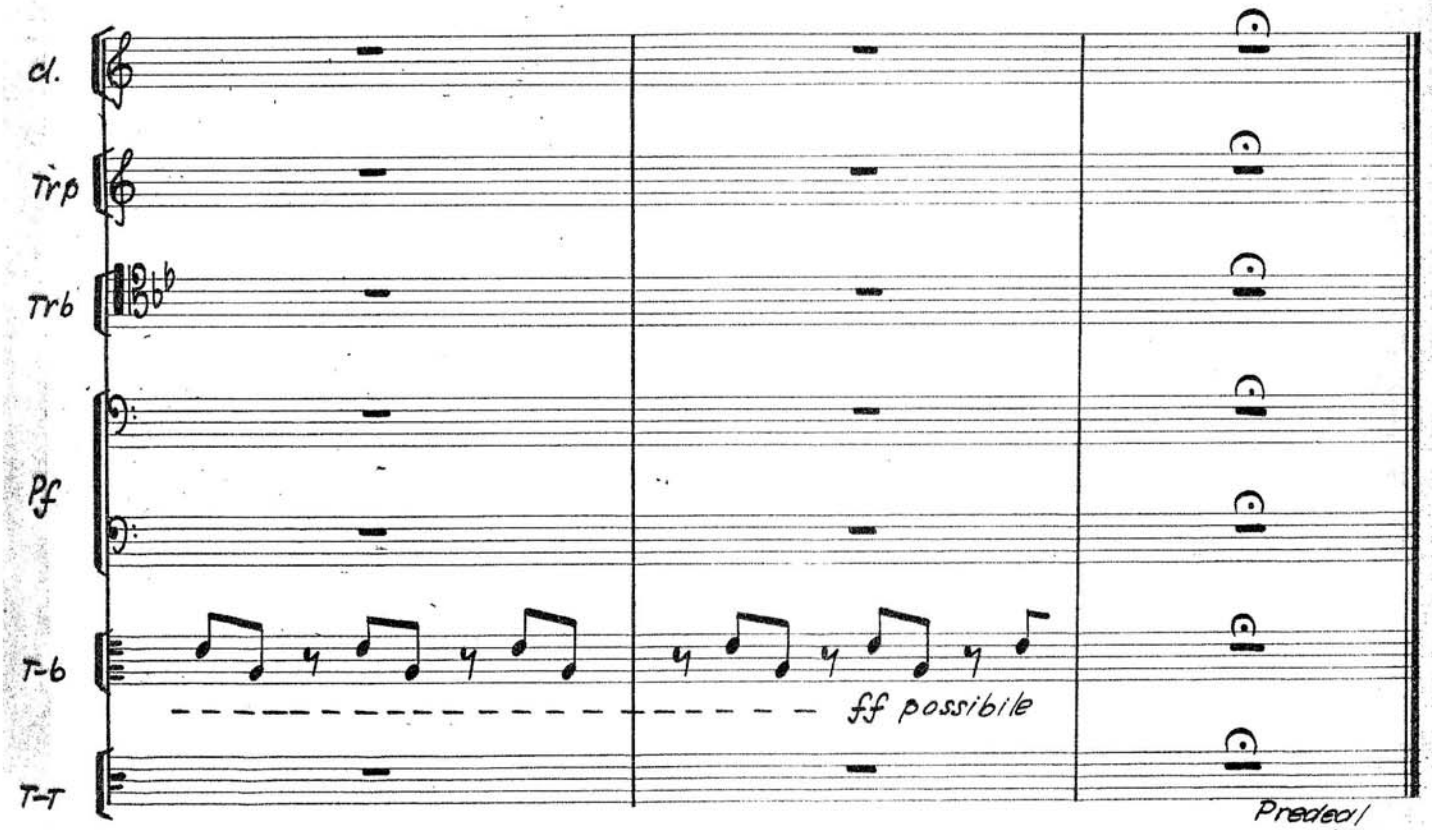

V.N.
(C1x2)
Cl.
V.N.
Trp
Trb
gl.
gliss.
(C2x4)
sfz
Pf
+
T-b
T-T
V.N.
C2x2
Cl.
V.N.
Trp
C2x2
V.N.3
C2x2
Trb
gliss.
C2x2
sfz
Pf
T-b
T-T


V.N.
V.N.
Cl.
Trp
Trb
gliss
sfz
Pf
Muta a
Tam-tam
T-b
T-t
Tempo giusto
mp decrescendo
poco
a poco
mp decrescendo
poco
a poco
mp decrescendo
poco
a
poco
mp poco
a poco
crescendo
laissez vibrer
sffz


Cl.
Trp
Trb
Pf
T-b
T-t
tacet
V.N.
C2+1
Cl.
Trp
Trb
gliss.
Pf
T-b
T-t


Cl.
Trp
Trb
Pf
T-b
T-t
tacet (sord. „Derby")
gliss.
tacet (sord. „Derby")
gliss.


Cl.
Trp
Trb
Pf
T-b
T-t
gliss.
tacet (sord. „Derby")

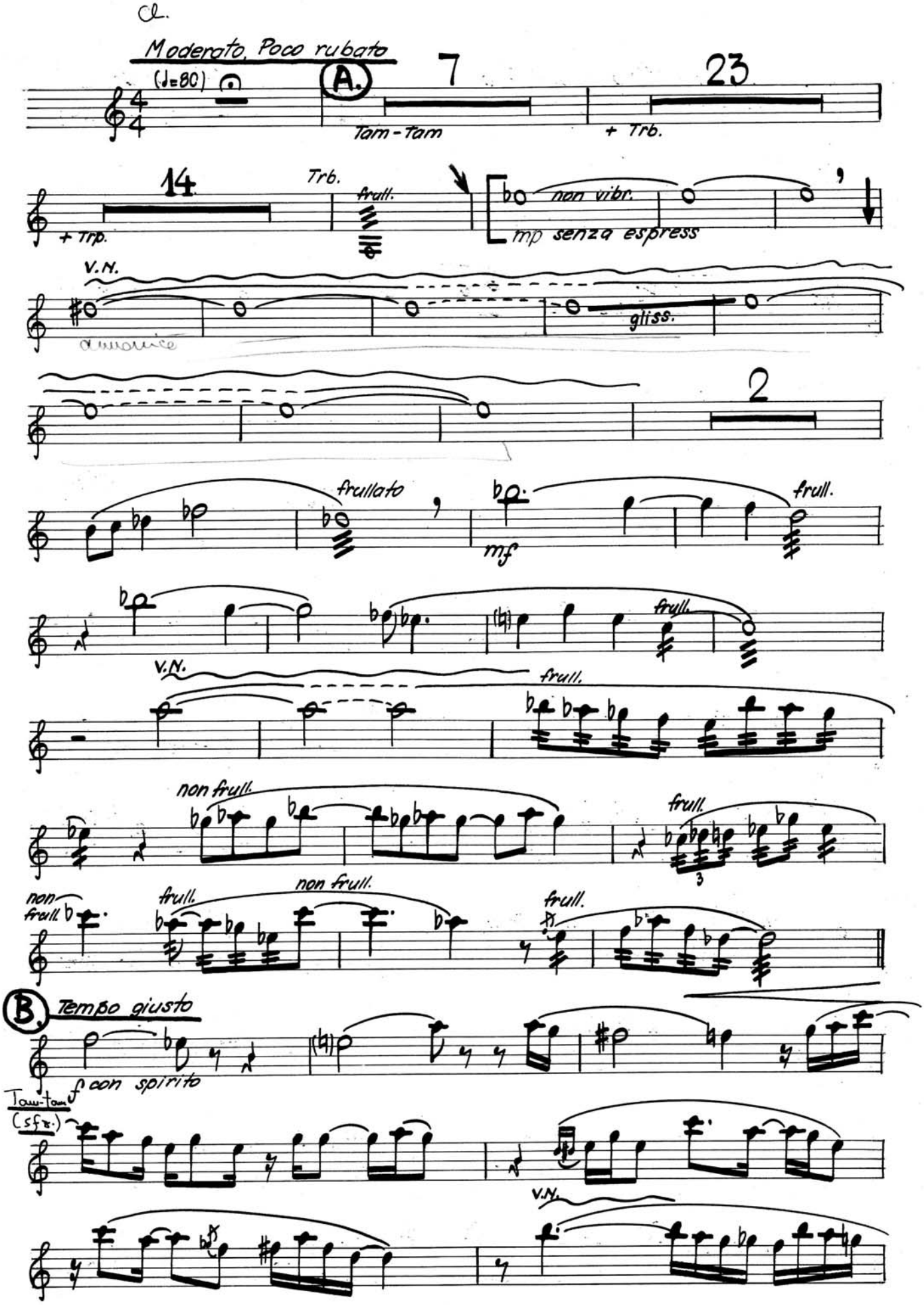


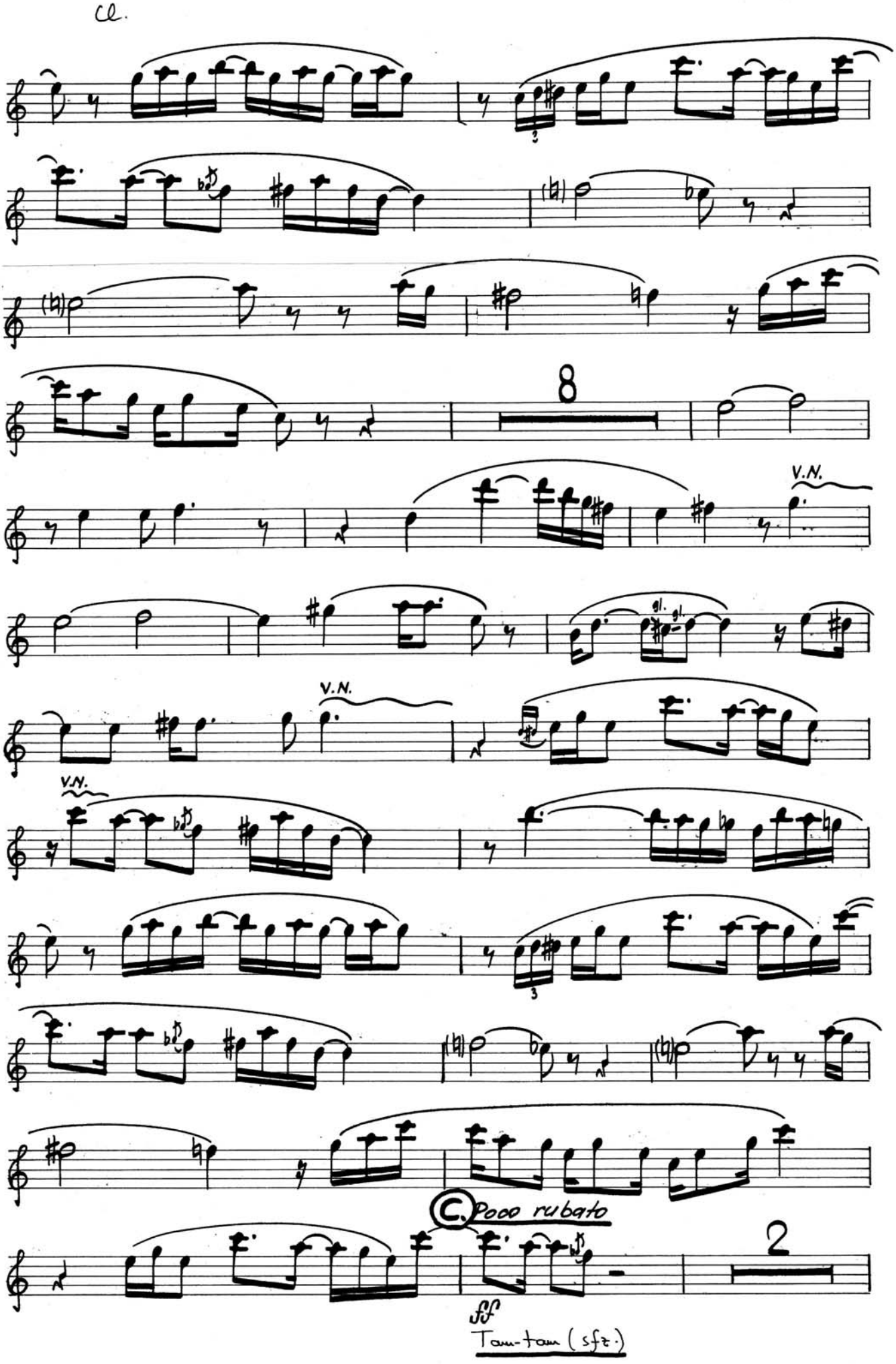
Predeal/
aug. 1976

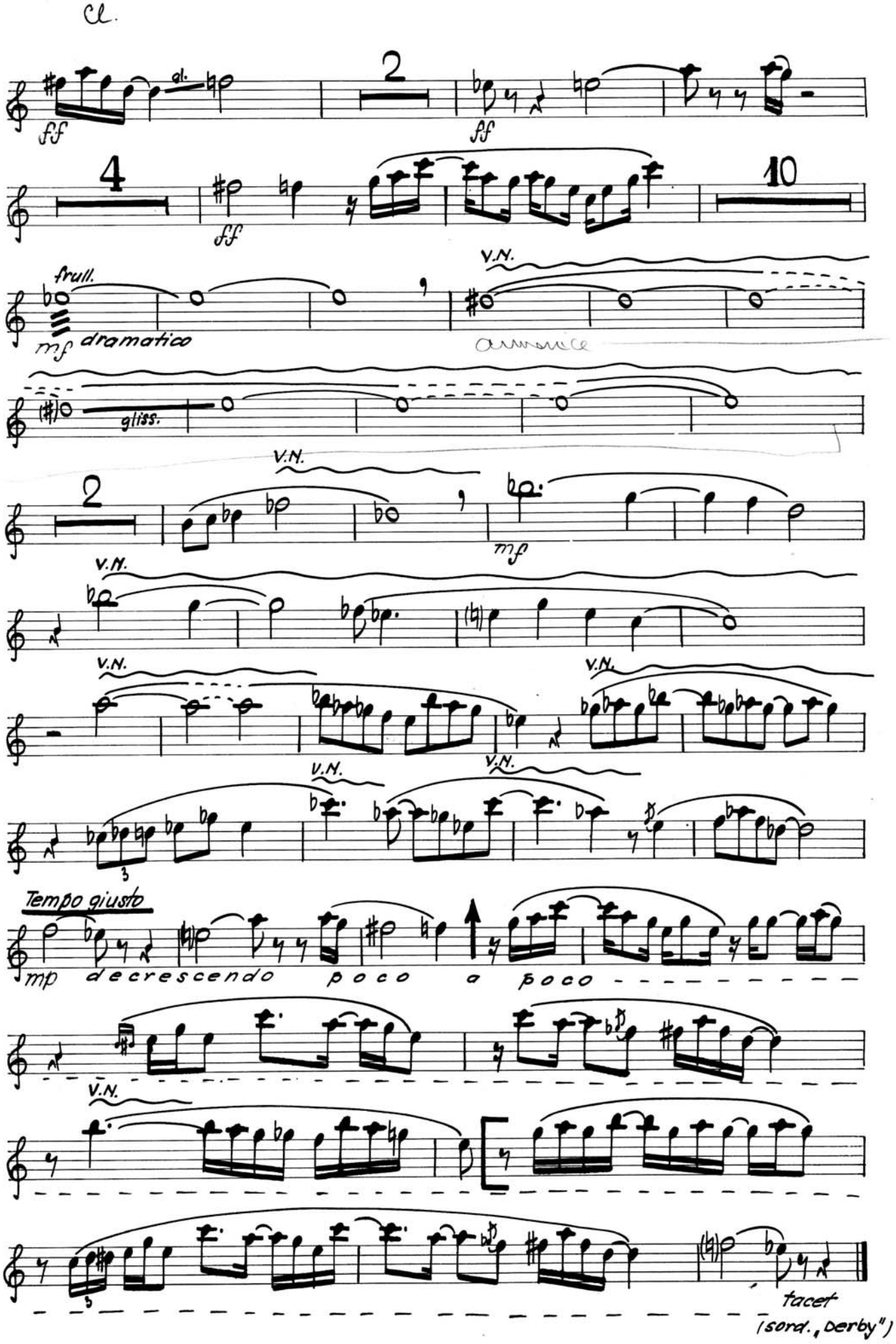
CLARINET in Sib

RETRO

ŞERBAN NICHIFOR


Cl.
Moderato, Poco rubato
(♩=80)
A.
7
Tam-Tam
23
+ Trb.
14
+ Trp.
Trb.
frull.
non vibr.
mp senza espress
V.N.
gliss.
2
frullato
mf
frull.
V.N.
frull.
non frull.
frull.
non frull.
frull.
non frull.
frull.
B.
Tempo giusto
f con spirito
Tam-tam
(sfz)
V.N.


cl.
8
V.N.
V.N.
V.N.
C. Poco rubato
2
ff
Tam-tam (sfz.)

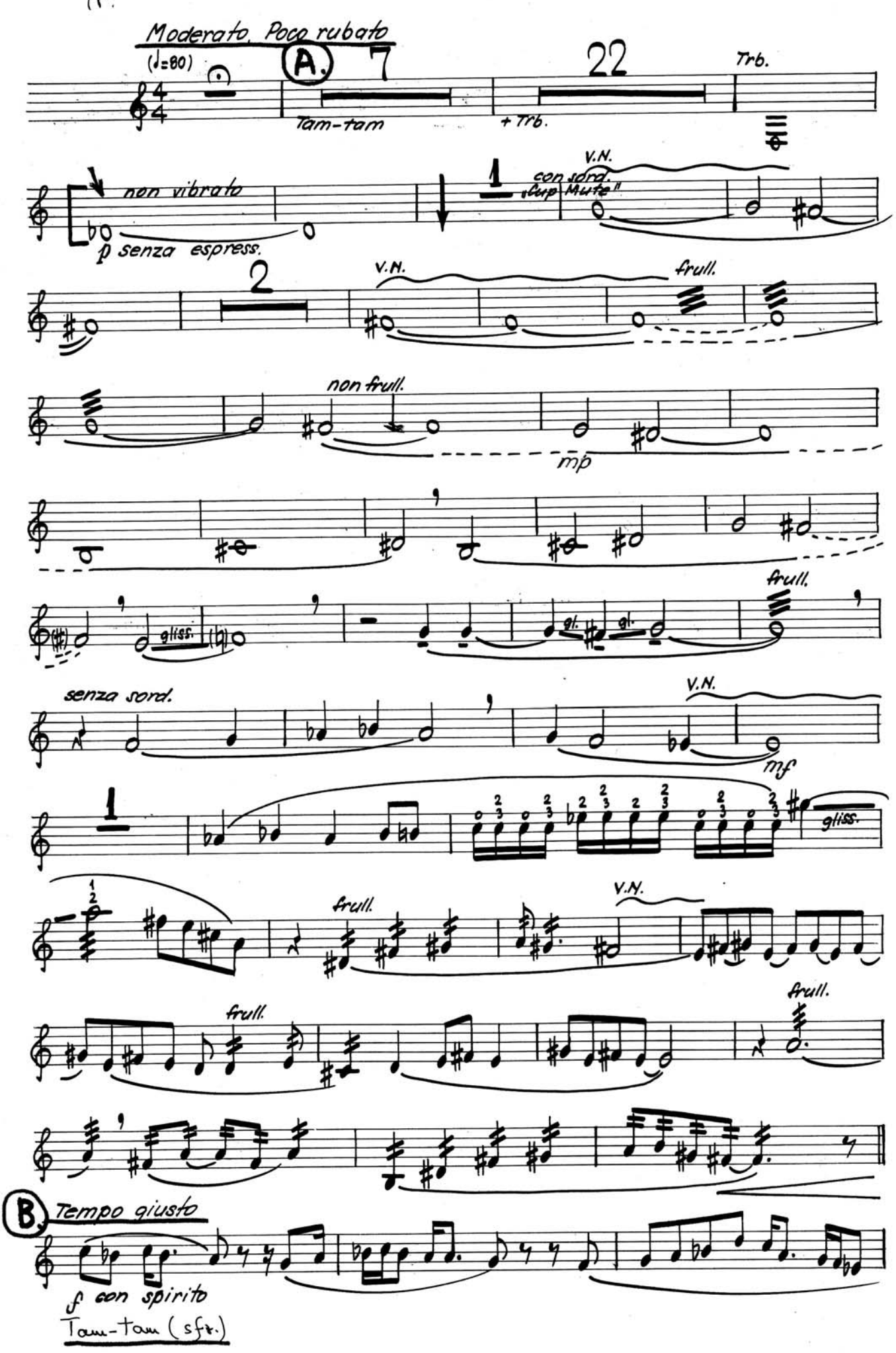

Cl.
ff
2
ff
4
ff
10
frull.
mf dramatico
V.N.
gliss.
2
V.N.
mf
V.N.
V.N.
V.N.
V.N.
V.N.
Tempo giusto
mp decrescendo poco a poco
V.N.
tacet
(sord. „Derby")

TROMPETA (CORNET) în DO

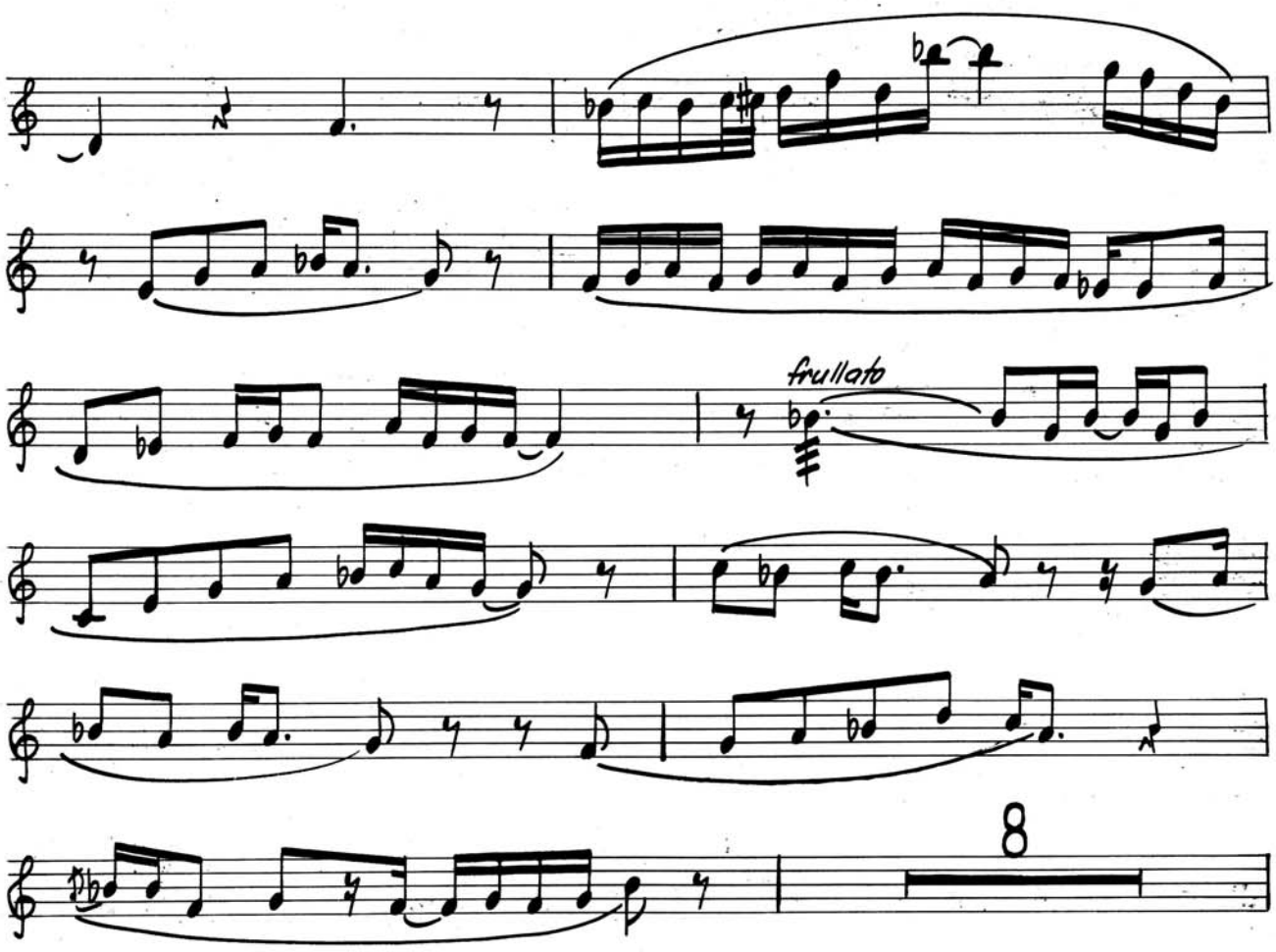
RETRO

ȘERBAN NICHIFOR

BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR DIN R.P.R.

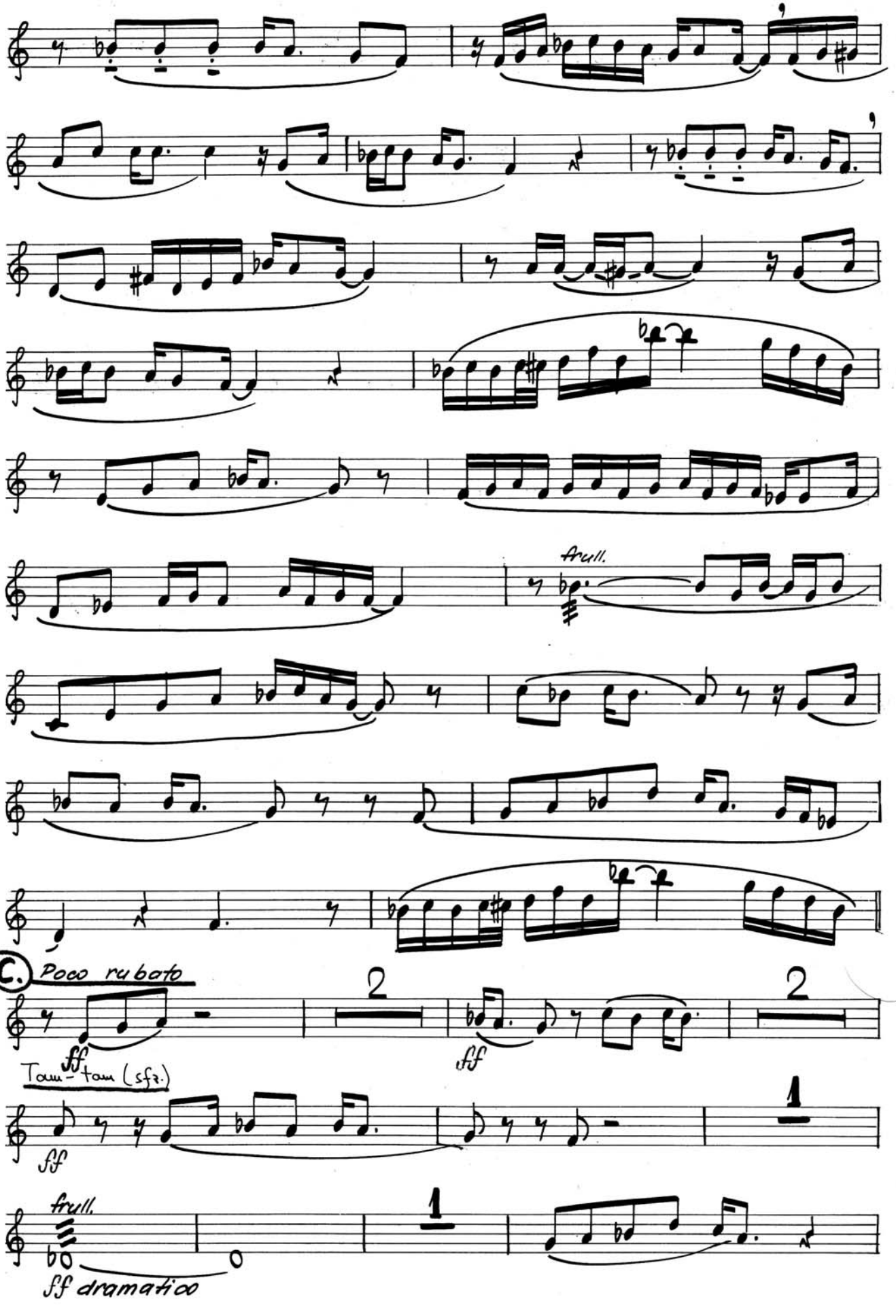

Tr.
Moderato, Poco rubato
(♩=80)
A.
7
Tam-tam
22
+ Trb.
Trb.
non vibrato
p senza espress.
1
con sord. "Cup Mute"
V.N.
2
V.N.
frull.
non frull.
mp
gliss.
frull.
senza sord.
V.N.
mf
1
gliss.
frull.
V.N.
frull.
frull.
B.
Tempo giusto
f con spirito
Tam-tam (sfz.)

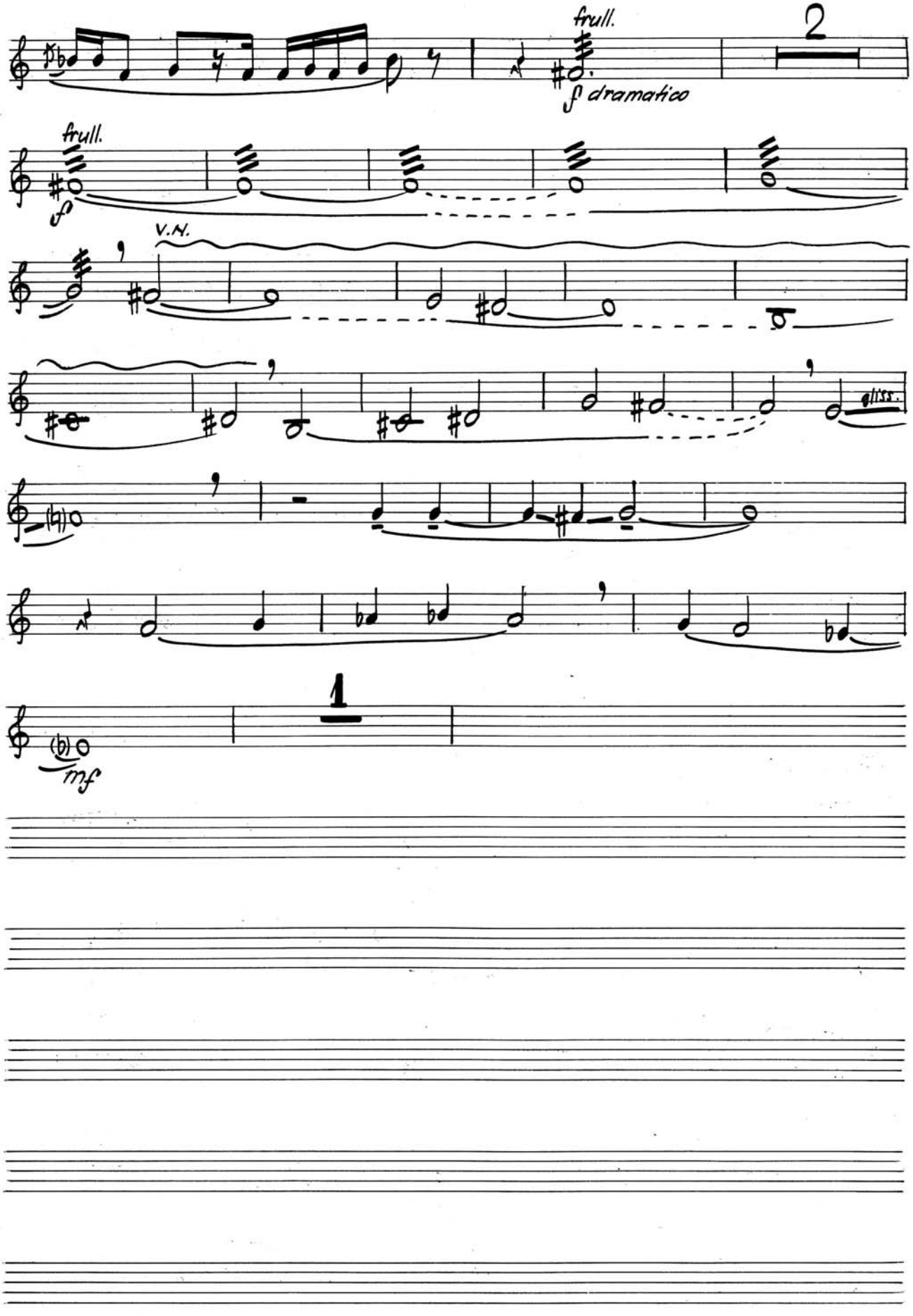
Tr.



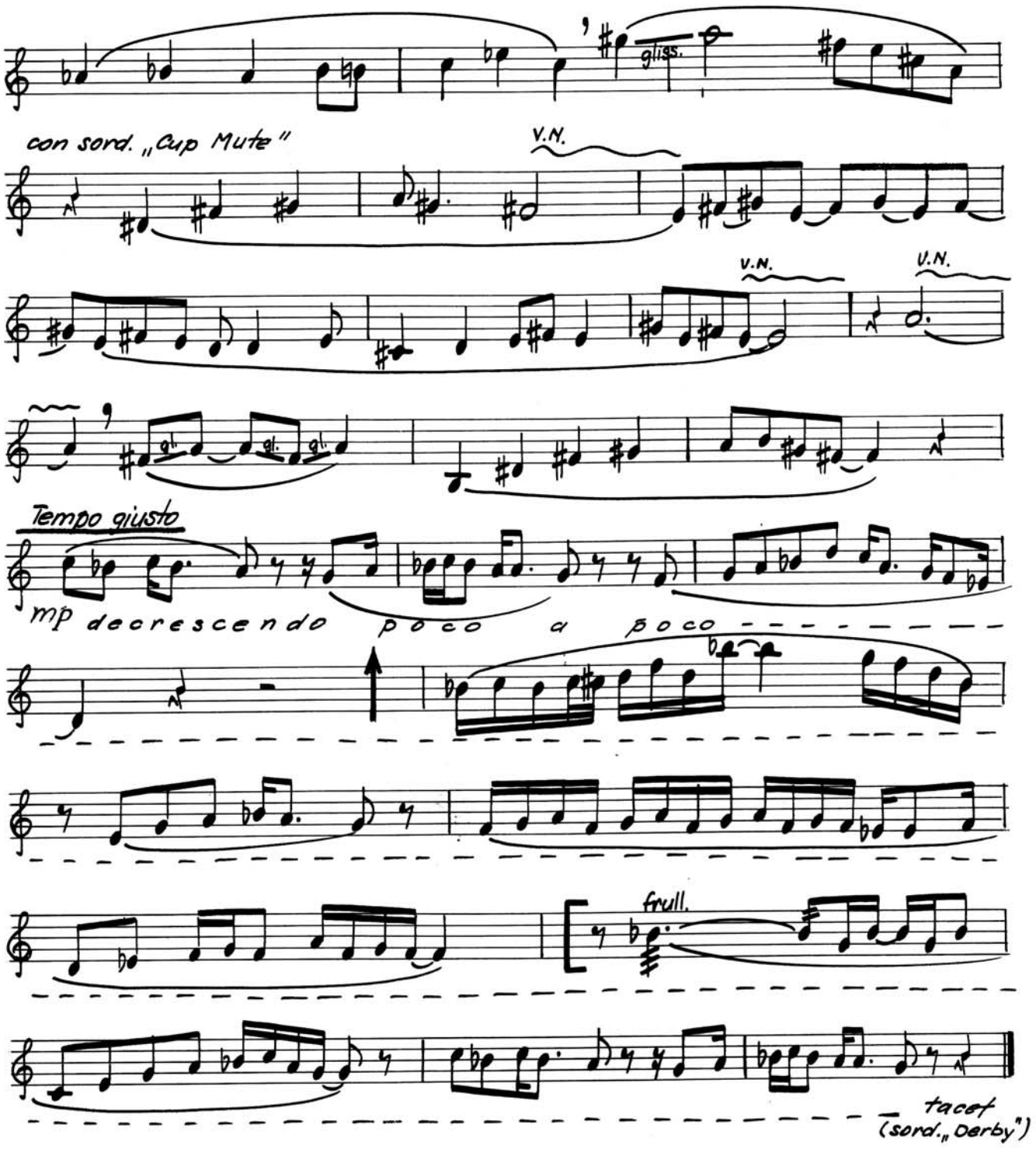
BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR DIN R.P.R.

Tr.


frull.
C. Poco rubato
2
ff
2
ff
Tam-tam (sfz.)
ff
1
frull.
1
ff dramatico


frull.
2
frull.
f dramatico
frull.
f
V.N.
gliss.
1
mf

Tr.


gliss.
con sord. „Cup Mute"
V.N.
V.N.
V.N.
Tempo giusto
mp decrescendo poco a poco
frull.
tacet
(sord. „Derby")

TROMBON in Si b

RETRO

ŞERBAN NICHIFOR

Uniunea Compozitorilor

Trbn.

Moderato - Poco rubato

(♩=80)

A

7

Tam-tam

non vibrato

p senza espressione

con sord. „Cup Mute"

V.N.

gliss.

gl.

V.N.

gliss.

p

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

frull.

mp

non frull.

frull.

V.N.

gliss.

gl.

gliss.

gliss.

gliss.

gliss.

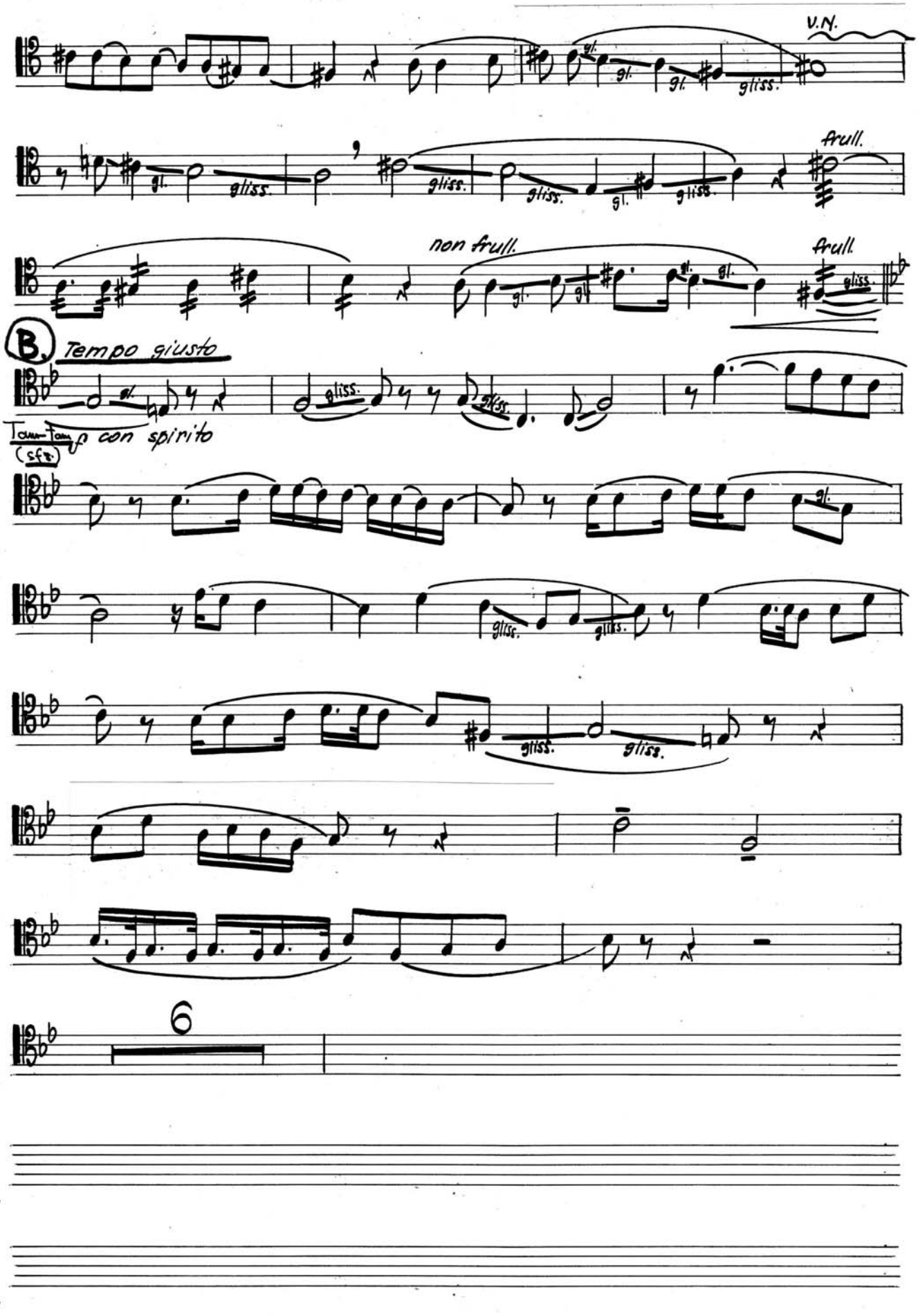
(h)

senza sord.

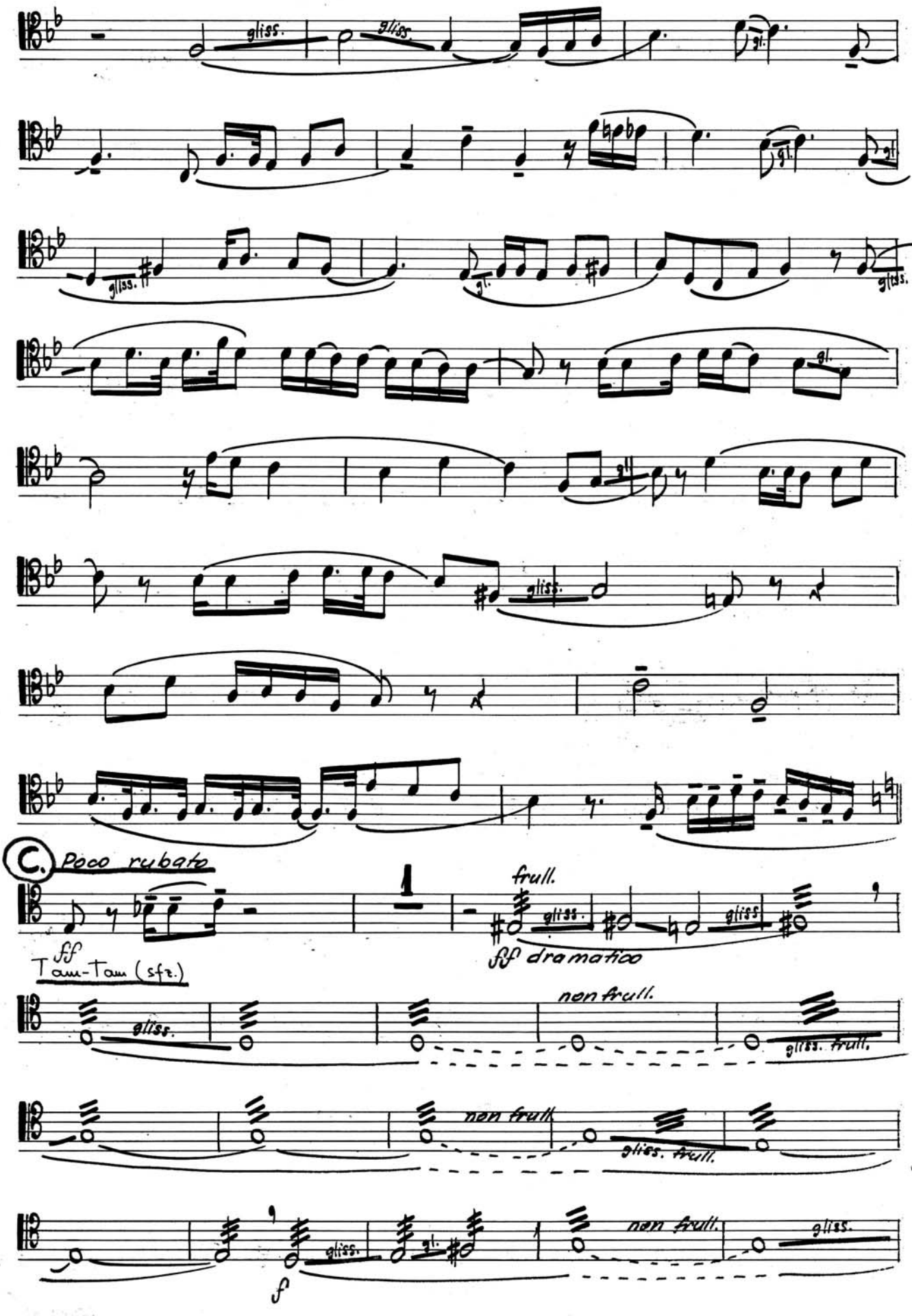
gl.

mf

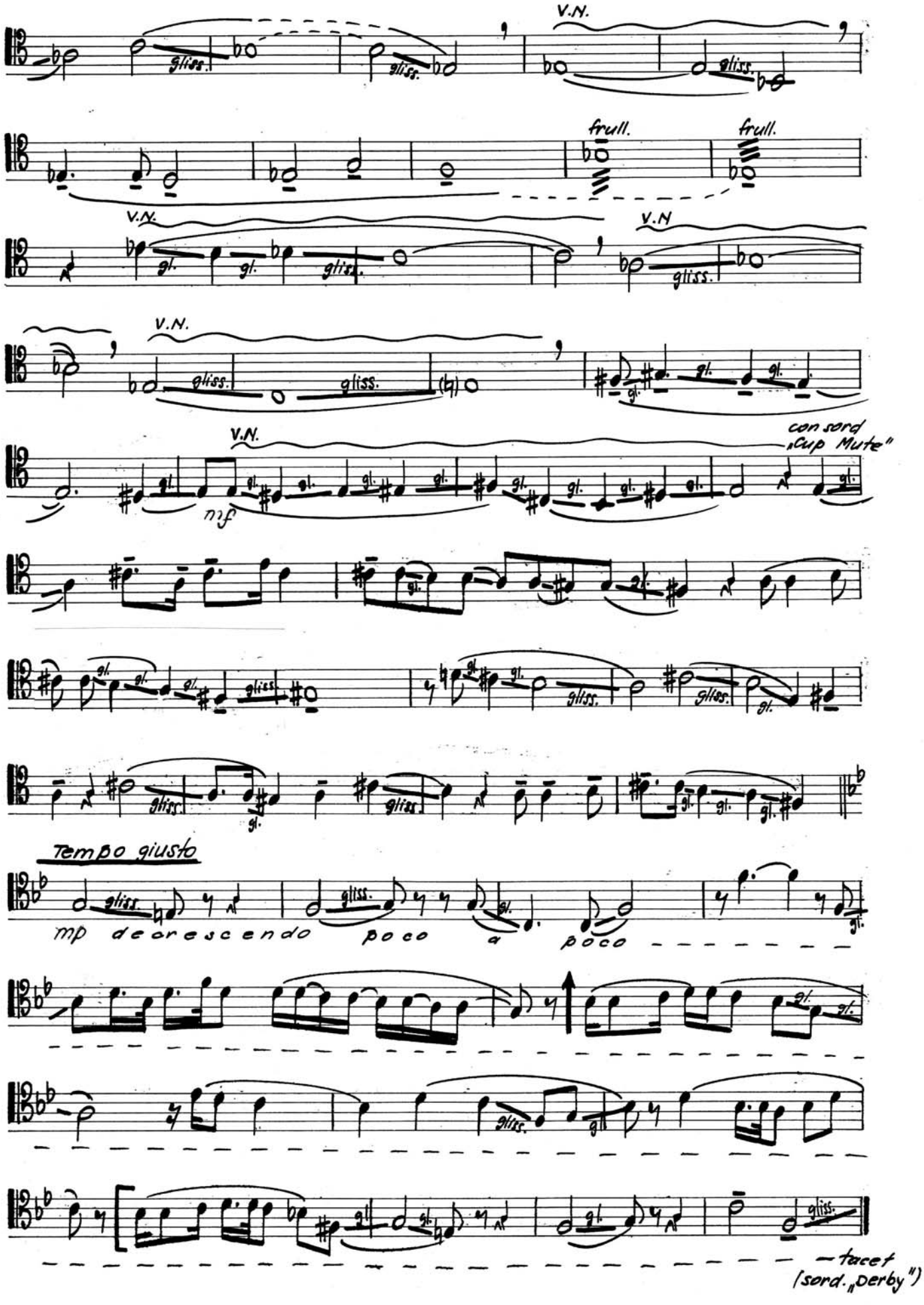
Trbn.


V.N.
gl.
gliss.
frull.
non frull.
B.
Tempo giusto
Tam-Tam
(sfz)
p con spirito
6

Trbn.


gliss.
gl.
C. Poco rubato
ff
Tam-Tam (sfz.)
frull.
gliss.
ff dramatico
non frull.
gliss. frull.
f

Trbn.


V.N.
gliss.
frull.
gl.
mf
con sord „Cup Mute"
Tempo giusto
mp decrescendo poco a poco
tacet
(sord. „Derby")

PERCUȚIE < TEMPLE - BLOCK
TAM - TAM

RETRO

SERBAN NICHIFOR

BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR DIN R.P.R.

Perc.

Moderato - Poco rubato

(♩= 80)

(con bacchette di Timpani)

A

TAM-TAM

4/4

pp

pp

p

mp

mf

sfz

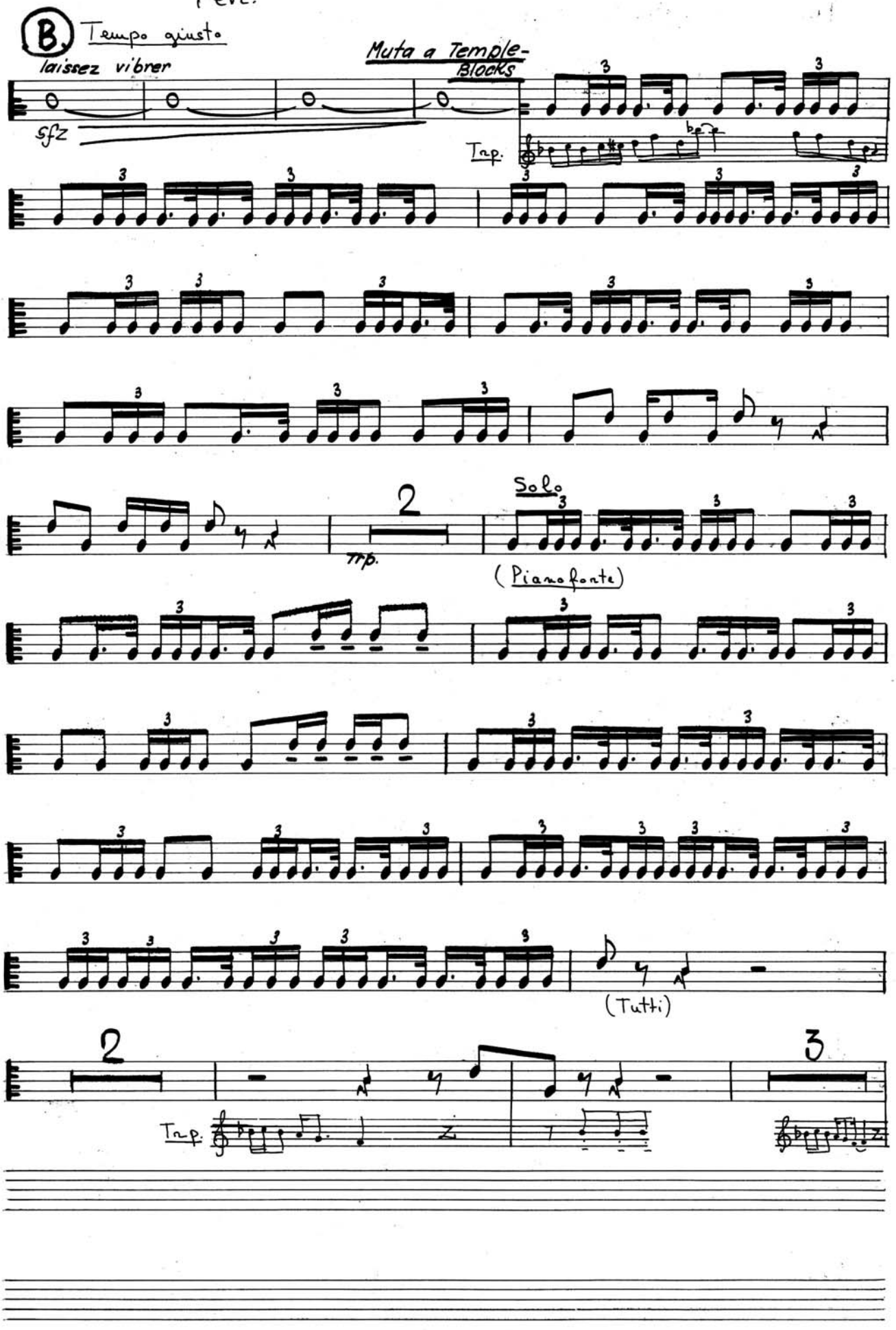
sfz

molto

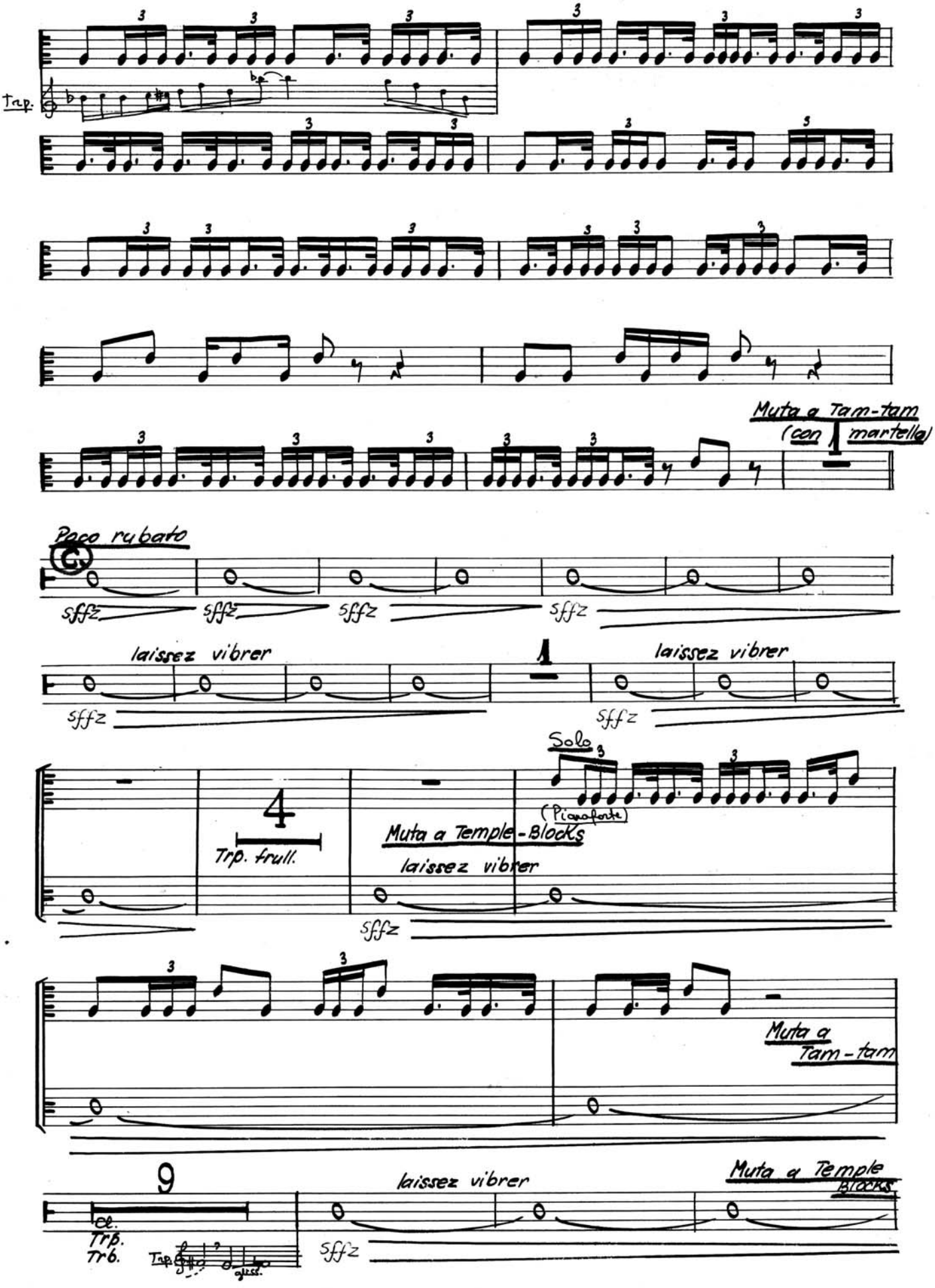
Trompeta

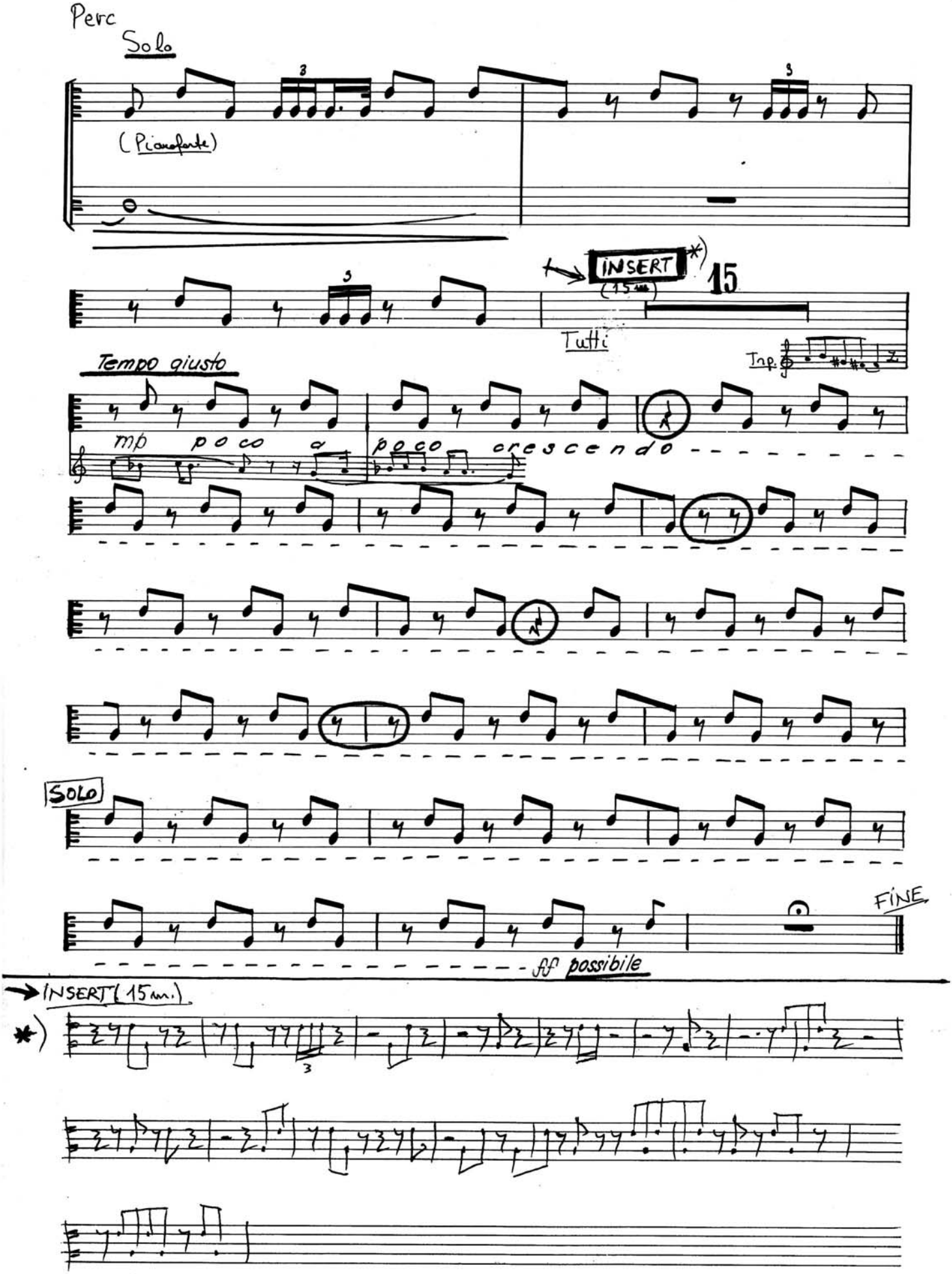
fullato

Perc.


B.
Tempo giusto
laissez vibrer
sfz
Muta a Temple-Blocks
Trp.
2
trp.
Solo
(Pianoforte)
(Tutti)
2
3
Trp.

Perc.


Trp.
Muta a Tam-tam
(con martello)
Poco rubato
sffz
laissez vibrer
Solo
(Pianoforte)
Muta a Temple-Blocks
4
Trp. frull.
Muta a Tam-tam
9
Cl.
Trp.
Trb.
gliss.
Muta a Temple Blocks


Perc
Solo
(Pianoforte)
INSERT *)
(15 m.)
15
Tutti
Tempo giusto
Trp.
mp poco a poco crescendo
SOLO
FINE
ff possibile
INSERT (15 m.)
*)

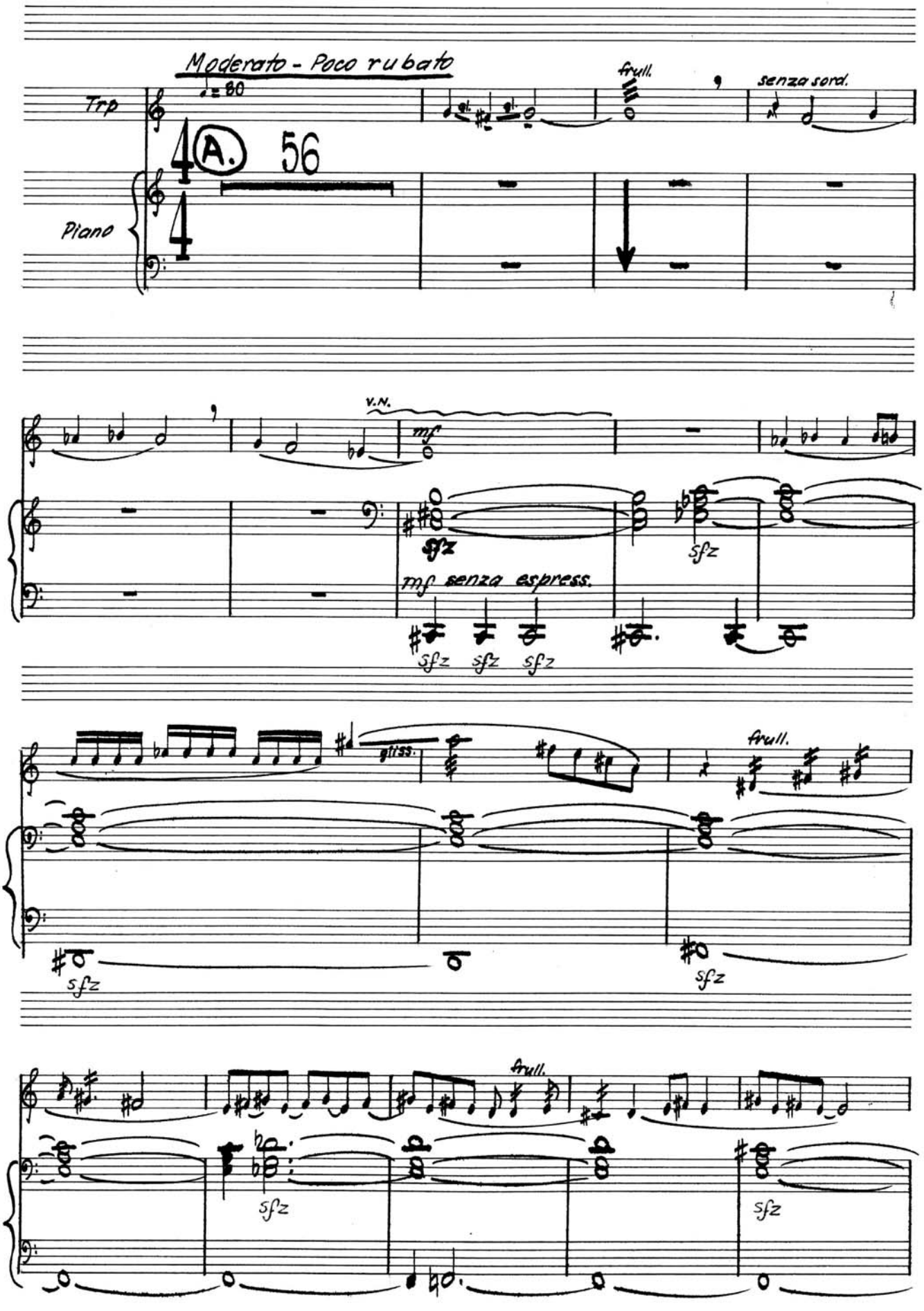
PIAN PREPARAT

RETRO

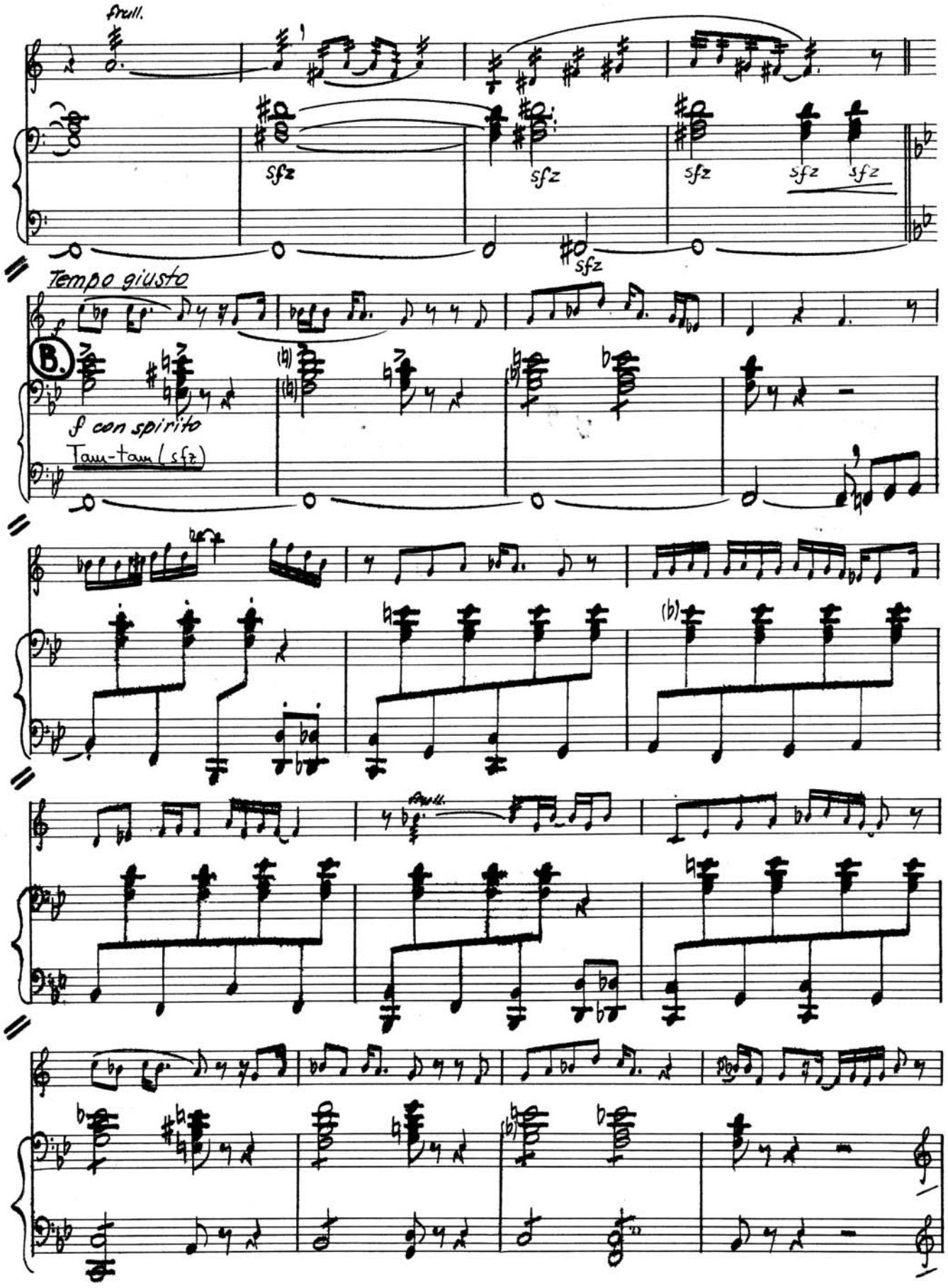
ȘERBAN NICHIFOR

BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR DIN R.P.R.

Pf.

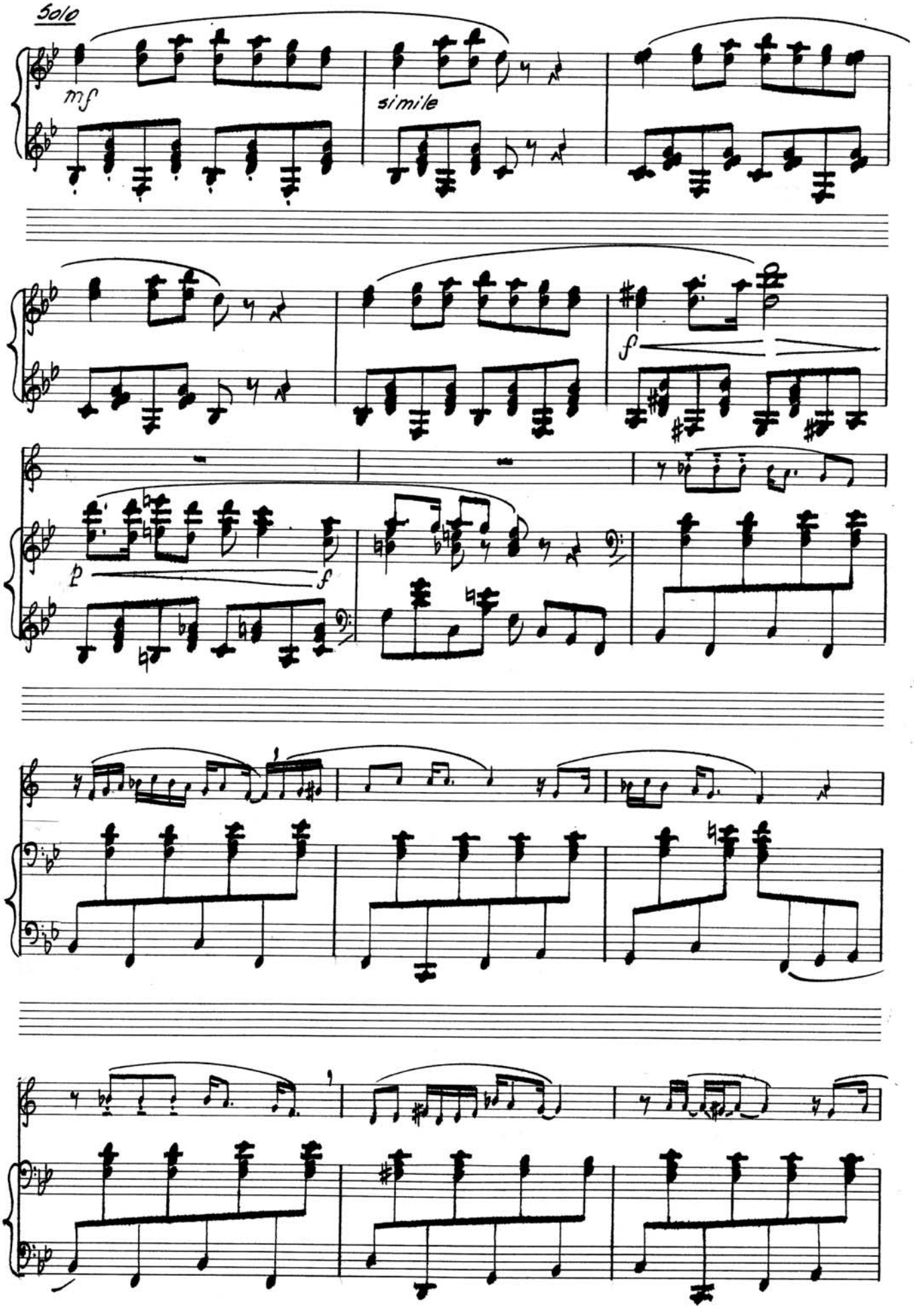

Moderato - Poco rubato
♩= 80
Trp
Piano
A. 56
frull.
senza sord.
V.N.
mf
sfz
mf senza espress.
sfz sfz sfz
gliss.
frull.
sfz
frull.
sfz
sfz

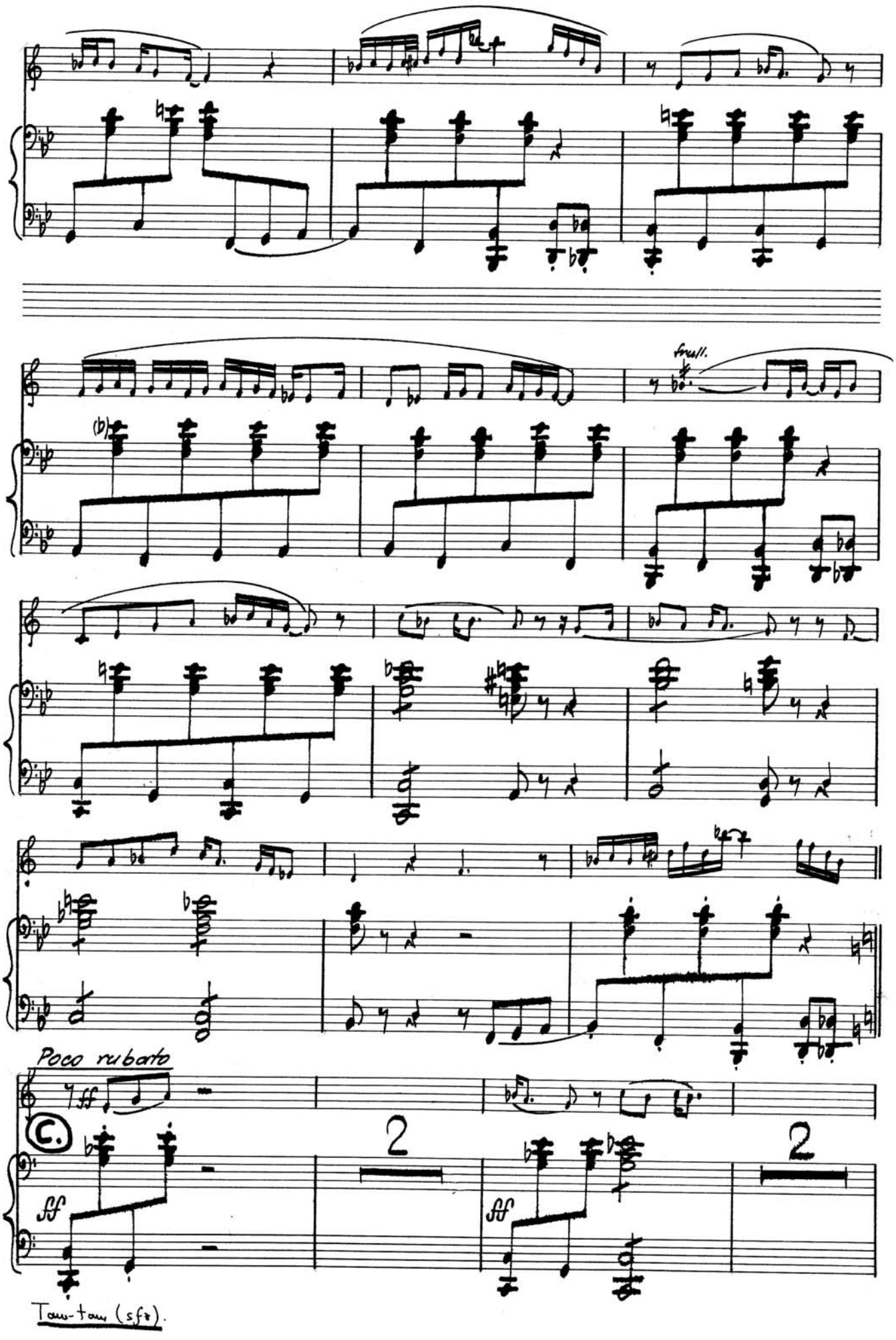
Pf.

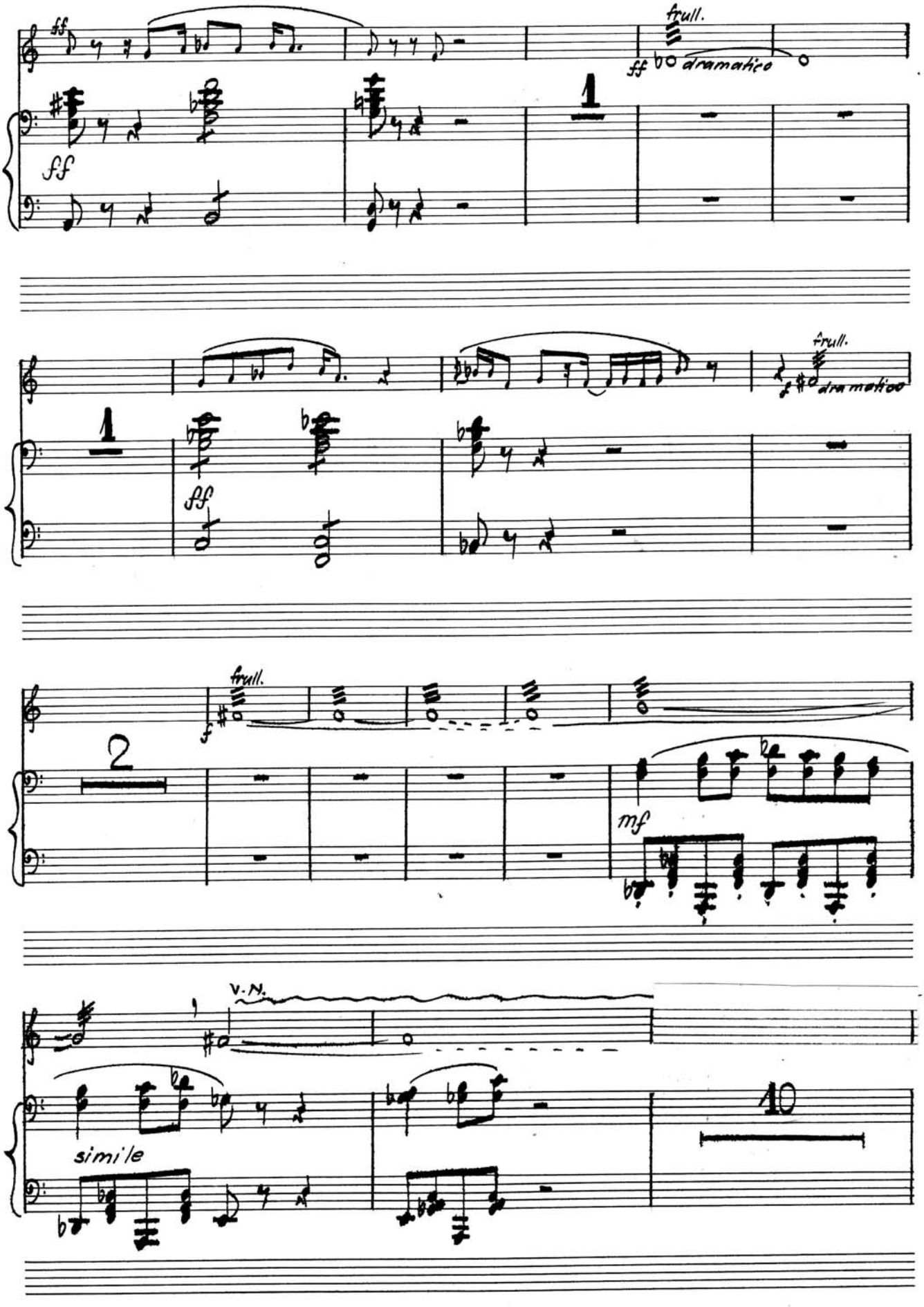


BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR DIN R.P.R.

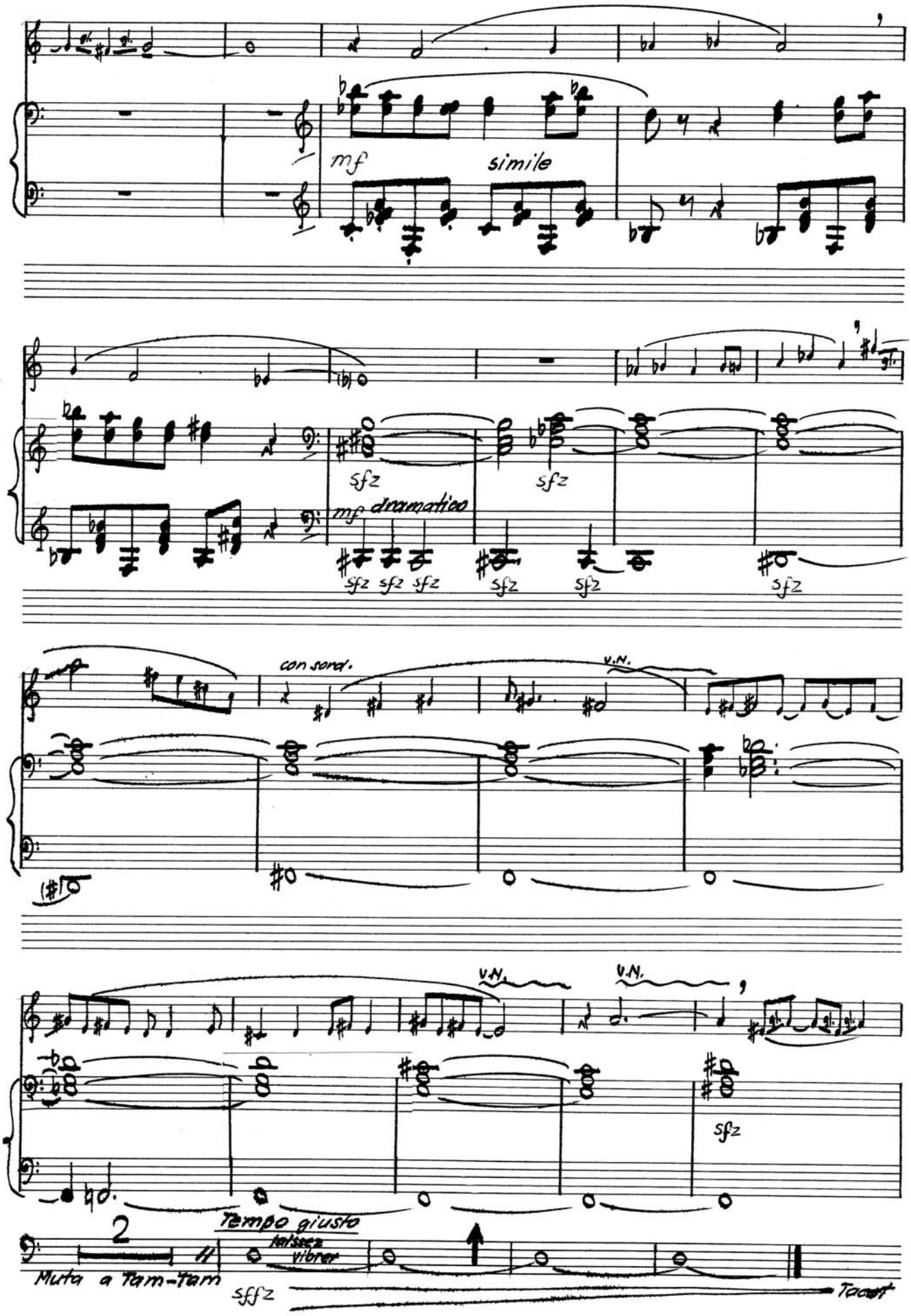
Pf.




Pf.
(b)
frull.
Poco rubato
ff
C.
2
2
ff
ff
Tam-tam (sfz).


Pf.
ff
frull.
ff dramatico
1
ff
frull.
f dramatico
1
ff
frull.
f
2
mf
V.N.
simile
10

Pf.


mf
simile
sfz
mf drammatico
con sord.
V.N.
Tempo giusto
senza vibrato
Muta a Tam-Tam
sffz
Tacet